



# MAGNIFICENT JEWELS

& THE COLLECTION OF  
PEGGY AND DAVID ROCKEFELLER

*New York · 12 June 2018*

CHRISTIE'S



Bulgari



Van Cleef & Arpels

# THE BERLIN RUBY



A Ruby and Diamond Ring of 4.59 carats  
By Tiffany & Co.



20.47 CARATS  
D COLOR, FLAWLESS

# Magnificent Jewels

& The Collection of Peggy and David Rockefeller

*Tuesday 12 June 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.

**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

**25 SEPTEMBER - 4 OCTOBER**  
**JEWELS**  
ONLINE NY

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

**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

& The Collection of Peggy and David Rockefeller

Tuesday 12 June 2018

## AUCTION

Tuesday 12 June 2018  
at 10.00 am (Lots 1-189)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	8 June	10.00 am - 6.00 pm
Saturday	9 June	10.00 am - 6.00 pm
Sunday	10 June	1.00 pm - 6.00 pm
Monday	11 June	10.00 am - 5.00 pm

## AUCTIONEERS

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

### AUTHENTICITY CERTIFICATES

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

21/08/14

### BIDDING ON BEHALF OF THE SELLER

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

### AUCTION LICENSE

Christie's (#1213717)

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ROCKEFELLER-16331**

### CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

[50]

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# CHRISTIE'S

13/03/2018



PROPERTY FROM THE COLLECTION OF  
STEVE AND PEGGY FOSSETT



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BACK COVER:  
Lot 184

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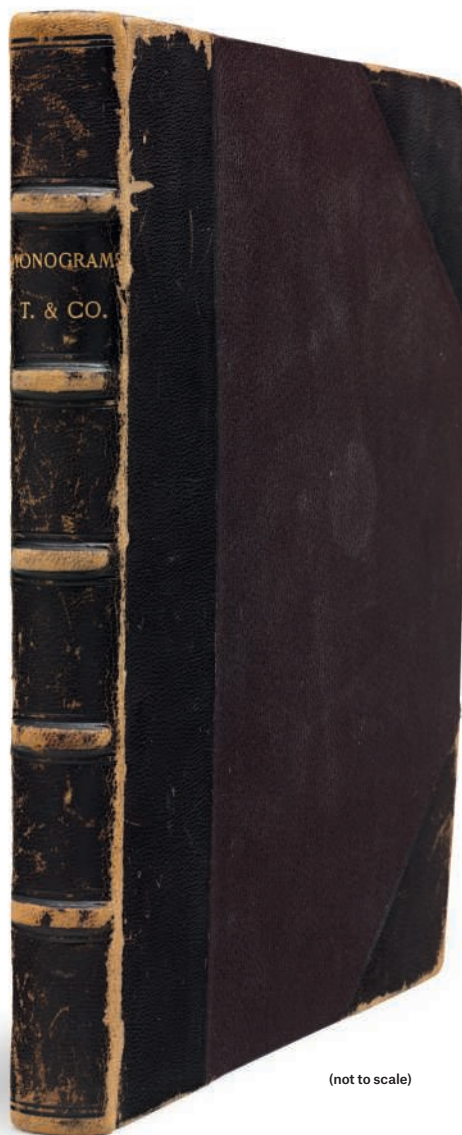
### EMAIL

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



15.36 CARATS  
D COLOR





(not to scale)

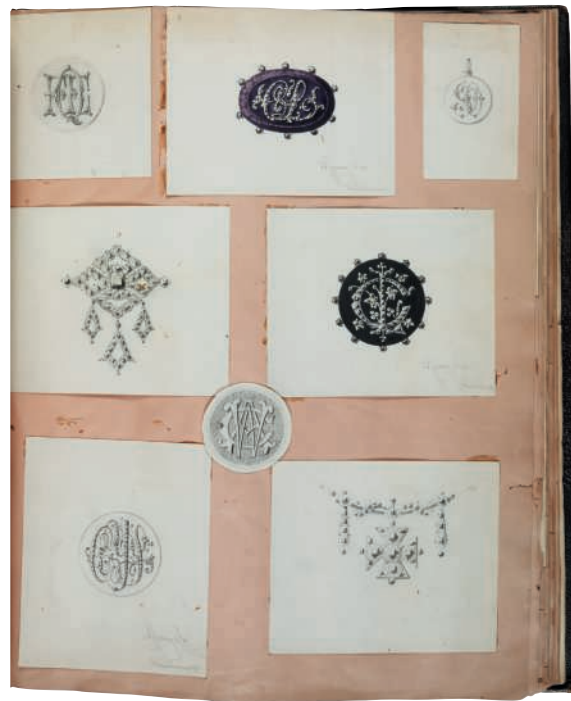
**1**

**A BOOK OF ARCHIVAL DRAWINGS FOR TIFFANY & CO.**

The bound book of approximately fifty-five pages, comprising drawings and colored sketches of monograms, engravings and jewelry, circa 1860, 11 ¼ x 10 x 1 ½ ins.

Printed on inside cover: Designing and Engraving Department, Tiffany & Co., Fifth Avenue, no. 2093

\$10,000–15,000



(detail of select pages)



2

**2**  
**AN EMERALD, DIAMOND AND CULTURED PEARL PENDANT**

Centering on a cushion-cut emerald weighing approximately 8.11 carats, framed by old-cut diamonds, suspending an emerald drop and two cultured pearls, 1 3/8 ins.

*Accompanied by report no. 1090722 dated 27 February 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emerald weighing 8.11 carats would be classified as Colombia, clarity enhancement: none*

\$30,000–50,000



3

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

**3**  
**A DIAMOND AND GOLD NECKLACE,  
BY CHANTECLER**

Composed of sixty-four bezel-set rectangular-cut diamonds, 14 3/4 ins., mounted in 18k gold

\$18,000–22,000





## CYPRIOTE

Following the discovery of ancient jewelry on the island of Cyprus in 1865, there was a tremendous surge of interest in replicas of the ancient style on both sides of the Atlantic. Capitalizing on this interest, Charles Lewis Tiffany designed a collection of jewelry inspired by the ancient discoveries. Following the collection's showing at the 1878 Paris Exhibition, Tiffany's collection of Cypriote style jewelry was an instant success among all visitors, collectors, and journalists. Adding to their allure, these jewels were marketed and sold as exact replicas from the Metropolitan Museum of Art's collection of ancient jewelry. Very few examples of this style of bracelet are known to exist, including one in the Tiffany archives and another in the Victoria & Albert Museum in London, making Lot 4 a chance to own a piece of historically important jewelry.

4

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

Designed as a hammered 18k gold spring hinged cuff, with two opposing lion heads, circa late 19th century, 2  $\frac{3}{8}$  ins. diameter

Signed Tiffany & Co.

\$12,000–18,000

LITERATURE:

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

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



**5**  
**A DIAMOND AND GOLD 'TWENTY BUCK' BRACELET,  
BY VERDURA**

Composed of gold rope twist links suspending three gold coins accented  
with circular-cut diamonds, 8 ins., mounted in 18k gold, in a Verdura blue suede case

Signed Verdura

\$15,000-20,000



**6**  
**A SUITE OF GOLD AND DIAMOND JEWELRY,  
BY TIFFANY & CO.**

Comprising a necklace composed of rectangular-shaped links pavé-set with circular-cut diamonds alternating with gold curb links; a bracelet and a pair of earrings en suite, 16 ½ ins. (necklace), 7 ½ ins. (bracelet), ½ in. (earrings), mounted in 18k gold and platinum, each in a Tiffany & Co. black suede case within a Tiffany & Co. blue box

Each signed Tiffany & Co.

\$12,000–18,000



7

**7**  
**A GOLD, MULTI-GEM AND DIAMOND CAMEL BROOCH,  
 BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a textured 18k gold camel with a cultured pearl headress and blue enamel hump, to the circular-cut diamond and gold harness and blanket suspending marquise-shaped gold accents, the leg enhanced by a bezel-set oval-cut pink sapphire, 2 3/8 ins.

Signed Tiffany & Co., Schlumberger

\$10,000–15,000



8

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

**8**  
**A SET OF GOLD AND DIAMOND JEWELRY,  
 BY MARINA B**

Comprising an 18k gold graduated longchain necklace, with interlocking sculpted gold links and circular-cut diamond accents; and a bracelet of similar design en suite, 25 1/2 ins. (necklace), 6 1/2 ins. (bracelet)

Necklace signed Marina B, no. C1238, 1987, with maker's mark

Bracelet signed Marina B, Italy, no. A236, 1988, with maker's mark

\$10,000–15,000

**LITERATURE:**

Cf. V. Jutheau de Witt, *Marina B: The Art of Jewellery Design*, Milan, Skira Editore S.p.A., 2003, p. 124





9

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

**9**

**A SAPPHIRE AND DIAMOND RING**

Horizontally-set with an oval-cut sapphire, measuring approximately 10.50 x 8.50 x 6.61 mm, within a single-cut diamond pierced surround, ring size 6, mounted in platinum

*Accompanied by report no. 1092018 dated 1 May 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*

\$25,000–35,000



10

PROPERTY OF A NEW YORK CITY PRIVATE COLLECTOR

**10**

**A PAIR OF JADE, SAPPHIRE AND DIAMOND CLIP-BROOCHES, BY TRIANON**

Each designed as a jade domed plaque, bezel-set with cabochon sapphires and circular-cut diamonds, 1 3/8 ins. each, mounted in 18k gold

Signed Trianon, with maker's mark

\$10,000–15,000



11

**A BAROQUE CULTURED PEARL, DIAMOND AND GOLD BRACELET,  
BY BUCCELLATI**

Designed as a line of five baroque cultured pearls within rose-cut diamond, textured 18k gold and blackened gold surrounds, joined by textured gold, blackened gold and rose-cut diamond links, 7 ¼ ins.

Signed Buccellati

\$15,000-20,000



12

**12**  
**A PAIR OF DIAMOND EARRINGS**

Each designed as a hoop, set with baguette and circular-cut diamonds, 1 ¼ ins., mounted in platinum

\$10,000–15,000



13

**13**  
**A MULTI-GEM AND DIAMOND BRACELET,  
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as an openwork band of fancy-shaped gold links, set with circular-cut diamonds and enhanced with marquise-cut peridots, citrines and pink tourmalines, 7 ins.

Signed Schlumberger, Tiffany & Co.

\$15,000–20,000





14



15

PROPERTY OF A NORTHERN CALIFORNIA COLLECTOR

**14**  
**A CULTURED PEARL AND DIAMOND NECKLACE**

The single-strand comprised of thirty-five graduated cultured pearls, measuring from approximately 13.50 to 10.67 mm, joined by a pavé-set diamond and 18k white gold boucle clasp, 17 ¼ ins.

\$20,000–30,000

**15**  
**A PAIR OF COLORED SAPPHIRE, SAPPHIRE AND DIAMOND EARRINGS**

Each designed as a line of four variously-cut colored sapphires, including yellow, pink, purple, blue and green hues, spaced by collet-set circular-cut diamonds, 1 ¾ ins., mounted in 18k gold and platinum

\$10,000–15,000



**16**  
**A GROUP OF GOLD ACCESSORIES,**  
**BY VAN CLEEF & ARPELS**

Comprising a textured gold atomiser, a mirrored compact of similar design, and a minaudière, 3 ins. (atomiser),  $3\frac{1}{4} \times 2\frac{3}{8} \times \frac{5}{8}$  ins. (compact),  $5\frac{1}{2} \times 3\frac{1}{4} \times \frac{3}{4}$  ins. (minaudière), with French assay marks for 18k gold

All three signed Van Cleef & Arpels and with maker's marks

The compact and minaudière numbered 63115 and 79313

\$8,000-12,000



17

**17**  
**AN AMETHYST, TURQUOISE AND RUBY BROOCH,  
BY CARTIER**

The body set with a pear-shaped amethyst, to the circular cabochon turquoise head and oval-cut ruby eye, extending a textured gold and oval cabochon turquoise plume, perched on a polished gold branch, circa 1955, 2 ¼ ins., mounted in gold and platinum

Signed Cartier, no. L9307

\$20,000–30,000



18

**18**  
**A DIAMOND AND GOLD BRACELET,  
BY VAN CLEEF & ARPELS**

Composed of textured 18k gold links accented with circular-cut diamonds, 7 ½ ins.

Signed V.C.A., no. 148H.3

\$18,000–22,000



**19**

**A GOLD 'CURB-LINK' NECKLACE, BY VERDURA**

Designed as a series of sculpted 18k gold interlocking links, 16 ½ ins.,  
in a Verdura blue leather case

Signed Verdura

\$12,000–18,000



20



(detail)

**20**

**A GOLD, ENAMEL AND DIAMOND DAGGER BROOCH,  
BY TIFFANY & CO.**

Designed as a textured 18k gold dagger, within a detachable blue enamel sheath, accented by circular-cut diamonds, 3 ¼ ins.

Signed Tiffany & Co.

\$10,000–15,000

**LITERATURE:**

Cf. J. Loring, *Tiffany's 20th Century: A Portrait of American Style*, Harry N. Abrams, Inc., New York, 1997, p. 185



21

**21**

**A PAIR OF SAPPHIRE, COLORED SAPPHIRE  
AND DIAMOND EARRINGS**

Each hoop centering upon a row of circular-cut sapphires, accented on either side by circular-cut yellow sapphires and diamonds, 1 ¾ ins., mounted in 18k white gold

\$8,000–12,000



22

## 22

### A COLORED DIAMOND AND DIAMOND LONGCHAIN NECKLACE

Composed of bezel-set circular-cut diamonds of brown, yellow, orange and near-colorless hues, 40 ins., mounted in 18k gold

*Accompanied by seven reports dated 2 February 2018 to 13 July 2016 from the GIA Gemological Institute of America stating that seven of the diamonds tested range from 0.48 to 0.25 carats, and are fancy vivid orange-yellow, fancy intense orange-yellow, fancy vivid orange-yellow, fancy deep yellow-orange, fancy deep yellowish orange, fancy vivid yellow and fancy deep yellowish orange, natural color*

\$20,000-30,000

PROPERTY OF A LADY

**23**

**A PAIR OF GOLD, EMERALD AND ONYX 'PANTHÈRE' EARRINGS, BY CARTIER**

Each designed as a panther's head suspending a swing-set oval-shaped hoop, accented with pear-shaped emerald eyes and an onyx nose, 2 1/8 ins., mounted in 18k gold

Signed Cartier, no. 627290

\$10,000-15,000



23





24

**24**  
**A COLORED SAPPHIRE, SAPPHIRE, EMERALD  
 AND DIAMOND RING**

Of cluster design, centering upon a cabochon emerald bead, within a variously-shaped cabochon sapphire and colored sapphire surround, including yellow, pink and purple hues, with marquise and circular-cut diamond accents, ring size 6, mounted in 18k gold and platinum

\$8,000–12,000



25

**25**  
**A PAIR OF COLORED SAPPHIRE, SAPPHIRE,  
 EMERALD AND DIAMOND EARRINGS**

Each suspending a pear-shaped cabochon yellow sapphire, from a tapered cluster of oval cabochon yellow, pink and blue sapphires, variously-cut diamonds and circular-cut emeralds, 2 ¼ ins., mounted in platinum and 18k gold

\$20,000–30,000







26

**26**

**A PAIR OF EMERALD AND DIAMOND EARRINGS**

Each centering upon a circular-cut emerald, within a pear and marquise-cut diamond surround,  $\frac{3}{4}$  in., mounted in platinum and 18k white gold

\$18,000–22,000



27

**27**

**A PAIR OF DIAMOND AND COLORED DIAMOND EARRINGS**

Each designed as a cluster of pear-shaped diamond flower blossoms, centering upon circular-cut yellow diamond pistils,  $\frac{3}{4}$  in., mounted in platinum and 18k white gold

\$10,000–15,000



28

PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

**28**  
**A DIAMOND AND MULTI-GEM 'LEGACY' NECKLACE,  
BY TIFFANY & CO.**

Composed of square-shaped links set with circular-cut diamonds, highlighted by cushion-cut green tourmalines, aquamarines, and a pink sapphire, 15 7/8 ins., mounted in platinum, in a Tiffany & Co. black suede case within a Tiffany & Co. blue box

Signed Tiffany & Co.

\$12,000-18,000



29

**29**  
**AN EMERALD AND DIAMOND RING**

Set with a rectangular-cut emerald, weighing approximately 2.11 carats, within a double row frame of circular-cut diamonds, ring size 6 1/4, mounted in platinum

*Accompanied by report no. 1092410 dated 3 May 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*

*With report no. 5192213118 dated 22 March 2018 from the GIA Gemological Institute of America stating that the emerald is of Colombian origin, with no indications of clarity enhancement*

\$15,000-20,000



30

**30**

**A PAIR OF DIAMOND EARRINGS, BY BULGARI**

Each designed as a flower blossom, centering upon a round brilliant-cut diamond, each weighing approximately 0.21 carats, extending pear brilliant-cut diamond petals, ranging from 0.53 to 0.50 carats,  $\frac{3}{8}$  in., mounted in platinum

Signed Bulgari

*Accompanied by twelve Diamond Dossier reports dated from 7 June 2017 to 9 June 2014 from the GIA Gemological Institute of America stating that the diamonds are D-F color, VVS2 to VS2 clarity, the two round brilliant-cut diamonds with excellent cut, polish and symmetry*

\$12,000–18,000



31

PROPERTY OF A NORTHERN CALIFORNIA COLLECTOR

**31**

**A DIAMOND 'HAPPY DIAMONDS' PENDANT NECKLACE, BY CHOPARD**

The fine link chain suspending a circular pavé-set diamond pendant embellished with the letters 'I LOVE YOU' centering on floating circular-cut diamonds,  $1\frac{1}{4}$  ins., mounted in 18k white gold, in a Chopard blue leather case within a Chopard blue leather box

Signed Chopard, no. 6042606 79/5728/0

*With a Certificate of Origin from Chopard*

\$8,000–12,000



32



33

PROPERTY OF A NORTHERN CALIFORNIA COLLECTOR

**32**

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

Designed as two intersecting rows, set at the front with circular-cut diamonds, 15 ins., with French assay mark for 18k white gold

Signed Van Cleef & Arpels, no. BF 1198

\$30,000–40,000

**33**

**A COLORED DIAMOND AND DIAMOND RING**

Set with an oval modified brilliant-cut fancy yellow diamond, weighing approximately 4.45 carats, flanked on either side by a pear brilliant-cut diamond, weighing approximately 0.41 and 0.40 carats, ring size 6, mounted in platinum and 18k gold

*Accompanied by report no. 1182131206 dated 26 January 2017 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 4.45 carats, is fancy yellow, natural color, VVS2 clarity*

*With Diamond Dossier report nos. 2224572542 and 1248211840 dated 9 May 2016 and 8 November 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 0.41 and 0.40 carats, are E color, VS1 and VVS2 clarity, respectively*

\$40,000–60,000



34



35

PROPERTY OF A PRIVATE COLLECTOR

**34**

**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*

\$120,000–180,000

**35**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered rectangular step-cut fancy vivid yellow diamond, weighing approximately 5.31 carats, flanked on either side by a window-shaped diamond, ring size 6, mounted in platinum and 18k gold

*Accompanied by report no. 2185936990 dated 18 December 2017 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VVS1 clarity; **also accompanied by a working diagram indicating that the clarity of the colored diamond is potentially Internally Flawless***

\$250,000–350,000





36



37

PROPERTY OF A NORTHERN CALIFORNIA COLLECTOR

**36**

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

Designed as a flower blossom, with pavé-set circular-cut diamond petals, centering upon a cluster of oval-shaped-cut sapphires, 1 7/8 ins., with French assay marks for 18k gold

Signed Van Cleef & Arpels, no. M 39 994

\$25,000–35,000

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

**37**

**A SAPPHIRE AND DIAMOND BRACELET**

Designed as a line of circular-cut sapphires, within circular-cut diamond surrounds, 6 3/4 ins., mounted in platinum

*Accompanied by report no. 1092017 dated 1 May 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphires (an excess of 50% tested at random) would be classified as a combination of Madagascar and Ceylon (Sri Lanka), with standard heat enhancement*

\$10,000–15,000





38

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

**38**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered rectangular mixed-cut fancy vivid yellow diamond, weighing approximately 5.17 carats, flanked on either side by a triangular-shaped diamond, ring size 6, mounted in gold and platinum

*Accompanied by report no. 1192296924 dated 20 April 2018 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, SI1 clarity*

\$100,000–150,000



39

**39**

**AN EMERALD AND DIAMOND RING**

Set with a rectangular-cut emerald, weighing approximately 8.50 carats, flanked on either side by a triangular-shaped diamond, weighing approximately 1.04 and 1.05 carats, ring size 6 ½, mounted in platinum and 18k gold

*Accompanied by report no. 1083667 dated 23 June 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Colombia, with minor clarity enhancement, traditional type*

\$150,000–200,000



## MRS. DOUGLAS FAIRBANKS, JR

Mrs. Mary Lee Eppling Fairbanks (1913 – 1988) was a socialite, patron of charities, and wife of Hollywood film star Douglas Fairbanks, Jr. Her adventurous life took her from West Virginia, to Newport, Rhode Island and New York City, across the Atlantic to London, England, and finally back to the United States, eventually spending the last years of her life in Palm Beach, Florida. Mr. Fairbanks' varied and robust career led to his receiving three stars on the Hollywood Walk of Fame. However, Mr. and Mrs. Fairbanks' exciting lives extended far beyond the glitz and glamour of Old Hollywood.

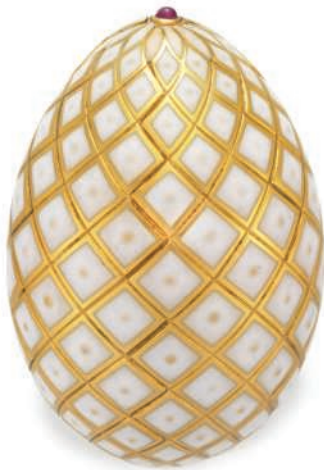
Although celebrated as an actor, Mr. Fairbanks was commissioned in the United States Navy when the United States entered World War II. He served in Admiral Lord Louis Mountbatten's Commando staff in the United Kingdom. Confirmed Anglophiles since having been stationed in England during the war, Mr. and Mrs. Fairbanks eventually moved to London. Mrs. Fairbanks' time in the United Kingdom was marked by the glamour of high society.

In 1949, Mr. Fairbanks was one of the few Americans to receive an honorary knighthood as Knight Commander of the Order of the British Empire from George VI. His installation in such prestigious and honorable societies solidified the couple's place among the London elite. In fact, Mr. and Mrs. Fairbanks became close friends with the many members of the British Royal Family and government— even entertaining Queen Elizabeth II and Prince Philip family at their London home. Likewise, the couple received coveted invitations to events such as to the wedding of Queen Elizabeth II's cousin, Prince Edward Duke of Kent to Katharine Worsley, or that of Princess Margaret to Earl Snowdon. These occasions, not least among them the coronation of Queen Elizabeth II at Westminster Abbey, undoubtedly called for dazzling jewels.

As thanks for Mr. Fairbanks' military service to the Allies during World War II, the Fairbanks family was granted a coat of arms from the College of Arms, a symbol of their high regard within the United Kingdom. They also received honors from Greece and, later in life, Germany for their service and charitable efforts. All of these distinctions speak to their global concern and magnanimous generosity.

The couple had three children: Melissa, Daphne, and Victoria, resulting in eight grandchildren and ten great-grandchildren. Lots 40-47, Formerly from the Collection of Mrs. Douglas Fairbanks, Jr, include signed jewels from houses such as Cartier, Raymond Yard and Verdura and provide a glimpse into Mrs. Fairbanks' glamorous and charitable life. The couple's nearly half a century long marriage produced many important legacies, including glittering and charming jewelry.

LOTS 40-47



40

**40**  
**AN ENAMEL, GOLD AND RUBY COMPACT CASE,  
BY VERDURA**

The white enamel and 18k gold egg-shaped powder compact, with cabochon ruby pushpiece, opening to reveal a fitted mirror and powder compartment, 2 ¼ ins.

Signed Verdura, France

\$4,000-6,000



41

**41**  
**A DIAMOND AND MULTI-GEM JABOT BROOCH,  
BY RAYMOND YARD**

The top designed as a house set with single and baguette-cut diamonds, accented with an onyx doorway and enamel roofs, embellished with carved emerald, sapphire and ruby trees, the bottom set with a heart-shaped portrait-cut diamond framed by circular-cut rubies, 2 ins., mounted in gold and platinum

Signed Yard Inc.

\$20,000-30,000



42

43

42

#### AN ART DECO RUBY AND DIAMOND BRACELET

Designed as a line of calibr -cut rubies, intertwined with two old and single-cut diamond lines, circa 1925, 7 ins., mounted in platinum

\$8,000–12,000

43

#### A DIAMOND PENDANT NECKLACE

Suspending a modified pear brilliant-cut diamond, weighing approximately 4.96 carats, with a circular-cut diamond surmount, to the fine link neckchain with collet-set circular-cut diamond accent, 16, 17 or 18 ins. (length adjustable), mounted in platinum

Pendant signed Tiffany & Co.

*Accompanied by report no. 1196356576 dated 8 May 2018 from the GIA Gemological Institute of America stating that the diamond is D color, VS1 clarity*

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

\$50,000–70,000

According to the family, this diamond and its current mounting was previously part of a tiara by Tiffany & Co.

LOTS 40-47



**44**

**A MOONSTONE AND RUBY BRACELET, BY RAYMOND YARD**

Designed as a bracelet, composed of cabochon moonstone flower blossoms, accented by circular-cut rubies, circa 1950, 7 ¼ ins.; accompanied by a moonstone and ruby necklace (14 ins.) and pair of earrings (1 in.), mounted in platinum

Bracelet signed Yard Inc.

\$20,000–30,000



LOTS 40-47



45



46

**45**  
**A PAIR OF DIAMOND FLOWER EARRINGS**

Each designed as an old and single-cut diamond flower blossom, centering upon an old-cut diamond, weighing approximately 1.26 and 1.24 carats, 1 ½ ins., mounted in platinum

\$8,000–12,000

**46**  
**A DIAMOND BRACELET, BY CARTIER**

Designed as a series of circular and single-cut diamond openwork links of oval and rectangular shape, enhanced by baguette, square and triangular-shaped diamonds, circa 1950, 7 ¼ ins., mounted in platinum

Signed Cartier, no. 8316

\$40,000–60,000





**47**

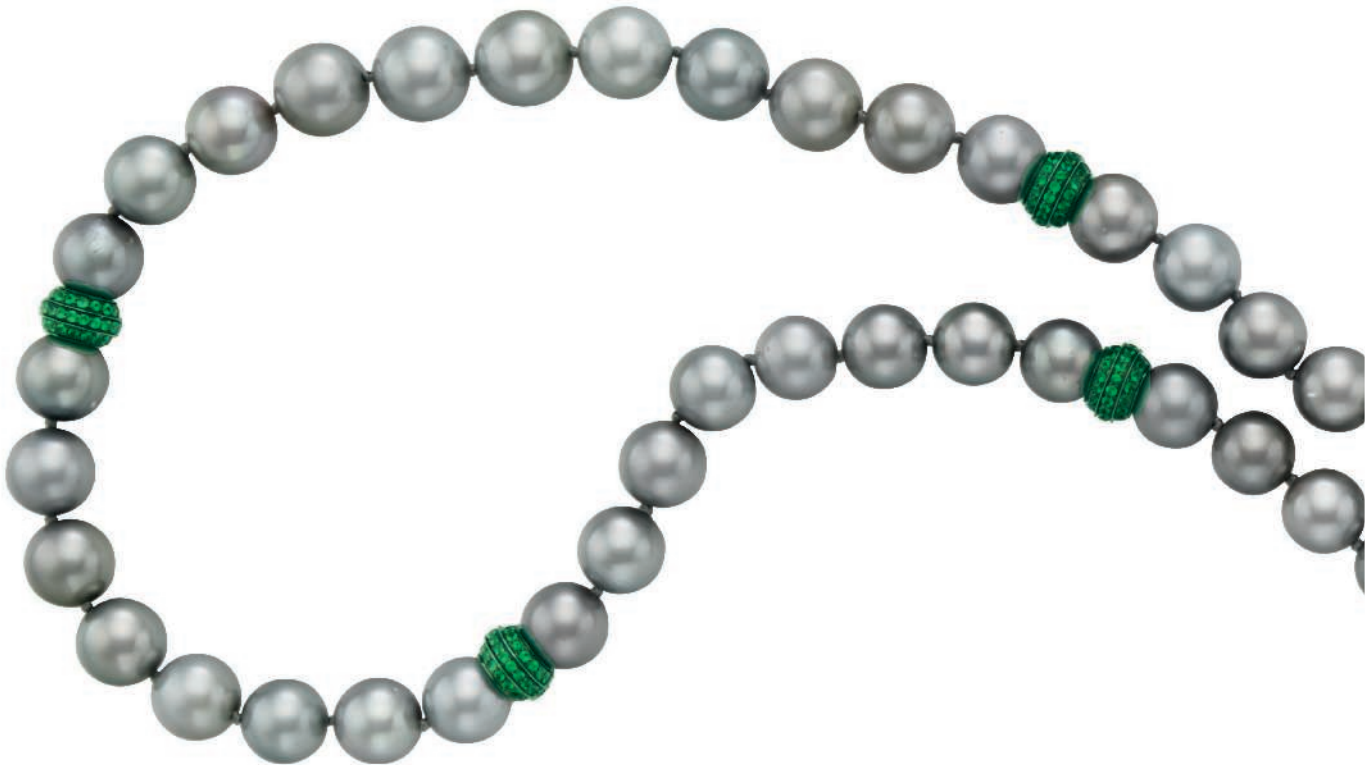
**A DIAMOND BROOCH**

Designed as a circular and baguette-cut diamond articulated leaf, enhanced by rectangular-cut diamonds, the largest weighing approximately 3.92 carats, 4 ½ ins., mounted in platinum

Brooch fitting signed Laykin et Cie

*Accompanied by report no. 6193280192 dated 16 April 2018 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 3.92 carats, is E color, VS1 clarity*

\$30,000–50,000





• 48

**TWO SINGLE-STRAND GRAY CULTURED PEARL AND MULTI-GEM NECKLACES**

One necklace comprising sixty-nine gray cultured pearls, measuring from 10.66 to 12.79 mm joined by circular-cut sapphire boule links and freeform clasp, 25 ½ ins.; the other necklace comprising seventy-three gray cultured pearls, measuring approximately 10.76 to 12.95 mm joined by circular-cut tsavorite garnet boule links and freeform clasp, 37 ins.

*Accompanied by report no. 5192301952 dated 7 May 2018 from the GIA Gemological Institute of America stating that the seventy-three pearls are bead cultured pearls, saltwater, with no indications of treatment*

*Accompanied by report no. 5192301953 dated 8 May 2018 from the GIA Gemological Institute of America stating that the sixty-nine pearls are bead cultured pearls, saltwater, with no indications of treatment*

\$20,000–30,000





49

49

**A PAIR OF COLORED SAPPHIRE,  
SAPPHIRE AND DIAMOND EARRINGS**

Each suspending a pear-shaped cabochon sapphire from a circular-cut diamond link, to the pear-shaped purple, pink and yellow cabochon sapphire surmount, 1 7/8 ins., mounted in platinum and 18k gold

\$15,000–20,000



50  
(two views illustrated)

50

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

Set with a cushion-cut yellow sapphire, weighing approximately 23.82 carats, to the circular-cut yellow diamond gallery and half-hoop, the gallery enhanced by rose-cut diamonds, ring size 6 1/4, mounted in 18k gold

Signed Chopard

*Accompanied by report no. 1091753 dated 13 April 2016 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this yellow sapphire would be classified as Ceylon (Sri Lanka), heat enhancement: none, clarity enhancement: none*

\$60,000–80,000

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



51



52

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

**51  
A COLORED DIAMOND NECKLACE**

Designed as a line of alternating pear and oval-cut yellow diamonds ranging from approximately 1.83 to 0.22 carats, the five center fancy intense yellow and fancy vivid yellow diamonds weighing approximately 1.83, 1.05, 1.05, 1.03, and 0.73 carats, 16 ins., mounted in 18k gold, with collapsible pendant bail

Accompanied by four reports dated 1 May-24 April 2018 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.83, 1.05, 1.03 and 0.73 carats, are fancy intense yellow, natural color and range from VVS1-SI2 clarity

With report no. 5192297733 dated 30 April 2018 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 1.05 carats, is fancy vivid yellow, natural color, SI1 clarity

\$60,000-80,000

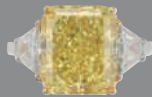
**Please note that the remaining colored diamonds have not been tested for natural color**

**52  
A DIAMOND RING**

Set with a cushion modified brilliant-cut diamond weighing approximately 8.01 carats flanked on either side by a baguette-cut diamond, ring size 4 3/4, mounted in platinum

Accompanied by report no. 1182708652 dated 5 September 2017 from the GIA Gemological Institute of America stating that the diamond is U to V color, VS2 clarity

\$40,000-60,000



53

53

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

Set with a cut-cornered rectangular-cut modified brilliant-cut fancy intense yellow diamond, weighing approximately 7.03 carats, flanked on either side by a trapezoid-cut diamond, ring size 6, mounted in platinum and 18k gold

Signed Bulgari

*Accompanied by report no. 2185877397 dated 22 February 2018 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow color, VS1 clarity*

\$110,000–160,000



54

54

**A RARE COLORED DIAMOND RING**

Set with a cushion modified brilliant-cut fancy green diamond, weighing approximately 5.02 carats, within a pale pink diamond surround and half-hoop, ring size 6, mounted in 18k rose gold

*Accompanied by report no. 2193093492 dated 5 March 2018 from the GIA Gemological Institute of America stating that the diamond is fancy green, natural color, SI1 clarity*

\$400,000–500,000

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



LOTS 55-64



55

**A GROUP OF UNMOUNTED DIAMONDS**

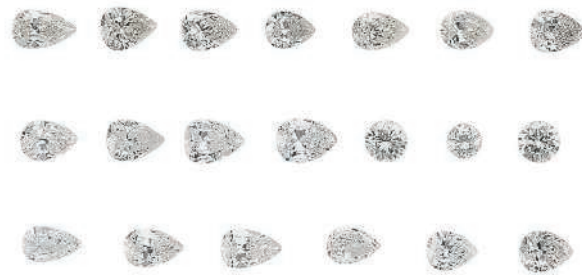
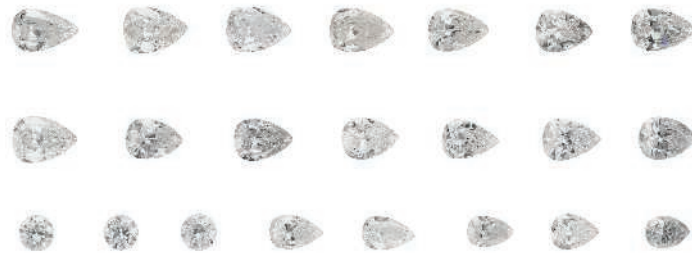
Comprising 80 pear-shaped diamonds, the five largest weighing approximately 2.09, 1.75, 1.37, 1.34 and 1.32 carats, the remaining diamonds ranging in weight from approximately 1.32 to 0.45 carats; 8 circular-cut diamonds, ranging in weight from approximately 1.48 to 0.46 carats and 5 pairs of circular-cut diamond studs

Total diamond weight approximately 94.78 carats

\$70,000-100,000

***Please note that approximately five to ten diamonds, ranging in weight from approximately 1.48 to 1.06 carats, are laser drilled***





LOTS 55-64



**56**  
**A GROUP OF DIAMOND RINGS**

Comprising 101 diamond rings, including 33 circular-cut diamond rings, 27 pear-shaped diamond rings, 26 marquise-cut diamond rings, 7 oval-cut diamond rings, 6 heart-shaped diamond rings and 2 triangular-shaped diamond rings, mounted in 14k gold and white gold and one ring mounted in platinum

Total weight of the diamonds approximately 88.46 carats

\$20,000-30,000

*Please note that approximately three to five diamonds, ranging in weight from approximately 2.00 to 1.10 carats, are laser drilled*



LOTS 55-64



~ 57

**A GROUP OF COLORED GEMSTONES AND DIAMONDS**

Comprising a group of vari-cut and multi-sized colored gemstones, including aquamarine, blue topaz, star corundum, opal, rubellite, tsavorite garnet, amethyst, topaz, sapphire, emerald, colored moonstone, rhodolite, jade, coral, tourmaline, fancy colored sapphire, citrine and cat's eye chrysoberyl

Total weight of the gemstones approximately 1,344.91 carats

Also accompanied by a parcel of circular-cut diamond melee, weighing approximately 28.98 carats total

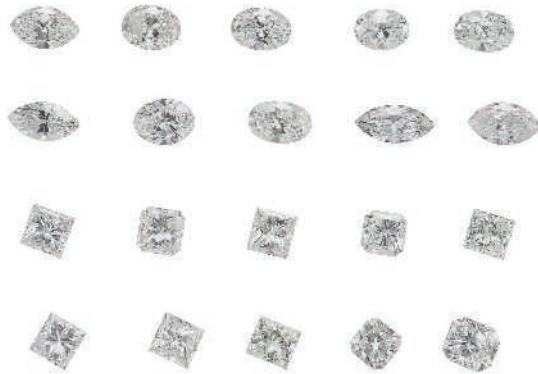
Also accompanied by 167 miscellaneous parcels of melee including various colored gemstones and synthetic gemstones

\$10,000-15,000





LOTS 55-64



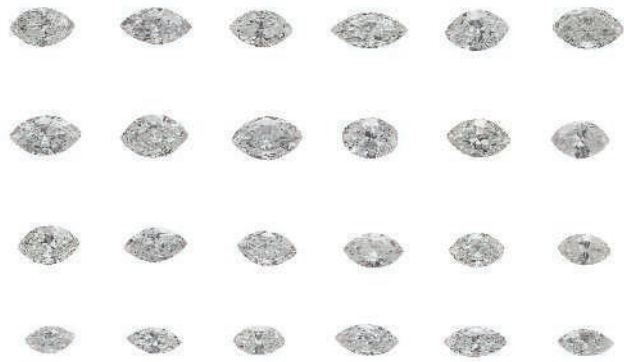
**58**

**A GROUP OF UNMOUNTED DIAMONDS**

Comprising 90 marquise-cut diamonds, 10 princess-cut diamonds, 9 oval-cut diamonds and 4 radiant-cut diamonds, the largest five diamonds weighing approximately 2.40, 1.54, 1.51, 1.45 and 1.43 carats, the remaining diamonds ranging from 1.32 to 0.23 carats

Total diamond weight approximately 90.66 carats

\$70,000-100,000



PROPERTY OF AN ESTATE

LOTS 55-64







**59**

**A GROUP OF DIAMOND LINE BRACELETS**

Comprising 19 circular-cut diamond line bracelets, mounted in 14k gold and white gold

Total diamond weight approximately 73.75 carats

\$15,000-20,000



**60**

**A GROUP OF UNMOUNTED DIAMONDS**

Comprising approximately 294 triangular-shaped diamonds, ranging from approximately 0.88 to 0.14 carats

Total diamond weight approximately 96.47 carats

\$15,000-20,000





**61**

**A GROUP OF UNMOUNTED DIAMONDS**

Comprising a group of circular-cut diamond melee, weighing approximately 132.00 carats; a group of tapered baguette and baguette-cut diamonds, weighing approximately 72.59 carats; and a group of circular, pear, marquise and baguette-cut diamonds, weighing approximately 51.02 carats

Total diamond weight approximately 255.61 carats

Accompanied by two miscellaneous diamond parcels including rose-cut diamonds and diamond fragments

\$10,000-15,000



**62**

**A GROUP OF UNMOUNTED DIAMONDS**

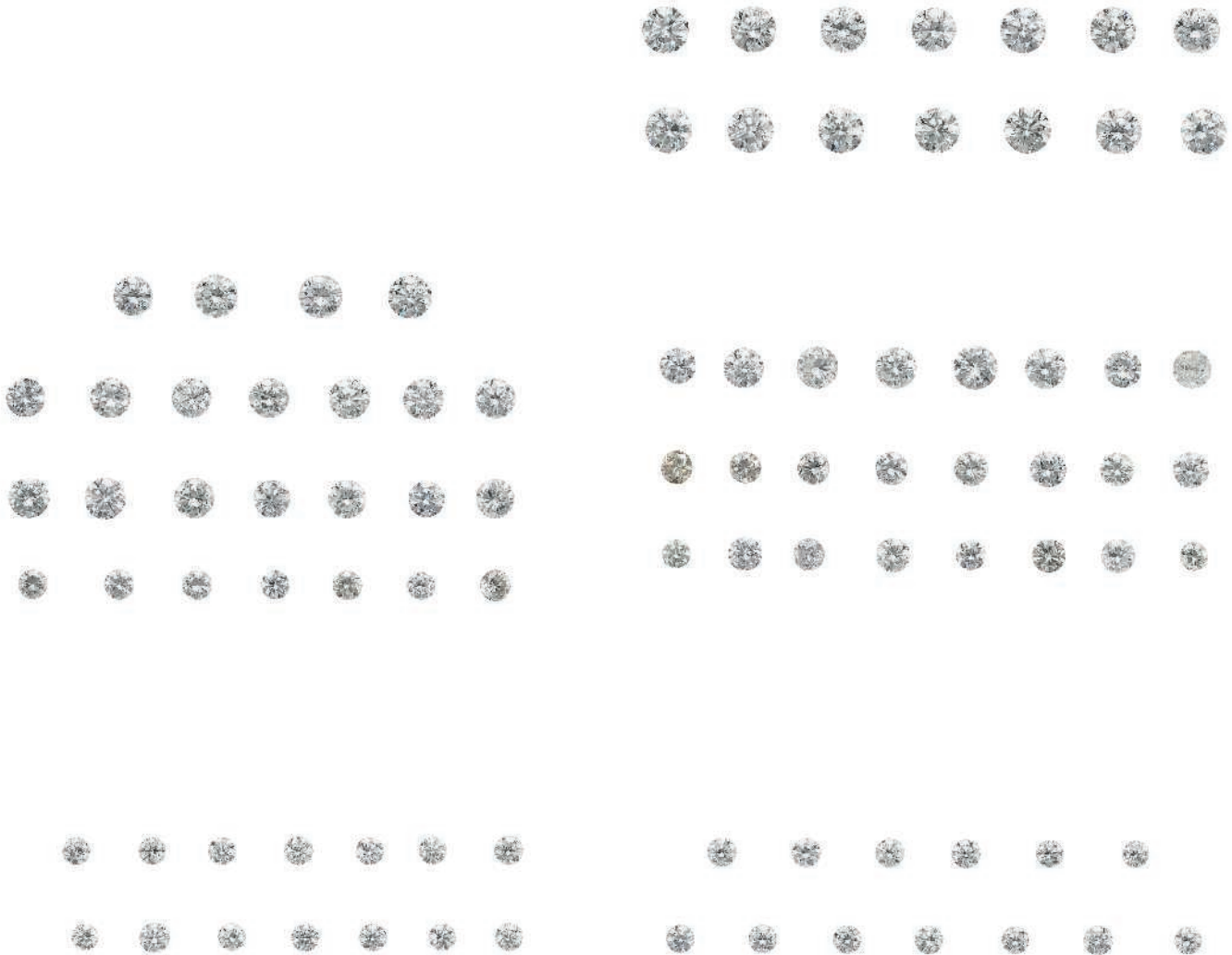
Comprising 9 rectangular-cut diamonds, weighing approximately 1.76, 1.58, 1.51, 1.50, 1.10, 1.08, 1.06, 0.92 and 0.92 carats;  
1 heart-shaped diamond, weighing approximately 1.07 carats,  
and 1 square-cut diamond, weighing approximately 1.00 carat

Total diamond weight approximately 13.50 carats

\$30,000-50,000



LOTS 55-64



**63**

**A GROUP OF UNMOUNTED DIAMONDS**

Comprising 126 circular-cut diamonds, ranging in weight from approximately 1.06 to 0.25 carats

Total diamond weight approximately 129.01 carats

Also accompanied by an additional parcel of 93 circular-cut diamonds weighing approximately 23.36 carats

\$150,000–250,000





LOTS 55-64



**64**

**A GROUP OF UNMOUNTED DIAMONDS**

Comprising 106 circular-cut diamonds, the five largest diamonds weighing approximately 5.42, 3.01, 2.62, 2.62 and 2.56 carats, the remaining diamonds ranging in weight from 2.36 to 0.97 carats

Total diamond weight approximately 154.77 carats

\$180,000–220,000

*Please note that approximately eight to twelve diamonds, ranging in weight from approximately 5.42 to 1.28 carats, are laser drilled*



**65**

**AN IMPRESSIVE DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 38.20 carats, ring size 6, mounted in platinum

*Accompanied by report no. 1182407818 dated 24 January 2018 from the GIA Gemological Institute of America stating that the diamond is Y to Z color, VS2 clarity*

\$650,000–750,000



65  
(illustrated unmounted)

38.20 CARATS





•66

**A SET OF CULTURED PEARL AND DIAMOND JEWELRY**

Comprising a necklace composed of sixty-seven graduated pink cultured pearls, measuring from approximately 15.08 to 12.04 mm, with a ball clasp set with circular-cut diamonds; and a pair of earrings en suite, 3 $\frac{3}{4}$  ins. (necklace), 1 $\frac{3}{8}$  ins. (earrings), mounted in 18k white gold

*Accompanied by report no. 1186831940 dated 23 October 2017 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



**67**

**A SET OF DIAMOND, COLORED DIAMOND AND MULTI-GEM JEWELRY,  
BY TIFFANY & CO.**

Comprising a cuff-bracelet, designed as an openwork cluster of circular-cut diamonds, pink diamonds, pink sapphires and red spinels; and a pair of earrings of similar design en suite, 4  $\frac{3}{4}$  ins. (cuff-bracelet),  $\frac{3}{4}$  ins. (earrings), mounted in platinum

Each signed Tiffany & Co., nos. 36538031 (cuff-bracelet) and 36668571 (earrings)

\$30,000–50,000

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





68

**68**

**A PAIR OF COLORED SAPPHIRE AND DIAMOND EARRINGS,  
BY CARVIN FRENCH**

Each designed as an insect in flight, extending circular-cut diamond wings from a marquise or pentagonal-shaped purple-pink sapphire, 1 in., mounted in platinum

With maker's mark for Carvin French

*Accompanied by report no. 1082880 A and B dated 4 April 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these purple-pink sapphires would be classified as Ceylon (Sri Lanka), with no gemological evidence of heat (marquise) and low temperature heating (pentagonal)*

\$10,000–15,000



69

**69**

**A DIAMOND RING**

Set with a pear brilliant-cut diamond, weighing approximately 2.52 carats, flanked on either side by a baguette-cut diamond, ring size 5  $\frac{3}{4}$  ins., mounted in platinum

*Accompanied by report no. 6212041751 dated 12 November 2015 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity*

\$25,000–35,000

LOTS 70-84



**~70**

**A SET OF ONYX, CORAL AND GOLD JEWELRY, BY TIFFANY & CO.**

Comprising a necklace composed of seven strands of onyx beads punctuated with fluted gold and coral segments; a bracelet en suite, 16 ½ ins. (necklace), 7 ½ ins. (bracelet), mounted in 18k gold

Each signed Tiffany & Co.

\$10,000-15,000



LOTS 70-84



**71**

**A TRI-COLORED GOLD AND DIAMOND 'MELONE' EVENING BAG,  
BY BULGARI**

Of oval outline, the 18k rose, white and yellow gold ribbed evening bag with circular-cut diamond pushpiece, opening to reveal a single compartment and fitted mirror with brown suede interior, 5 3/4 x 3 1/2 x 1 1/4 ins., accompanied by seven silk tassels of various colors, in a Bulgari tan suede pouch

Signed Bulgari, no. BD 6791

\$12,000-18,000



72

**72**

**A CHALCEDONY, DIAMOND, SPINEL,  
TOURMALINE AND ENAMEL 'TONNEAU' BROOCH,  
BY SUZANNE BELPERRON**

Designed as a domed carved chalcedony plaque, bezel-set with old-cut diamonds with circular and oval-shaped garnets bordered by black enamel, 1 ¼ ins., with French assay mark for 18k white gold

With partially indistinct workshop mark for Société Groëné et Darde

*With a Certificate of Authenticity from Belperron stating that this piece was manufactured in Paris between 1932 and 1940 from a design by Suzanne Belperron*

\$15,000–20,000

**LITERATURE:**

Cf. P. Corbett, W Landrigan, N. Landrigan, *Jewelry by Suzanne Belperron*, London, Thames & Hudson, 2015, p.105  
Cf. S. Raulet, O. Baroin, *Suzanne Belperron*, Italy, Antique Collectors' Club, 2011, p. 154



73

**73**

**A GOLD AND PINK TOURMALINE BROOCH,  
BY SUZANNE BELPERRON**

Designed as two domed gold segments flanked by articulated fluted carved pink tourmalines, 2 ¼ ins., with French assay marks for 18k gold

Signed Ste Nille Herz Belperron, with maker's mark

\$10,000–15,000

**PROVENANCE:**

Previously sold at Christie's New York, East, Antique and Fine Jewelry, 8 June 2000, Lot 138

**LITERATURE:**

Cf. P. Corbett, W Landrigan, N. Landrigan, *Jewelry by Suzanne Belperron*, London, Thames & Hudson, 2015, p.116  
Cf. S. Raulet, O. Baroin, *Suzanne Belperron*, Italy, Antique Collectors' Club, 2011, p. 204

LOTS 70-84



74

~74

**A CAT'S EYE CHRYSOBERYL, WOOD AND GOLD RING,  
BY HEMMERLE**

Centering upon a round cabochon cat's eye chrysoberyl, within a carved pock wood surround, ring size 7, mounted in 18k white gold  
Signed Hemmerle, with maker's mark

\$10,000–15,000



75

75

**AN EMERALD AND GOLD 'ROOF' RING,  
BY SUZANNE BELLERON**

Set with two cushion-shaped emerald cabochons to the polished 18k gold surround and hoop, ring size 3 ¼, with French assay mark for 18k gold

*With a Certificate of Authenticity from Belperron stating that this piece was manufactured in Paris between 1932 and 1974 from a design by Suzanne Belperron*

\$10,000–15,000

**PROVENANCE:**

Previously sold at Christie's New York, Magnificent Jewels, 14 April 2003, Lot 251



LOTS 70-84



76

**76**  
**A GOLD, DIAMOND AND RUBY 'LOVE BIRDS' BROOCH,  
BY VAN CLEEF & ARPELS**

Designed as two love birds set with circular-cut diamonds and round ruby eyes perched on a gold branch with a textured gold nest, mounted in gold

Signed Van Cleef & Arpels, no. N.Y. 28768

\$12,000–18,000



77

**77**  
**A GOLD AND DIAMOND PINECONE BROOCH**

Designed as an articulated pinecone set with old-cut diamonds suspended from a domed surmount set with circular-cut diamonds, 2 ¼ ins., mounted in gold

\$12,000–18,000

**PROVENANCE:**

Previously sold at Christie's New York, Magnificent Jewels, 14 April 2003, Lot 47





LOTS 70-84



**78**

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

Each designed as a circular-cut yellow diamond and diamond twin dome,  
 $\frac{3}{4}$  in., mounted in platinum and gold

Signed Van Cleef & Arpels, N.Y., no. 54278

\$20,000–30,000

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



**79**

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

Designed as series of graduated arch plaques, set with circular-cut diamonds, the center of each arched panel set with circular-cut yellow diamonds, 15 ½ ins., mounted in 18k gold, in a Oscar Heyman & Brothers black suede case

With maker's mark for Oscar Heyman & Brothers, no. 600954

\$20,000–30,000

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

LOTS 70-84



80



80

**80**

**A GROUP OF WHITE GOLD AND AQUAMARINE JEWELRY, BY HEMMERLE**

Comprising a bracelet with curb link chain, accented with bezel-set cushion-cut aquamarines; and a ring bezel-set with a cushion-cut aquamarine, 7 ½ ins. (bracelet), ring size 5, mounted in 18k white gold

Each with maker's mark for Hemmerle

\$15,000-20,000

**81**

**A FIVE STRAND CULTURED PEARL AND ROCK CRYSTAL NECKLACE, BY HEMMERLE**

Composed of five strands of cultured pearls graduating in size from approximately 9.70 to 8.50 mm, completed by a knitted clasp of frosted rock crystal beads, 17 ¼ ins. (shortest strand), mounted in 18k white gold, in a Hemmerle cream leather case

Signed Hemmerle, with partially obscured maker's mark

\$10,000-15,000



LOTS 70-84



**82**

**A PAIR OF AQUAMARINE AND ALUMINUM EARRINGS,  
BY HEMMERLE**

Each designed as an aquamarine briolette, surmounted by a brushed aluminum and 18k white gold cap and top, 1 ½ ins.

Signed Hemmerle, with maker's mark

\$12,000-18,000



**83**

**A GROUP OF WHITE GOLD AND AQUAMARINE JEWELRY,  
BY HEMMERLE**

Comprising a bracelet with curb link chain, accented with bezel-set cushion-cut aquamarines; and a ring bezel-set with a cushion-cut aquamarine, 7 ½ ins. (bracelet), ring size 6, mounted in 18k white gold

Each with maker's mark for Hemmerle

\$15,000–20,000

LOTS 70-84



**84**

**A SET OF CULTURED PEARL AND LABRADORITE JEWELRY,  
BY HEMMERLE**

Comprising a necklace designed as three strands of grey cultured pearls graduating in size from 11.00 to 8.50 mm, joined by a knitted clasp of labradorite beads, 17 ½ ins. (shortest strand), mounted in 18k white gold; and a pair of earrings en suite, mounted in 18k yellow gold, in a Hemmerle cream leather case

Each signed Hemmerle, with maker's mark

\$15,000–20,000





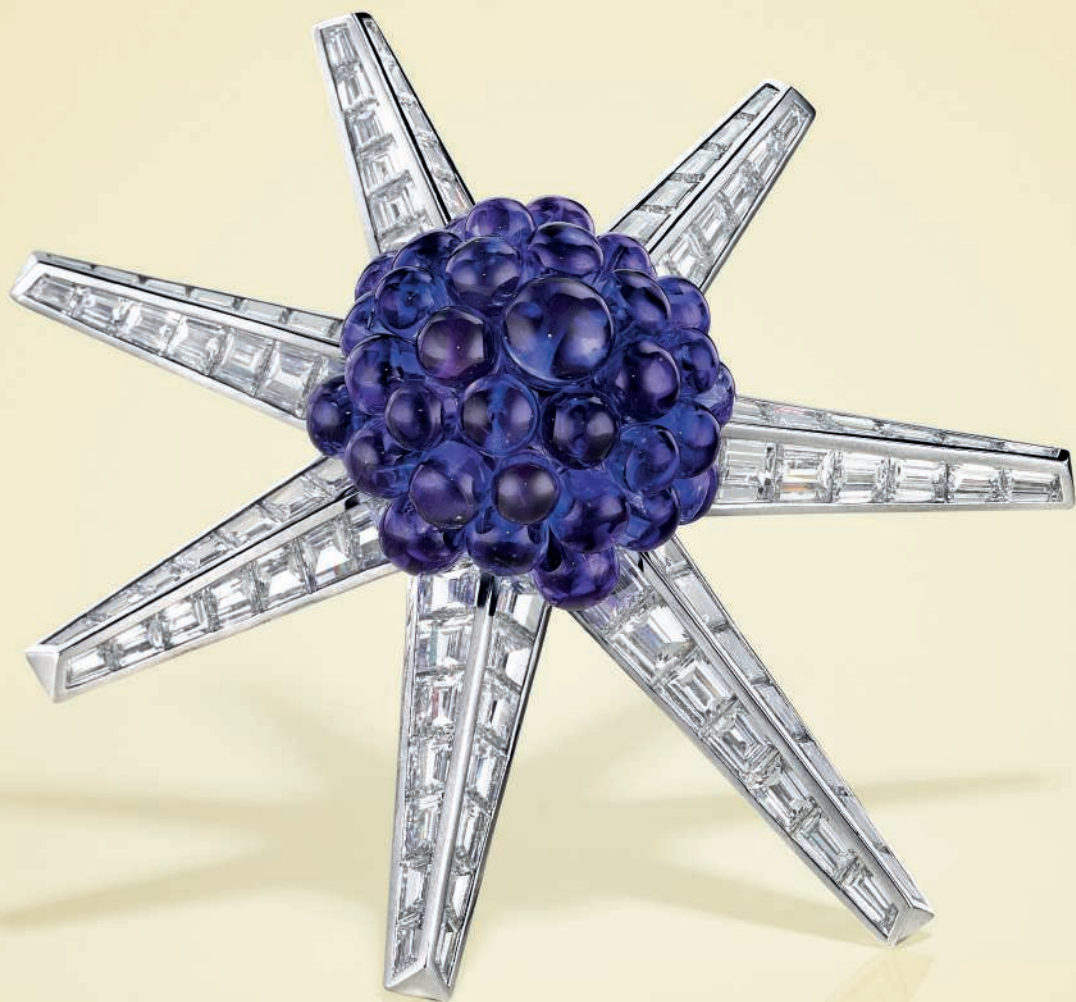


**85**  
**A TANZANITE AND DIAMOND BROOCH,**  
**BY TIFFANY & CO.**

Designed as a star, the center set with a cluster of tanzanite beads extending channel-set tapered baguette-cut diamond rays, 2 ¼ ins., mounted in platinum

Signed Tiffany & Co., no. 36342722

\$20,000-30,000





**86**  
**AN IMPORTANT DIAMOND PENDANT NECKLACE,  
BY LEVIEV**

The fine link chain suspending a heart-shaped diamond weighing approximately 15.36 carats, further accented by heart-shaped spacers set with circular-cut diamonds, 17 ins., mounted in 18k white gold, in a Leviev brown leather case

*Accompanied by report no. 2175228901 dated 25 April 2018 from the GIA Gemological Institute of America stating that the diamond is D color, VVS2 clarity; also accompanied by a working diagram indicating that the clarity of the diamond is potentially Internally Flawless*

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

Accompanied by a **copy** of a certificate of appraisal from Leviev dated 10 March 2016

\$1,300,000–1,500,000





**87**  
(two views illustrated)

PROPERTY OF A NEW YORK CITY LADY

**87**  
**A SAPPHIRE AND DIAMOND RING,  
BY BULGARI**

Set with a cushion-cut sapphire, weighing approximately 27.42 carats, to the circular-cut diamond gallery and bifurcated shoulders, enhanced with baguette-cut and shield-shaped diamonds, ring size 5 ½, mounted in platinum

Signed Bulgari, with maker's mark

*Accompanied by report no. CS 59818 dated 13 March 2014 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*

\$30,000–50,000



**88**

**88**  
**A DIAMOND AND MULTI-GEM RABBIT BROOCH,  
BY RAYMOND YARD**

Designed as a pavé-set diamond rabbit waiter with black enamel detail, wearing a circular-cut yellow diamond and calibré-cut sapphire jacket, holding a pavé-set diamond napkin with calibré-cut ruby trim and black enamel tray with triangular-cut diamond glasses and an articulated pavé-set diamond bucket accented with calibré-cut rubies and a green enamel champagne bottle, 1 ¾ ins., mounted in platinum and gold

Signed Yard for Raymond Yard, no. 02768

\$25,000–35,000



89

**89**

**A DIAMOND RING**

Set with an old European brilliant-cut diamond, weighing approximately 8.03 carats, flanked on either side by single-cut diamond accents, ring size 5 ½, mounted in platinum

*Accompanied by report no. 1192097141 dated 13 February 2018 from the GIA Gemological Institute of America stating that the diamond is Q to R range color, VVS2 clarity*

\$40,000–60,000



90

PROPERTY OF A SOUTHERN CALIFORNIA LADY

**90**

**A DIAMOND BRACELET**

Of openwork design, set with circular and baguette-cut diamonds, 7 ¼ ins., with French assay mark for platinum

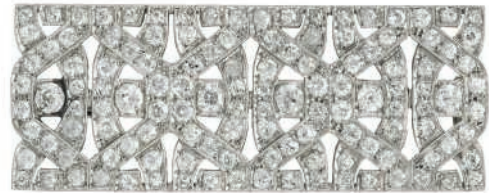
\$20,000–30,000



91

**91**  
**AN ART DECO DIAMOND BRACELET**

Of openwork geometric design, the wide band set with old-cut diamonds, circa 1930, 7 3/4 ins., with French assay mark for platinum  
\$15,000-20,000



92

**92**  
**AN ART DECO DIAMOND BROOCH**

Of openwork geometric design, set with old-cut diamonds, circa 1925, 2 3/4 ins., with French assay marks for platinum and 18k white gold  
\$3,000-5,000





93

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

**93**  
**A RUBY AND DIAMOND BRACELET**

Designed as a band of single and circular-cut diamonds, centering upon a cushion-cut ruby, measuring approximately 8.30 x 7.40 x 2.92 mm, flanked on either side by marquise and triangular-cut diamonds, with calibr -cut ruby detail, 7 1/4 ins., mounted in platinum

*Accompanied by report no. 1092015 dated 1 May 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this ruby would be classified as Burma (Myanmar), heat enhancement: none*

\$15,000–20,000



94

PROPERTY OF A LADY

**94**  
**AN ART DECO DIAMOND BRACELET,  
 BY CARTIER**

Designed as an old and single-cut diamond openwork band, set with alternating marquise and rectangular-cut diamonds, 1925, 7 1/2 ins., with French assay mark for platinum

Unsigned, no. 01306

*Accompanied by a copy of a certificate of authenticity from Cartier, dated 25 May 1999*

\$60,000–80,000



**95**

**A DIAMOND, ONYX AND EMERALD BRACELET**

Designed as a wide band set with circular, old and single-cut diamonds, enhanced by marquise and French-cut diamonds within onyx surrounds, with calibr -cut emerald detail, 7 1/4 ins., mounted in platinum

\$15,000–20,000



96

**96**  
**A PAIR OF ART DECO DIAMOND EARRINGS,  
 BY RENÉ BOIVIN**

Of circular outline, set with baguette, old-cut and single-cut diamonds, circa 1935, 7/8 ins., with French assay marks for platinum and 18k white gold, with partially obscured French workshop marks  
*With Certificate of Authenticity from Françoise Cailles*

\$15,000–20,000



97

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

**97**  
**AN EMERALD AND DIAMOND RING**

Set with a cushion-shaped emerald, measuring approximately 12.43 x 10.07 x 6.24 mm, flanked on either side by a trapezoid-shaped diamond, ring size 6, mounted in 18k gold and platinum

*Accompanied by report no. 1092019 dated 1 May 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*

\$40,000–60,000

LOTS 98-106



**98**

**TWO ANTIQUE PARASOL SETS**

One set comprising a rock crystal handle enhanced at the base with circular-cut sapphires, with seven spoke tips, *one spoke tip deficient*, circa 1890, 3  $\frac{3}{4}$ , 3  $\frac{1}{2}$  ins. (parasol handle), with French assay marks for 18k gold, in a fitted beige leather case stamped on in the interior Tiffany & Co. Avenue de l'Opera 36 BIS, Paris; and a rock crystal handle frosted with a floral motif, set with circular-cut amethysts, with eight spoke tips, circa 1890, in a fitted purple case stamped on the interior J.C. Vickery, 179, 181 & 183, Regent St. W.

\$8,000-12,000



LOTS 98-106



**99**

**A JADEITE AND GOLD BRACELET**

Designed as a line of six jade oval double cabochons, measuring from approximately 17.51 x 14.69 to 15.57 x 13.79 mm, within sculpted gold borders and joined by gold links, 7 ¼ ins.

*Accompanied by report no. 2195293372 dated 7 May 2018 from the GIA Gemological Institute of America stating that the jade is jadeite jade with natural color and no indications of impregnation*

\$10,000–15,000



**100**

**AN ANTIQUE PERIDOT, DIAMOND AND GOLD BROOCH**

Designed as two opposing gold cobras with old and rose-cut diamond detail, centering upon a cushion-shaped peridot, circa 1900, 2 ins., with French assay marks for 18k gold

\$5,000–7,000

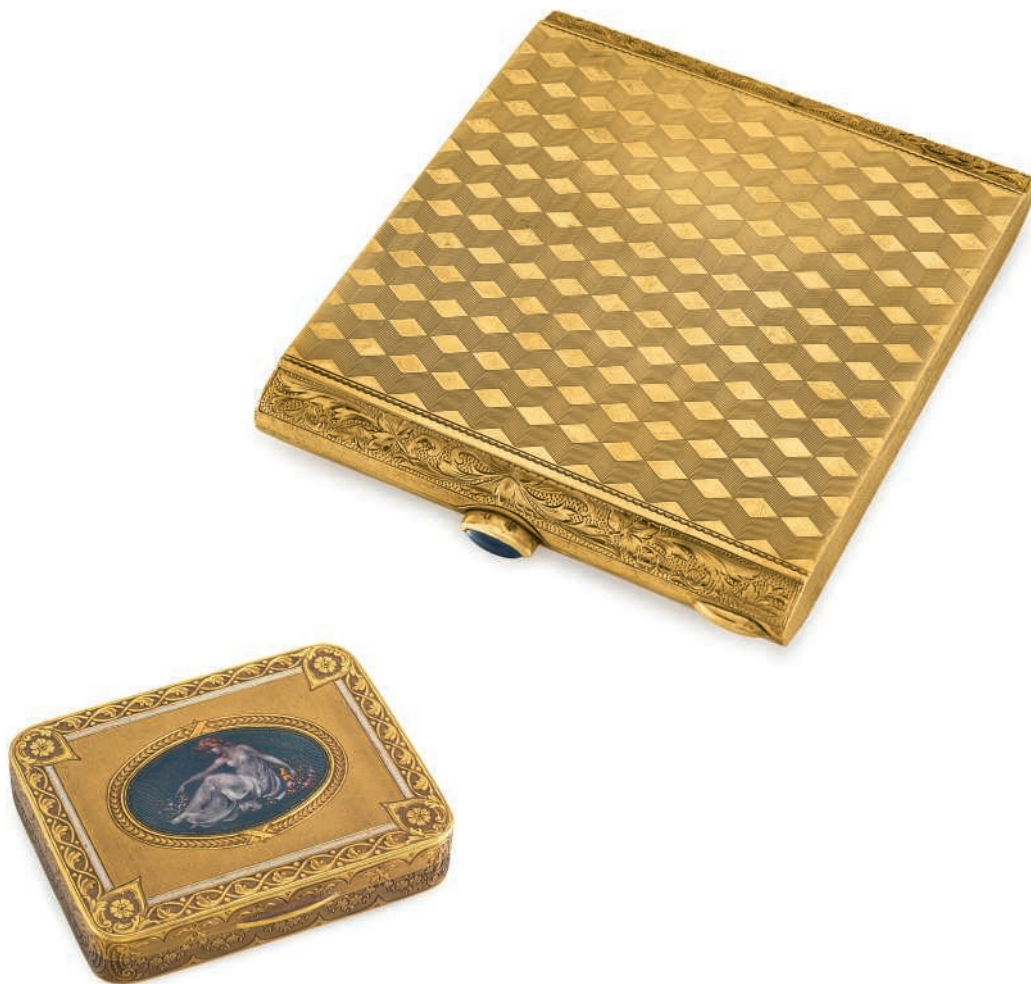
**LITERATURE:**

For similar examples by Boucheron please refer to:

Cf. J. Price, *Masterpieces of French Jewelry*, Philadelphia, 2006, p. 41

Cf. A. Duncan, *The Paris Salons 1895-1914 Jewellery I: The Designers A-K*, Suffolk, Antique Collector's Club Ltd., 1994, p. 92

Cf. G. Néret, *Boucheron: Four Generations of a World-Renowned Jeweler*, New York, Rizzoli International Publications, Inc., 1988, p. 62



**101**

**TWO GOLD VANITY CASES**

Both of rectangular outline, the larger case designed as a gold cigarette box with geometric and foliate motifs, the oval-shaped sapphire pushpiece opening to reveal a single compartment,  $3\frac{1}{4} \times 3\frac{3}{4} \times \frac{1}{8}$  ins.; and the smaller case designed as a textured 18k gold case of floral motif, centering upon a guilloché enamel plaque depicting a nymph, opening to reveal a single compartment with fitted mirror,  $2\frac{1}{8} \times 1\frac{3}{8} \times \frac{7}{16}$  ins.

\$3,000-5,000





~102

**A GROUP OF ANTIQUE JEWELRY**

Comprising an antique carved rock crystal and enamel portrait pendant, set with an enamel portrait of a gentleman and the reverse with an enamel, rose-cut diamond and oval-cut ruby anchor, suspending a pearl, 4 ½ ins., *with an area of the portrait panel deficient and areas of enamel loss throughout*; and a horn hair comb enhanced by textured green and gold plated ivy leaves, 5 ¼ x 3 ½ ins.

\$3,000–5,000

LOTS 98-106



**-103**

**AN ART NOUVEAU HORN AND AMETHYST HAIR COMB, BY RENÉ LALIQUE**

The carved horn panel depicting flower blossoms, centering upon a rectangular-cut amethyst, to the horn comb, circa 1900, 4 ¾ x 4 ins.

Signed Lalique

\$5,000-7,000



-104

**AN ART NOUVEAU HORN, GALALITH AND SAPPHIRE HAIR COMB,  
BY RENÉ LALIQUE**

The carved galalith depicting an open-mouthed mask with dancing nymphs, within a carved horn surround designed as two serpents, enhanced by an oval cabochon sapphire between their mouths, to the horn comb, circa 1900, 5 ¼ x 6 ½ ins.

Signed R. Lalique

\$15,000–20,000

**LITERATURE:**

Cf. S. Barten, *René Lalique: Schmuck und Objets d'Art, 1890-1910*, Munich, Prestal-Verlag, 1977, p. 178







**105**

**AN ART NOUVEAU SILVER, ENAMEL AND GOLD PENDANT,  
BY RENÉ LALIQUE**

The pendant designed as a nymph fairy, her sculpted silver body extending green and blue plique-à-jour enamel and gold wings, circa 1900, 4 ¼ ins. (pendant), 29 ins. (neckchain), to the 18k gold link neckchain, *with areas of enamel loss*

Signed Lalique

\$40,000–60,000



**106**

**AN ART NOUVEAU ENAMEL AND GLASS PENDANT  
NECKLACE, BY RENÉ LALIQUE**

The pendant set with molded glass rose blossoms of pink, purple and green hues, joined by violet enamel vines and blue-green plique-à-jour enamel leaf clusters, from a fine gold chain, circa 1900, 3 ins. (pendant), 22 ½ ins. (neckchain), mounted in gold

Signed Lalique

\$50,000-70,000



**107**

**AN ART NOUVEAU GOLD, GLASS AND ENAMEL MEDUSA PENDANT,  
BY RENÉ LALIQUE**

The openwork gold pendant designed as a Medusa, her gray glass face extending gold hair, with the strands evolving to enamel and gold serpents, circa 1900, 2 7/8 ins.

Signed Lalique

\$20,000–30,000





108

**108**  
**AN ART NOUVEAU MULTI-GEM PENDANT NECKLACE,  
 BY GEORGES FOUQUET**

The pendant set with sculpted gold trees against an opal panel and plique-à-jour enamel landscape background, suspending a baroque-shaped pearl with rose-cut diamond cap, to the gold link neckchain, 25 ½ ins., with French assay marks for 18k gold

Signed G. Fouquet, no. 2992, with maker's mark

\$12,000-18,000

**LITERATURE:**

Cf. *Les Fouquet: Bijoutiers & Joailliers à Paris 1860-1960*, France, Flammarion, 1983, p. 83

*Please note that the pearl has not been tested for natural origin*



109

**109**  
**A GLASS 'PANIER DE FRUITS' PENDANT,  
 BY RENÉ LALIQUE**

The frosted glass panel with gray patina depicting a basket of fruits, to the white silk cord, circa 1925, 1 ¼ ins. (pendant)

Signed R. Lalique

\$6,000-8,000



**110**  
**AN ART NOUVEAU GLASS, SAPPHIRE, ENAMEL AND PEARL BRACELET,**  
**BY RENÉ LALIQUE**

Designed as five flowerheads, the petals composed of carved frosted glass, highlighted with purple enamel and pearls, the centers set with round, cushion, and oval-shaped sapphires, circa 1900, 7 ¼ ins., one petal is not original, another is chipped, in a Lalique brown leather case

Signed Lalique

\$60,000-80,000



(detail of reverse)





111

112

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

**111**

**A DIAMOND AND RUBY BRACELET**

Designed as a series of five openwork panels set with old and circular-cut diamonds and baguette-cut rubies, joined by baguette-cut diamond links, 7  $\frac{5}{8}$  ins., mounted in platinum

\$12,000–18,000

PROPERTY OF A PRIVATE COLLECTOR

**112**

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

Designed as a line of fifty-two rectangular-cut diamonds, 7  $\frac{1}{4}$  ins., mounted in platinum, in a Tiffany & Co. black suede case  
Signed T & Co.

\$30,000–50,000



113

113

**A PAIR OF RUBY AND DIAMOND EARRINGS**

Each suspending a shield-shaped diamond from an oval-cut ruby, measuring approximately 16.08 x 12.58 x 5.22 and 16.29 x 12.38 x 4.39 mm, within a circular-cut diamond surround, to the circular-cut diamond French wire, 1 ¼ ins., mounted in platinum

*Accompanied by report no. 1092051 A and B dated 1 May 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the rubies would be classified as Mozambique, with standard heat enhancement and moderate clarity enhancement, heating residues*

\$40,000-60,000



114

114

**A THREE-STONE RUBY AND DIAMOND RING**

Set with three oval-cut rubies, measuring from approximately 15.72 x 12.54 x 5.03 mm to 13.60 x 10.70 x 4.72 mm, within a circular-cut diamond surround, gallery and hoop, ring size 6 ¾, mounted in platinum

*Accompanied by report no. 1092014 1-3 dated 30 April 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these three rubies would be classified as Mozambique, with standard heat enhancement and minor clarity enhancement, heating residues and in-filling*

\$40,000-60,000



**115**  
**(illustrated unmounted)**



**116**

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**115**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 5.09 carats, ring size 6, mounted in 18k white gold

*Accompanied by report no. 15763091 dated 19 January 2017 from the GIA Gemological Institute of America stating that the diamond is F color, VVS2 clarity, with excellent cut, polish and symmetry*

\$120,000–180,000

PROPERTY OF A NORTHERN CALIFORNIA COLLECTOR

**116**

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

The flexible band set with circular-cut diamonds, 6  $\frac{3}{4}$  ins., with French assay marks for platinum and 18k white gold, with jeweler's mark for P ery et Cie

Signed Van Cleef & Arpels, no. M 41572

\$20,000–30,000



117

**117**  
**TWO DIAMOND 'FLAME' BROOCHES,**  
**BY VAN CLEEF & ARPELS**

Each designed as a curved plaque, set with circular and baguette-cut diamonds, 2 7/8 ins., mounted in platinum

Each signed V.C.A., N.Y., nos. 55882 or 55883

\$12,000-18,000

**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



118

**118**  
**A PAIR OF CULTURED PEARL AND DIAMOND 'LOVE KNOT'**  
**EARRINGS, BY VERDURA**

Each set with a cultured button pearl, measuring approximately 15.00 to 14.50 mm, within a circular-cut diamond knot motif surround, 1 in., mounted in white gold, in Verdura blue leather case

Signed Verdura, with maker's mark

\$12,000-18,000



119



120

**119**  
**A RUBY AND DIAMOND RING**

Set with an oval-cut ruby, weighing approximately 6.04 carats, within a surround of circular-cut diamonds, ring size 6 ½, mounted in 18k white gold

*Accompanied by report no. 1091991 dated 30 April 2018 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 East Africa, with no gemological evidence of heat*

\$20,000–30,000

PROPERTY OF A NEW YORK CITY LADY

**120**  
**AN ART DECO DIAMOND BRACELET**

Designed as two old-cut diamond panels, each centering upon a rectangular-cut diamond, enhanced by square and baguette-cut diamonds, joined by two smaller similarly-set diamond panels, circa 1930, 7 ins., mounted in platinum

\$12,000–18,000





122



121

**121**

### A DIAMOND BRACELET

Centering upon a circular-cut diamond, weighing approximately 1.91 carats, within a baguette and circular-cut diamond plaque, to the circular and baguette-cut diamond tapered band, 7 ¼ ins., mounted in platinum

*Accompanied by report no. 2195353496 dated 4 May 2018 from the GIA Gemological Institute of America stating that the diamond is I color, VS2 clarity*

\$15,000–20,000

PROPERTY OF A LADY

**122**

### A THREE-STONE DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 10.07 carats, flanked on either side by a rectangular-cut diamond, weighing approximately 1.90 carats, to the circular-cut diamond half hoop, ring size 5 ¾, mounted in platinum and 18k gold

*Accompanied by report no. 5192330876 dated 30 April 2018 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 10.07 carats, is W to X range color, VVS2 clarity, with excellent polish and symmetry*

*With report nos. 5192331600 and 6193331602 dated 2 May 2018 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.90 carats each, are H color, VS2 clarity*

\$70,000–100,000



**123**

**A SINGLE-STRAND CULTURED PEARL AND DIAMOND NECKLACE, BY MIKIMOTO AND A SINGLE-STRAND GRAY CULTURED PEARL AND DIAMOND NECKLACE**

Comprising a graduated single-strand of eighty-nine white cultured pearls, measuring from approximately 12.00 to 10.00 mm, joined by a circular-cut diamond boule clasp, 42 ½ ins.; and a graduated single-strand of ninety gray cultured pearls, measuring from approximately 13.25 to 11.05 mm, joined by a circular-cut diamond boule clasp, 50 ¼ ins.

With 'M' for Mikimoto (white cultured pearl strand)

\$20,000–30,000





124

**124**

**A PAIR OF COLORED DIAMOND AND DIAMOND EARRINGS**

Each set with four marquis brilliant-cut and marquis modified brilliant-cut fancy yellow diamonds and diamonds, mounted in platinum and gold

*Accompanied by four reports dated from 19 April 2017 to 12 August 2014 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.01, 0.90, 0.91 and 0.91, are D-F color, VS2-SI1 clarity*

*With four reports dated from 30 June 2017 to 8 January 2008 from the GIA Gemological Institute of America stating that the diamonds, weighing approximately 1.18, 1.11, 1.03 and 1.00 carats, are fancy yellow, natural color, VS1-VS2 clarity*

\$25,000–35,000



125

PROPERTY OF A LADY

**125**

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

The pavé-set diamond panther with circular-cut emerald-set eyes and onyx nose, 1 3/4 ins., with French assay marks for 18k gold

Signed Cartier, no. 654410, with maker's mark

\$12,000–18,000



• 126

**A SET OF GOLDEN CULTURED PEARL AND DIAMOND JEWELRY**

Comprising a single-strand necklace of twenty-seven golden cultured pearls, measuring from 14.04 x 14.00 mm to 17.90 x 17.75 mm joined by a pavé-set 18k white and yellow gold boule clasp; and a pair of earrings, each suspending a golden cultured pearl, measuring 14.00 x 14.08 and 14.13 x 14.18 mm, joined by a circular-cut diamond link to the pavé-set diamond surmount, mounted in 18k rose gold, 17 ½ in. (necklace), 1 ⅛ in. (earrings)

*Accompanied by report no. 2185868234 dated 17 November 2017 from the GIA Gemological Institute of America stating that the twenty-seven pearls in the necklace are bead cultured pearls, saltwater, with no indications of treatment*

\$20,000–30,000



127

**127**

**A DIAMOND RING**

Set with a pear brilliant-cut diamond, weighing approximately 3.02 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5, mounted in platinum

*Accompanied by report no. 5182794719 dated 27 April 2018 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity*

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

\$70,000–90,000

PROPERTY OF A NORTHERN CALIFORNIA COLLECTOR

**128**

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

Designed as a zipper set with circular-cut diamonds, suspending a fringed tassel, 15 ¼ ins., with French assay mark for 18k gold, *one gold element deficient*

Signed V.C.A., nos. B4701 A3 (necklace), 696B1494 A3 (pendant)

\$15,000–20,000



128



**129**

**A SET OF DIAMOND, SAPPHIRE AND ONYX 'HUÎTRE' JEWELRY,  
BY MARINA B**

Comprising a flexible cuff bracelet, designed as overlapping circular-cut diamond oval-shaped plaques, set with oval-cut multi-colored sapphires and sculpted onyx details, with French assay mark for 18k gold; and a pair of earrings en suite, circa 1985, 1 7/8 ins. (cuff, flexible), 1 1/4 ins. (earrings)

Cuff signed Marina B, France, nos. 10537 C765

Earrings signed Marina B, no. F483

\$10,000–15,000

**LITERATURE:**

Cf. V. Jutheu de Witt, *Marina B: The Art of Jewellery Design*, Milan, Skira Editore S.p.A., 2003, p. 59



130

PROPERTY OF A LADY

**130**

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

Each designed as a panther with articulated legs, set with circular-cut diamonds, accented with onyx stripes and pear-shaped emerald eyes, 1 ½ ins., mounted in 18k gold, in a Cartier red leather case

Signed Cartier, no. 615754

\$15,000–20,000



131

**131**

**A COLORED DIAMOND RING**

Set with a round brilliant-cut fancy brown diamond, weighing approximately 4.80 carats, ring size 7 ¾, mounted in white gold

*Accompanied by report no. 5182974335 dated 5 January 2018 from the GIA Gemological Institute of America stating that the diamond is fancy brown, natural color, SI1 clarity*

\$12,000–18,000





**132**

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

Comprising a necklace composed of gold bricklinks, the front embellished with pavé-set diamond panthers; and a bracelet en suite, 15 ins. (necklace), 6 ins. (bracelet), with French assay marks for 18k gold

Each signed Cartier, nos. 648024 (necklace) and 634031 (bracelet)

\$30,000-50,000



133

**133**  
**A DIAMOND BROOCH,  
BY VAN CLEEF & ARPELS**

Designed as a spray, set with old and baguette-cut diamonds, 2 5/8 ins., mounted in platinum and 18k white gold

Signed Van Cleef & Arpels, no. CS 8606

\$30,000–50,000



134

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

**134**  
**A RUBY AND DIAMOND BRACELET**

Designed as a graduated line of oval-cut rubies, spaced by pairs of circular-cut diamonds, 6 3/4 ins., mounted in 18k gold and platinum

*Accompanied by report no. 1092016 dated 1 May 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the rubies (excess of 50% tested at random) would be classified as Thailand, with standard heat enhancement and insignificant to minor clarity enhancement, heating residues*

\$10,000–15,000



135



An early sketch of lot 135

PROPERTY OF A LADY

**135**  
**A RETRO SAPPHIRE, COLORED SAPPHIRE,  
 RUBY AND DIAMOND FLORAL SPRAY BROOCH,  
 BY OSCAR HEYMAN & BROTHERS FOR TIFFANY & CO.**

Designed as a floral spray set with calf-head-cut light blue and yellow sapphires, accented with round sapphires and rubies, and brilliant-cut diamonds, circa 1950, 2 ¼ ins., mounted in 18k yellow gold and platinum, in a Tiffany & Co. black suede case

Signed Tiffany & Co., no. 29488

Accompanied by a certificate of authenticity for Oscar Heyman & Brothers

\$10,000–15,000



136  
 (illustrated unmounted)

PROPERTY OF A LADY

**136**  
**A DEMANTOID GARNET AND WHITE GOLD PENDANT**

Set with a round demantoid garnet, weighing approximately 3.42 carats, mounted in white gold

Accompanied by report no. 1092409 dated 3 May 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this andradite garnet of demantoid variety would be classified as Classic Russia, the color of the demantoid may be modified through a relatively low temperature heating process, to date it is not possible to make a definitive determination as to whether this stone is natural color or heated in this manner

\$15,000–20,000



137

**137**

**A DIAMOND LONGCHAIN NECKLACE**

Designed as a series of one hundred seventy collet-set circular-cut diamonds, 59 ¼ ins., mounted in platinum

\$30,000–40,000



138  
(two views illustrated)

PROPERTY OF A LADY

**138**

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

Of bombé design, set with circular-cut diamonds and variously-shaped onyx accents, ring size 7, with French assay mark for 18k gold

Signed Cartier, no. 611790

\$8,000–12,000



**139**  
(two views illustrated)

**139**

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

Of crossover design, set with circular-cut diamonds, the panther's head with pear-shaped emerald eyes and onyx nose detail, ring size 10 (flexible), with French assay mark for 18k white gold, in a Cartier red suede pouch

Signed Cartier, no. 852918, with maker's mark

\$20,000–30,000



## PROPERTY FROM THE COLLECTION OF STEVE AND PEGGY FOSSETT

IN THEIR NEARLY FOUR DECADES TOGETHER, STEVE AND PEGGY FOSSETT stood as devoted partners in adventure and philanthropy. Known for his unwavering passion for the boldest of sports, Steve Fossett is celebrated as one of the world's foremost adventurers on land, sea, and sky. Peggy Fossett stood as her husband's steadfast partner and champion, with a private collection of jewels serving as everlasting mementos of a remarkable, globe-trotting life.

Born in Tennessee in 1944, Steve Fossett possessed an early love for adventure. An avid Boy Scout—Fossett would later receive the organization’s distinguished Silver Buffalo Award—he came of age exploring and climbing in California. “When I was twelve years old I climbed my first mountain,” he explained in later years, “and I just kept going, taking on more diverse and grander projects.” These grander projects came to include not only a prodigious business career, but an unmatched record in pushing the limits of the human experience with the natural world. As a student at Stanford University, Fossett traversed the mountains of Europe and swam the Dardanelles. After graduating with an MBA from Washington University in St. Louis, he entered into a number of professional ventures, most notably as a commodities salesman in Chicago. By the 1980s, Fossett had founded his own firm focusing on commodities exchange memberships; in the years to come, he utilized the tremendous success of his business to fund the pursuit of adventure.

“Fossett’s life,” wrote Jerry Adler of Newsweek, “is a tribute to mankind’s enduring dream of escaping the friction-bound Earth into effortless flight...” Throughout the 1990s and early 2000s, Fossett became known around the world as the man with an indefatigable belief in his own potential, setting record after record in multiple sports. As an aviator, his renown was unparalleled: Fossett became the first person to fly solo non-stop around the world in a balloon; completed five non-stop circumnavigations of the Earth; set multiple glider records; and completed the longest flight by any aircraft in history, among other achievements. By the time of his death in 2007, Fossett had achieved over ninety world records certified by the Fédération Aéronautique Internationale, in addition to over twenty world records as a sailor. Not since Charles Lindbergh had an American adventurer so fully captured the public imagination: here was a business executive who, with steadfast perseverance, demonstrated the limitless potential of the human spirit. As his wife, Peggy, wrote, “Steve Fossett does not believe in unconquerable obstacles; he believes that there are no barriers that can’t be broken....”

From their marriage in 1968, Peggy Fossett stood alongside her husband in the pursuit of adventure. “I am proud,” she declared, “to be his wife, supporter, and a member of the crew.” A native of St. Louis, Mrs. Fossett largely avoided her husband’s media spotlight, focusing her energies on building a lasting legacy in philanthropy. Mrs. Fossett provided significant financial support and personal leadership to organizations including the International Music Foundation, the Vail Valley Foundation, the Boy Scouts of America, Chicago’s Adler Planetarium, Washington University in St. Louis, and Webster University, where she served on the board of trustees. Following her husband’s death, Mrs. Fossett continued to honor his achievements through the Peggy and Steve Fossett Foundation. Today, as new generations take to the sea and sky, the Fossetts’ legacy continues to resonate—a lasting reminder of the power of possibility.

LOTS 140-143



140

**140**  
**A DIAMOND LONGCHAIN NECKLACE**

Composed of 153 collet-set circular-cut diamonds, 46 ins., mounted in platinum

\$10,000-15,000



141

**141**  
**A DIAMOND LINE BRACELET**

Designed as a line of thirty-nine rectangular-cut diamonds, 7 ¼ ins., mounted in platinum

\$20,000-30,000





**142**

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

Comprising thirty-one graduated cultured pearls, measuring from approximately 16.33 to 13.07 mm, joined by a circular-cut diamond and white gold boule clasp, 19 ¼ ins.

\$15,000–20,000

LOTS 140-148



**143**

**A DIAMOND RING**

Set with an oval-cut diamond, weighing approximately 5.95 carats, to the baguette-cut diamond half-hoop and gallery, ring size 4  $\frac{3}{4}$ , mounted in 18k gold

*Accompanied by report no. 1192348709 dated 9 May 2018 from the GIA Gemological Institute of America stating that the diamond is D color, VVS2 clarity*

\$120,000–180,000



**144**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered rectangular modified brilliant-cut fancy intense yellow diamond, weighing approximately 12.43 carats, flanked on either side by a triangular-cut diamond, ring size 5, mounted in 18k gold and platinum

*Accompanied by report no. 2195348691 dated 7 May 2018 from the GIA Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS2 clarity*

\$150,000–200,000

LOTS 140-148



**145**

**A PAIR OF EMERALD AND DIAMOND EARRINGS**

Each surmount centering on a cabochon emerald within a pear and circular-cut diamond surround, suspending a detachable emerald drop capped by circular-cut diamonds, 1 ¼ ins., mounted in platinum

*Accompanied by report no. 1092520 A and B dated 8 May 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these emeralds would be classified as Zimbabwe with minor clarity enhancement, traditional type*

\$12,000-18,000



**146**

**A DIAMOND AND EMERALD NECKLACE**

Of graduated design, suspending a fringe of emerald drops and pear-shaped diamonds from a line of marquise, circular and baguette-cut diamonds, 15 ¾ ins., mounted in platinum

*Accompanied by report no. 1092519 dated 8 May 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these emeralds (an excess of 50% tested at random) would be classified as Zimbabwe, with minor clarity enhancement, traditional type*

\$70,000–100,000

LOTS 140-148



148



147

**147**

**AN EMERALD AND DIAMOND RING**

Set with a rectangular-cut emerald, measuring approximately 10.66 x 8.40 x 5.35 mm, flanked on either side by a half moon-shaped diamond, the gallery enhanced by circular-cut diamonds, to the baguette and calibré-cut emerald half-hoop, ring size 6 ½, mounted in platinum and 18k gold

*Accompanied by report no. 1092518 dated 8 May 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*

\$15,000–20,000

**148**

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

Designed as a floral spray, set with pear-shaped, marquise, circular and baguette-cut diamonds with oval and pear-shaped emeralds, circa 1960, 2 ½ ins., mounted in platinum

Signed Bulgari

\$40,000–60,000





**150**  
(illustrated unmounted)



**149**

**Δ 149**

**AN ELEGANT DIAMOND BRACELET,  
BY ALEXANDRE REZA**

Designed as a line of thirteen pear-shaped diamonds weighing approximately 2.00, 2.15, 2.06, 2.35, 3.70, 3.49, 4.12, 3.38, 3.55, 2.35, 2.16, 2.04 and 2.01 carats, 7 ins., with French assay mark for 18k gold, in an Alexandre Reza blue leather case

Total weight of the diamonds approximately 35.36 carats

Signed A. Reza

Accompanied by thirteen reports dated from 10-12 April 2018 from the GIA Gemological Institute of America stating that the thirteen diamonds, weighing from approximately 4.12 to 2.00 carats, are D color and VVS1 clarity; **eleven diamonds accompanied by a working diagram indicating that their clarities are potentially Internally Flawless, and two additional working diagrams for the diamonds, weighing approximately 2.35 and 2.00 carats**

\$500,000–700,000

**150**

**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 20.82 carats, ring size 6, mounted in platinum

Accompanied by report no. 2185832841 dated 27 December 2017 from the GIA Gemological Institute of America stating that the diamond is K color, VS2 clarity

\$400,000–500,000







151

PROPERTY FROM A PRIVATE COLLECTION

**151**

**A DIAMOND RING**

Set with a round brilliant-cut diamond, weighing approximately 5.99 carats, flanked on either side by a tapered baguette-cut diamond, ring size 5 ½, mounted in platinum

*Accompanied by report no. 2183553848 dated 16 March 2018 from the GIA Gemological Institute of America stating that the diamond is I color, VS1 clarity*

\$70,000–90,000



152

**152**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a rectangular-cut fancy intense yellow diamond, weighing approximately 5.19 carats, flanked on either side by a trapezoid-shaped diamond, ring size 6 ¼, mounted in platinum and 18k gold

*Accompanied by report no. 17432024 dated April 23, 2014 from the GIA Gemological Institute of America stating that the diamond is Fancy Intense Yellow, VVS2 clarity*

\$100,000–150,000





153

**153**

#### **A THREE-STONE COLORED DIAMOND AND DIAMOND RING**

Set with a cut-cornered rectangular modified brilliant-cut fancy light blue diamond, weighing approximately 0.47 carat, flanked on either side by a cut-cornered rectangular modified brilliant-cut fancy light purplish pink diamond, weighing approximately 0.35 carat, and a cut-cornered rectangular-cut fancy intense yellow diamond, weighing approximately 0.42 carat, within a circular-cut diamond surround and half-hoop, ring size 6, mounted in platinum

*Accompanied by report no. 5182736280 dated 21 September 2017 from the GIA Gemological Institute of America stating that the diamond, weighing approximately 0.47 carat, is fancy light blue, natural color, SI1 clarity*

*With report no. 2183736312 dated 21 September 2017 from the GIA Gemological Institute of America stating that the diamond is, weighing approximately 0.35 carat, is fancy light purplish pink, natural color, VS2 clarity*

*With report no. 2155092612 dated 15 November 2012 from the GIA Gemological Institute of America stating that the diamond is, weighing approximately 0.42 carat, is fancy intense yellow, natural color, VS1 clarity*

\$15,000–20,000

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

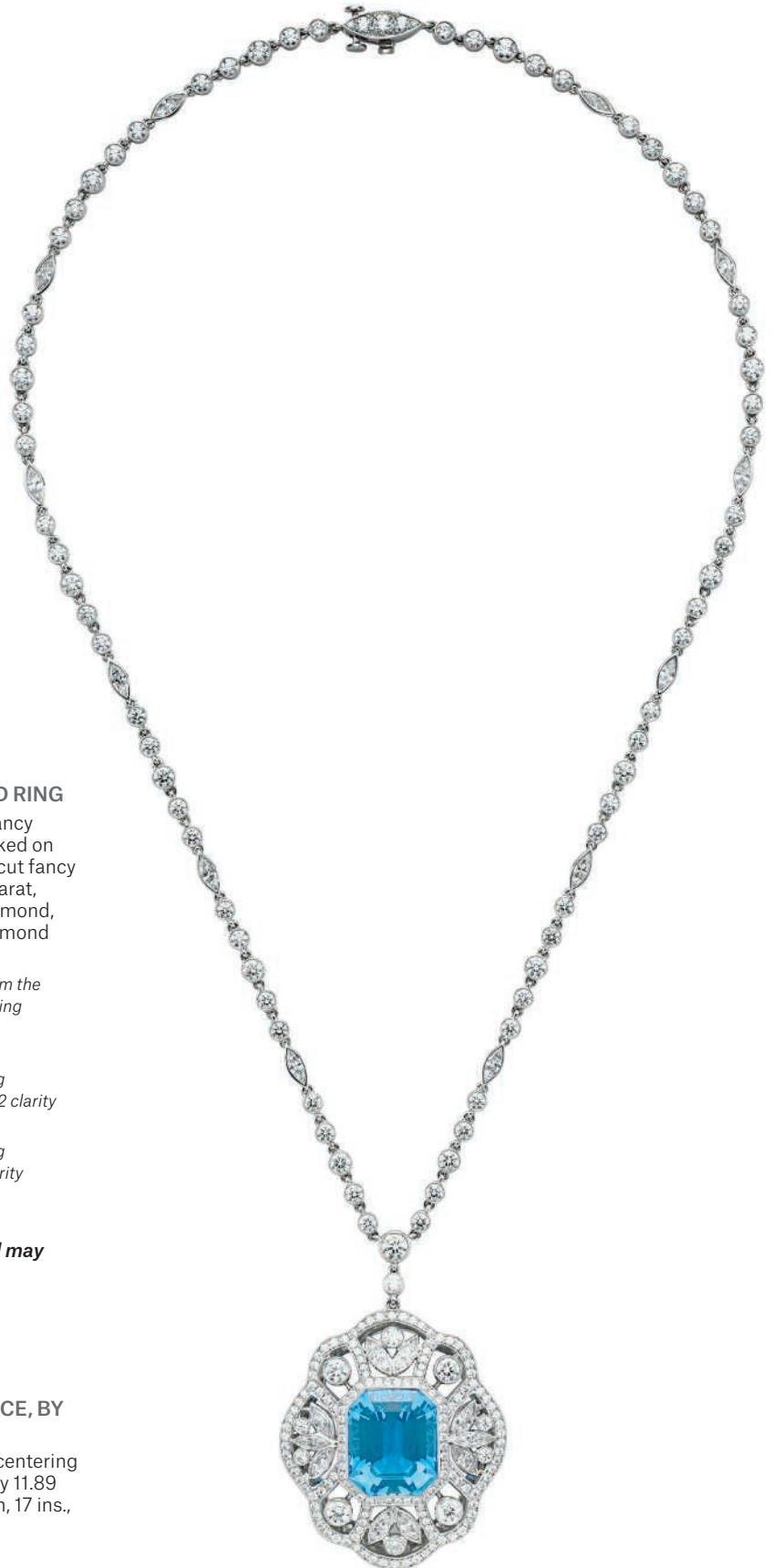
**154**

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

Suspending a marquise and circular-cut diamond pendant centering upon a rectangular-cut aquamarine, weighing approximately 11.89 carats, from a marquise and circular-cut diamond neckchain, 17 ins., mounted in platinum

Signed Tiffany & Co., no. 33286236

\$12,000–18,000



154



155



156

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

**155**

**A DIAMOND BRACELET**

Of openwork woven design, set with circular and baguette-cut diamonds, 6 ½ ins., mounted in platinum

\$25,000–35,000

**156**

**A PAIR OF COLORED SAPPHIRE,  
SAPPHIRE AND DIAMOND EARRINGS**

Of girandole design, set with oval and circular-cut sapphires of blue and violet hues, joined by circular, square and heart-shaped diamond links, 1 ¾ ins., mounted in platinum and 18k white gold

\$15,000–20,000



157

**157**

**A COLORED DIAMOND AND DIAMOND RING**

Set with a square-cut fancy vivid yellow diamond, weighing approximately 3.38 carats, to the bifurcated circular-cut diamond half-hoop and gallery, ring size 5 ½, mounted in platinum and gold

*Accompanied by report no. 14420605 dated 6 March 2018 from the GIA Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, SI1 clarity*

\$55,000–65,000



158

PROPERTY OF A GENTLEMAN

**158**

**A PAIR OF DIAMOND EARRINGS,  
BY GRAFF**

Each suspending a graduated tassel of briolette-cut diamonds from articulated circular-cut diamond tiered discs, joined to the pavé-set circular-cut diamond domed surmount by a circular-cut diamond link, 2 ins., mounted in platinum, in a Graff blue leather case within a Graff blue box

Signed Graff, no. 1504

*Accompanied by a copy of replacement valuation for insurance purposes from Graff dated 13 January 2016*

\$80,000–120,000





159

**159**

**A SAPPHIRE AND DIAMOND RING**

Set with a cushion-cut sapphire, weighing approximately 4.62 carats, within a circular-cut diamond surround and half-hoop, ring size 6, mounted in platinum

*Accompanied by report no. 1092055 dated 1 May 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*

\$7,000–10,000



160

**160**

**A PAIR OF SAPPHIRE AND DIAMOND EARRINGS**

Each suspending a detachable pear-shaped sapphire, weighing approximately 5.67 and 5.57 carats, within a circular and pear-shaped diamond surround, to the similarly-set surmounts centering upon an oval-cut sapphire, weighing approximately 4.53 and 3.79 carats, 1 7/8 ins., mounted in platinum and gold

\$12,000–18,000





## JOSEPH CLIFTON TREES

Joseph Clifton Trees (1870-1943) was an oil industry magnate. An avid football player at the University of Pittsburgh, Trees was born near Delmont, Pennsylvania and worked his family's flour mill and sawmill from a young age. Trees worked for Standard Oil during his college years and after a brief stint in an amateur football league, he and his business partner, Mike Benedum, purchased land in pursuit of oil. The pair went on to develop oil fields both domestically and overseas. Their discoveries in West Texas were a highlight of Trees' career and contributed significantly to his personal wealth. Today, the Benedum-Trees Building in Pittsburgh, the former headquarters of the Benedum Trees Oil Company, remains a significant historic landmark and an important fixture of the city's downtown business center.

Known as a "true Pitt man," Trees remained close to his alma mater throughout his life. He sat on the board and was president of the University of Pittsburgh's Board of Trustees and was an important benefactor for the university's athletic department. His generous contributions funded the construction of the original Trees Gymnasium, Trees Stadium, Trees Field and Trees Hall. Trees also donated funds to Pitt Band, Eberly Hall and Pitt Stadium.

Trees married Claudine Willison in 1894 and after she died, was remarried in 1929 to , the former Edith Lehm. The present ring, Lot 161, was the ring given to Lehm upon their engagement.

### 161

#### A DIAMOND RING

Set with a square-cut diamond, weighing approximately 4.99 carats, flanked on either side by a baguette-cut diamond, ring size 6 ¼, mounted in platinum

*Accompanied by report no. 2195297533 dated 20 April 2018 from the GIA Gemological Institute of America stating that the diamond is I color, VS1 clarity*

\$30,000–50,000

#### PROVENANCE:

Joseph Clifton Trees and Edith Lehm Trees



162

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**162**

**A DIAMOND RING**

Set with a marquise brilliant-cut diamond, weighing approximately 6.25 carats, flanked on either side by a tapered baguette-cut diamond, ring size 6, mounted in platinum

*Accompanied by report no. 5151439418 dated 19 April 2018 from the GIA Gemological Institute of America stating that the diamond is D color, Internally Flawless clarity*

With a supplemental letter dated 3 February 2017 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

\$250,000–350,000



163

**163**

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

Designed as a mystery-set sapphire leaf, with baguette-cut diamond stem and circular-cut diamond trim, 2 3/8 ins., with French assay marks for platinum and 18k gold

Signed Van Cleef & Arpels, no. 97921, with maker's mark

\$70,000–100,000





**164**

**A GROUP OF DIAMOND AND 'MYSTERY-SET' SAPPHIRE AND RUBY JEWELRY, BY VAN CLEEF & ARPELS**

Comprising a necklace designed in a tapered v-shape, a drop-shaped pendant mystery-set with square-cut sapphires and capped with brilliant-cut diamonds, and a drop-shaped pendant mystery-set with square-cut rubies and capped with brilliant-cut diamonds, and a finelink white gold chain, 15 ½ ins. (necklace), 17 ½ ins. (chain), the necklaces with French assay marks for 18k gold

Necklace signed V.C.A., no. M41560, with maker's mark

Chain signed V.C.A., no. BL4516

\$150,000–250,000





165

**165**  
**A RUBY AND DIAMOND PALM TREE CLIP BROOCH,  
BY BULGARI**

Designed as a palm tree with circular, baguette and marquise-cut diamond fronds and baguette-cut diamond trunk, with variously-cut ruby fruits, circa 1960, 2 ½ ins., mounted in platinum

Signed Bulgari

*Accompanied by report no. 1092209 dated 3 May 2018 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the rubies (an excess of 50% tested at random) would be classified as Vietnam, with standard heat and minor clarity enhancement, heating residues*

\$20,000–30,000

**PROVENANCE:**

Previously sold at Christie's St. Moritz, Bulgari Jewels, 17 February 1993, Lot 606



166

**166**  
**A SAPPHIRE AND DIAMOND PALM TREE CLIP BROOCH,  
BY BULGARI**

Designed as a palm tree with circular, baguette and marquise-cut diamond fronds and trunk, with variously-cut sapphire fruits, circa 1960, 2 ½ ins., mounted in platinum

Signed Bulgari

\$20,000–30,000

**PROVENANCE:**

Previously sold at Christie's St. Moritz, Bulgari Jewels, 17 February 1993, Lot 588



Irving Berlin, Inc.  
MUSIC PUBLISHERS  
1607 Broadway New York





# ALWAYS

Tune Ukulele

G C E A





***“Irving Berlin has no place in American music, he is American music.”***

– JEROME KERN

This statement by Jerome Kern (1885-1945), a notable composer of the early twentieth century, best encapsulates Irving Berlin’s dynamic career as a songwriter and foretells his lasting mark on American culture and society.

Israel Beilin, later known as Irving Berlin, was born in Russia on May 11, 1888. In the mid-1890s, his family immigrated to New York City to escape persecution of their Jewish community. Shortly after arriving in America, his father died and his mother, Berlin and his seven siblings took a variety of jobs to support themselves financially.

Berlin became a newspaper boy in the Bowery and was exposed to the music of local saloons and restaurants along his route. His father had been a cantor at their synagogue in Russia and his gift of song was passed down to Irving. Eventually hired as a singing waiter at the Pelham Café in Chinatown, Berlin was known to create on-the-spot parodies of hit songs to serenade his audiences.

Irving Berlin was a self-taught pianist with a natural knack for writing lyrics. His first penned song was published in 1907, along with music by Pelham Café’s pianist Michael Nicholson. Named “Marie from Sunny Italy,” the sheet music listed his name incorrectly as “I. Berlin.” Though a mistake, he kept it and from then on was Irving Berlin – a name that would become synonymous with American music.

His big break came in 1909 when Berlin became a lyricist for the Ted Snyder Company, one of the largest music publishers of popular sheet music. Later, the company would be named Waterson, Berlin & Snyder, Inc. when Berlin and Henry Waterson joined as partners.

Under this label, Berlin penned “Alexander’s Ragtime Band” in 1911 and it became a major hit. Irving Berlin soon after became a household name. His career spanned many decades and his songs offered hope and encouragement during times of hardship. Throughout two World Wars and the Great Depression, Berlin reminded the world that they should celebrate the small moments in life and embrace simplicity and happiness.

By 1919, Berlin founded the Irving Berlin Music Corporation, which gave him full control of his copyrights. The composer’s outpouring of ballads led to Broadway musicals and films, including Puttin’ on the Ritz, Easter Parade, Annie Get Your Gun, and Watch Your Step. With over 1,500 songs and dozens of musicals and films, he worked with the top names of the business including Ginger Rogers, Marjorie Reynolds, Al Jolson and countless others.

The lyricist was also a true American patriot. He was a rags-to-riches story and always felt that that could not have happened anywhere else but in America. He became a United States citizen in 1916 and served in the army during World War I, where he penned the musical Yip! Yip! Yaphank! The production was used as an Army fundraiser. Proceeds from the performances of this musical and his song ‘This is the Army’ were donated to the Army Relief Fund, which eventually totaled over ten million dollars.

In 1925, Irving Berlin and Ellin Mackay met at a dinner party. She was the daughter of Clarence Mackay, the president of the American Post and Telegraph Company and granddaughter of John Mackay, one of the discoverers of the famous Comstock Lode of silver in Nevada.

Mackay was one of New York’s most celebrated debutantes, however, at a young age she deviated from the elite world of the upper class. The society heiress took on a career of writing and was a prolific short-story writer and novelist in her own right. Throughout her life, she contributed stories to the Saturday Evening Post, The Ladies’ Home Journal, The New Yorker and many other popular magazines. Her first novel, Land I have Chosen, was published in 1944 and eventually it was sold to the movies.

The whirlwind romance of Irving and Ellin caused an instant media frenzy. Constantly pursued by the paparazzi, they were often photographed together and followed throughout their day to day life. While the public relished in the couple’s love story, Ellin’s father disapproved of the match. He questioned Berlin’s industry and Jewish heritage and sent his daughter away to Europe at an attempt to keep the couple apart.

Distance, however, could not separate Irving and Ellin. Upon her return to the States, the couple decided to quietly marry on January 4, 1926 in New York's Municipal Court. Since their limousine was typically followed by the media, the couple rode the subway to the courthouse to avoid attention. This was a first for Ellin.

As a wedding present, Irving Berlin presented his bride with the song "Always." According to his notations on the earliest known manuscript of the song, Berlin wrote the piece while in Atlantic City in July 1925. He put together draft lyrics but later scrapped most of them; nevertheless, the last four lines of remained the same. Berlin has credited the success of the song to these last lines. "Not for just an hour, not for just a day, not for just a year, but always..." – a heartfelt tribute to his bride.

Ellin's father opposed the marriage and as a result she was barred from her family home. She willingly gave up her family's multimillion dollar fortune for her marriage and a life with Irving. The inseparable couple started a family of their own and together had four children: Irving, Jr., Mary Ellin Barrett, Elizabeth Irving Peters, and Linda Louise Emmet. Sadly their son died in infancy, however, the tragedy of his death reconciled the relationship between Ellin Berlin with her father.

Throughout their life together, Ellin Berlin continued to write for magazines and novels while Irving managed his company and composed. In 1942, the musical film *Holiday Inn* was released and starred Fred Astaire and Bing Crosby, featuring music and lyrics by Irving Berlin. The film debuted the eternally popular song *White Christmas*. The eight-line tune would become the best-selling single in history, selling over fifty million records. An instant sensation, the music critic Stephen Holden credited the song's success to the fact that it "evokes a primal nostalgia, a pure childlike longing for roots, home and childhood." The song also won Berlin the Academy Award for Best Music in an Original Song in 1943.

Perhaps most impressively, Berlin composed the ever celebrated "God Bless America." First sung by Kate Smith

in 1938, the song became an unofficial national anthem for the United States and remains an important fixture of American society. Heard regularly at sporting events, religious services and other congregational occasions, the song, much like its composer, is a staple of American culture.

Irving and Ellin Berlin's patriotism is further exemplified by The God Bless America Fund. Established by the Berlins in 1940, the fund directs proceeds from Berlin's patriotic songs and distributes funding to the Boy Scouts and Girl Scouts. Almost eighty years later, this fund is still operating today.

In further recognition for contributions to his country, Berlin was presented with the Army's Medal of Merit from President Truman in 1943, a Congressional Gold Medal for "God Bless America" from President Eisenhower in 1954 and a Freedom Medal from President Ford in 1977. In 2002, the U.S. Army base at Fort Belvoir, Virginia named the Army Entertainment Division (AED) World Headquarters "The Irving Berlin Center" in his honor.

In 1962 after his musical *Mr. President*, Berlin retired and spent much of his time in the Catskill Mountains. Eventually, he and Ellin removed themselves from public life. Ellin Berlin died on July 29, 1988 and Irving Berlin died over a year later on September 22, 1989 at the age of 101.

Though Irving and Ellin came from different backgrounds and cultures, together they formed one of the most enduring and loving relationships of the twentieth century. The Berlins were married for 62 years and through success and hardship, they enriched American culture and gave back to their country and community.

The present lot, a ruby and diamond ring, was presented to Ellin by Irving on their fortieth wedding anniversary in 1966. Though the ruby is a traditional gift for this marriage milestone, this 4.59 carat gem chosen by Irving is truly rare. Mounted by Tiffany & Co., the quality of the ruby speaks to Irving Berlin's keen eye for collecting gemstones and is a tribute to the love and dedication he had for Ellin. Christie's is honored to present this lot and share in the great American love story that was Irving and Ellin Berlin.



# THE BERLIN RUBY



PROPERTY FORMERLY FROM THE COLLECTION OF ELLIN AND IRVING BERLIN

**167**

## THE BERLIN RUBY

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

Set with a modified oval-cut ruby, weighing approximately 4.59 carats, flanked on either side by a bullet-shaped diamond, ring size 6  $\frac{3}{4}$ , mounted in platinum, in a Tiffany & Co. black suede case

Signed Tiffany & Co.

*Accompanied by report no. 99980 dated 11 May 2018 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating; also accompanied by an appendix*

*With report no. 1084918 dated 12 July 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this ruby would be classified as Classic Burma (Myanmar), with no gemological evidence of heat*

\$400,000–600,000

#### PROVENANCE:

Ellin and Irving Berlin, thence by descent





**(illustrated unmounted)**

## **168**

### **A SUPERB DIAMOND RING**

Set with an old mine brilliant-cut diamond, weighing approximately 20.47 carats, ring size 6, mounted in platinum

*Accompanied by report no. 2175092308 dated 16 June 2015 from the GIA Gemological Institute of America stating that the diamond is D color, Flawless clarity, with excellent polish and symmetry*

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

\$2,500,000–3,500,000







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*"Beauty, to me, whether found  
in nature or in man-made  
objects, is ennobling and  
enriches the soul."*

—DAVID ROCKEFELLER

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# R

## THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

**C**OLLECTING SEEMS TO BE an instinct which is stronger in some human beings than in others. In my own case, it started at a rather early age. I suspect it was hereditary to some extent, since my mother, Abby Aldrich Rockefeller, was a lifelong collector, as were many members of the Aldrich family from which she came. My father also was a collector to a large and important degree, though his interests tended to be somewhat narrower in scope and considerably more traditional than those of my mother.

My wife, the former Peggy McGrath, claims that she is not a collector. In a strict sense this is true, since she is not interested in assembling many objects in a given category for the sake of completeness—to some, a definition of serious collecting. I am more ready to see myself as a collector, though my own definition of collecting would stress vitality and excellence more highly than completeness. In any case, we both love beautiful things and enjoy buying them if we feel that they would fit into our homes and add to their livability and charm. In addition, we care very much that what we buy is of outstanding quality. We always have enjoyed shopping together, and in acquiring significant objects we make a point of selecting things we both like.

Collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years. We have always been fascinated by the cultural history of works of art and by the circumstances under which they were created, and Peggy and I have learned widely from relatives, friends, art historians, dealers, and artists themselves, as well as from our travels and from what reading we have had time to do.

The love of beauty has, of course, been the primary motivation behind our collecting, which remains to me a kind of mystery, a concept somehow beyond the intellect. For example, one may feel that an object is beautiful whether or not [one] is aware of its place in history, its possible uniqueness, or its significance on a broader scale. It is here that intuition comes into play, and we have relied heavily on our feelings in determining whether or not to acquire an object. While knowledge and intuition always have gone hand-in-hand with us, intuition almost invariably has been the winner.

A secondary but important motivation behind our collecting is the love of diversity. We are fascinated by the wonderful

interactions that can occur among pieces from different times and cultures—especially when they meet with their surroundings to create a harmonious whole... [Our] enjoyment is closely associated with our recollections of how, where, and from whom we acquired our various art objects, as well as with the relationship of these objects to one another. This concern with relationships has had two interesting effects. On the one hand, it has meant that we have limited our collecting to those objects that we feel complement their surroundings, even though we find esthetic appeal in other art forms as well. On the other hand, it has given our collecting an eclectic spirit and meant that the decorative arts have played an important role in our lives as dynamic counterpoints to the fine arts as traditionally defined.

I must confess to being grateful for the more personal form of collecting which Peggy and I have been able to experience. Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and, in turn, generally adds new and productive facets to one's overall perspective.

Beauty is not, of course, a solution to the pressing problems of hunger, poverty, and strife that plague the world today, and the lover of beauty cannot and should never reduce one's sense of responsibility to one's fellow [human]. On the contrary, I believe that the creative possibilities presented by beauty in art should inspire us to seek at least equally creative approaches toward achieving a harmonious society.

Peggy and I have been more fortunate than most people in having opportunities to see, possess, and enjoy beautiful things. For that we are very grateful. And I, of course, am especially grateful to Peggy for the enthusiasm, humor, creativity, a sense of shared warmth and excitement she has brought to our collecting and to our homes. In addition, I feel a special sense of gratitude to my parents for exposing me to many beautiful things in my childhood. They and scores of [others] have heightened my appreciation of beauty. Finally, of course, it is the artists and craftspeople to whom we owe the most thanks. It is their imagination and talent which have produced the beauty from which we have derived such pleasure and enlightenment. I hope this expresses in some small measure the deep gratitude we feel toward all.

Peggy and David Rockefeller, May 13, 1973. Annenberg residence. Photograph by Arthur Levine, courtesy of the JPMorgan Chase Corporate History Program and The Rockefeller Archive Center.

LOTS 169-187



169



Peggy and David Dancing, Peggy wearing lot 169

° 169

**A PAIR OF BAROQUE CULTURED PEARL,  
DIAMOND AND GOLD EARRINGS,  
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Each set with a baroque cultured pearl, accented by a circular-cut diamond, platinum and 18k gold leaf motif, 1983, 7/8 in.

Signed Tiffany, Schlumberger

*Accompanied by a Jewelry Research Certificate from the Tiffany & Co. Archives, including copies of the original manufacturing card, merchandise photographs and customer records*

\$7,000-10,000



170

° 170

**A DIAMOND WRISTWATCH,  
BY RAYMOND YARD, PATEK PHILIPPE**

The elongated tonneau silver-colored dial with abstract chapters, within a baguette, and circular-cut diamond frame accented by marquise-cut diamonds, of manual movement, joined to a double row baguette-cut diamond band, of 6 3/5 ins., mounted in platinum

Signed Yard, no. 17081, dial signed Patek Philippe & Co.

\$10,000-15,000



°171

**A RETRO SAPPHIRE, DIAMOND AND GOLD WATCH BRACELET,  
BY CARTIER**

Centering upon a calibré-cut sapphire and circular-cut diamond buckle motif, set with a rectangular white dial with Arabic and abstract chapters and gold hands with a cylindrical clasp with cabochon sapphire terminals, of manual movement, to the polished openwork 14k rose gold band, circa 1940, 6 ¾ ins.

Signed Cartier, no. 14848

\$12,000–18,000

## VAN CLEEF & ARPELS

The Collection of Peggy and David Rockefeller includes beautiful selections by the storied French jewelry house, Van Cleef & Arpels. The variety of styles and materials in Peggy's collection adds diversity to her jewelry collection. Incorporating daytime appeal and evening elegance, the assemblage provides prime examples of the house's signature designs.

Arguably the most iconic design by Van Cleef & Arpels was the 'mystery-set' technique. From the time it was conceived in 1933, mystery-set jewels have been highly sought after by jewelry connoisseurs. The Rockefellers' elegant sapphire and diamond earrings (Lot 176) are no exception. The mystery-set sapphire drops paired with beautiful diamond surmounts are the essence of sophistication.

The peridot and diamond suite by Van Cleef & Arpels exemplifies the house's playful use of color. Peggy was photographed wearing this glamorous suite on various occasions.

With additional lots by Van Cleef & Arpels, the depth of the Rockefellers' collection showcases the broad range of designs executed by Van Cleef & Arpels, with premier examples of each style.



172

### ° 172

#### A GOLD AND DIAMOND BROOCH, BY VAN CLEEF & ARPELS

Designed as a cluster of textured gold leaves with circular-cut diamond borders, 2 ¼ ins., mounted in platinum and 18k gold

Signed Van Cleef & Arpels, Made in France, no. 37725

\$12,000-18,000

### ° 173

#### A DIAMOND AND GOLD SAUTOIR, BY VAN CLEEF & ARPELS

Designed as a chain of textured gold oval links enhanced by a section of circular-cut diamonds, joined by textured gold links, suspending a detachable drop-shaped pendant of similar design, 27 ½ ins., in a Van Cleef & Arpels gray suede envelope case, *may be separated and worn as four bracelets of 7 ins. each or necklaces of varying lengths*

Necklace signed V.C & A. nos., 42425.2, 42425.4, 42346.1 and 42346.3

Detachables pendant signed Van Cleef Arpels, N.Y., no. 42351

\$25,000-35,000



*“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over the past several decades.”*

-DAVID ROCKEFELLER, 1992





LOTS 169-187



White House Black Tie Dinner with George Bush, 1989

°174

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

Comprising a necklace, suspending a detachable pear and oval-cut peridot pendant-brooch, enhanced by circular-cut diamonds, to the detachable surmount and neckchain of similar design, mounted in 18k gold (18 ½ ins.); a bracelet (7 ¼ ins.), earrings (2 ⅜ ins.) and ring (size 7) en suite, the necklace in a Van Cleef & Arpels gray suede case

Each signed V.C.A. or Van Cleef & Arpels, N.Y.

Necklace and pendant-brooch, no. 36660, with maker's mark, 1966

Bracelet, no. 35890, 1965

Earrings, no. 37821

Ring, no. 4554

\$80,000–120,000





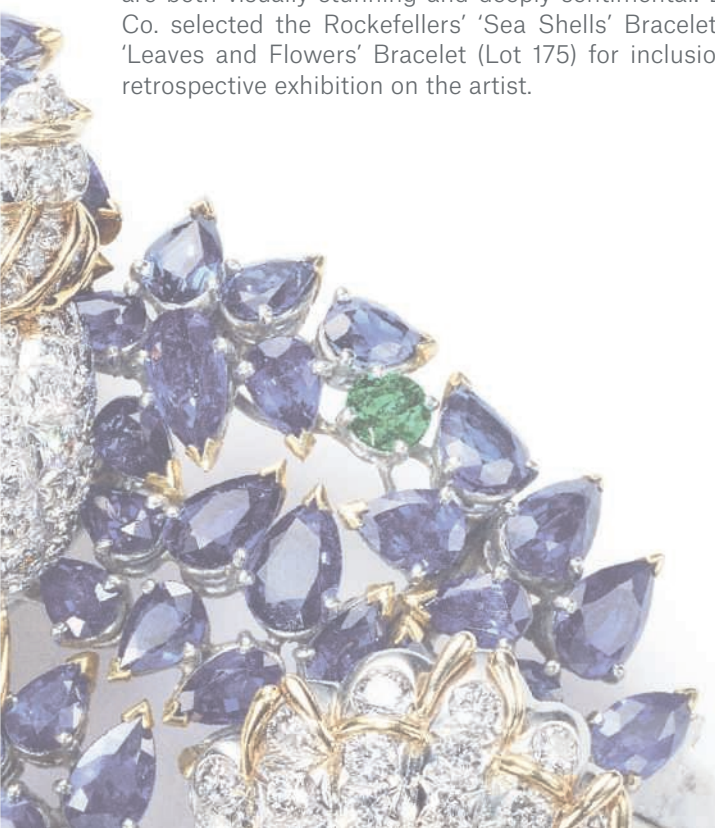


## JEAN SCHLUMBERGER

From porcelain services to landscape paintings, natural motifs are a recurring theme in The Collection of Peggy and David Rockefeller. Their love of nature's wonders is especially evident in their jewelry collection. For this reason, the Rockefellers were drawn to Jean Schlumberger's mesmerizing designs, which heavily featured flora and fauna of the natural world.

In an April 1982 *Connoisseur* interview with former Metropolitan Museum of Art Director, Thomas Hoving, Schlumberger described his design process as stemming from his desire to "capture the irregularity of the universe" and to "observe nature and find verve." From richly colored oceanic jewels to whimsical floral gems, the Rockefellers chose jewelry designed by Schlumberger that reflected their enjoyment of garden landscapes and the sea. The shell motifs adorning lots 184 and 185 serve as reminders of the Rockefellers' beloved seaside home on Mount Desert Island, Maine.

In 1956, Schlumberger began designing for Tiffany & Co. under his own name. His enchanting creations attracted such celebrated clients as the Duchess of Windsor, Audrey Hepburn, Elizabeth Taylor, Jacqueline Kennedy and the Rockefellers. The pieces Schlumberger would make in collaboration with Peggy and David Rockefeller are both visually stunning and deeply sentimental. Later, Tiffany & Co. selected the Rockefellers' 'Sea Shells' Bracelet (Lot 185) and 'Leaves and Flowers' Bracelet (Lot 175) for inclusion in their 1981 retrospective exhibition on the artist.



LOTS 169-187



°175

**AN AQUAMARINE AND DIAMOND 'LEAVES AND FLOWERS' BRACELET,  
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a series of five rectangular-cut aquamarines, weighing approximately 28.77, 19.68, 19.43, 14.87 and 14.80 carats, within circular-cut diamond leaf surrounds, joined by circular-cut diamond and polished gold links of leaf and flower motif, circa 1960, 7 ¼ ins., mounted in 18k gold and platinum

Signed Tiffany, Schlumberger

\$40,000–60,000

This bracelet was designed for Mrs. Peggy Rockefeller by Jean Schlumberger



LOTS 169-187



° 176

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

Each designed as two circular-cut diamond leaves suspending a detachable mystery-set sapphire drop, with a diamond-set cap, 1960, 2 ins., mounted in platinum

Signed Van Cleef & Arpels, N.Y., no. 297840

\$50,000–70,000

These earrings were purchased from Van Cleef & Arpels in May 1960.





°177

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

The flexible graduated band designed as a line of circular-cut diamonds, bordered on each side by marquise-cut diamonds, 1957, 15 ins., mounted in platinum, *the front may be separated and worn as a bracelet of 7 ins.*, in a Van Cleef & Arpels gray suede case

Signed V.C.A., N.Y., no. 28063

\$80,000-120,000

This necklace was purchased from Van Cleef & Arpels in December 1957.

LOTS 169-187



178



179

° 178

**AN ART DECO SAPPHIRE AND DIAMOND  
DOUBLE-CLIP BROOCH,  
BY MARCUS & CO.**

Each detachable clip designed as four radiating lines of oval-cut sapphires, within an open arched border surround of circular and baguette-cut diamonds, circa 1935, 2 3/4 ins., mounted in platinum

Signed Marcus

*Accompanied by report no. 1086838 dated 5 September 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphires tested would be classified as a combination of Cambodia and Thailand, with no gemological evidence of heat or clarity enhancement*

\$15,000–20,000

° 179

**A DIAMOND BROOCH,  
BY MARCUS & CO.**

Set at the center with two opposing diamond-set plaques, each set with a circular-cut diamond, weighing approximately 1.47 and 1.46 carats, each extending a circular-cut diamond spray, circa 1935, 3 1/6 ins., mounted in platinum

Signed Marcus

\$22,000–28,000

According to the family's archives, this brooch was a wedding gift from Abby Aldrich Rockefeller to Peggy McGrath.



°180

**A PAIR OF DIAMOND EARRINGS**

Each scrolling baguette and marquise-cut diamond surmount suspending a detachable pendant of three articulated lines of baguette-cut diamonds, joined by a circular-cut diamond to pear-shaped diamond terminals, the largest two pear-shaped diamonds weighing approximately 3.46 and 3.19 carats, 2 <sup>7</sup>/<sub>8</sub> ins., mounted in platinum, *with behind-the-ear safety hooks*

\$60,000-80,000

DATE

STAGE

PURCHASE

DESCRIPTION

1939.

Oct

26

Brace 6 7/8 ins straight run set down in graded  
 plain gal. sides, set flat.

Nov

3

Brace 7 ins straight run 5 sects of 5 sq, supports row & 5 sect  
 alternates, plain gal sides, set

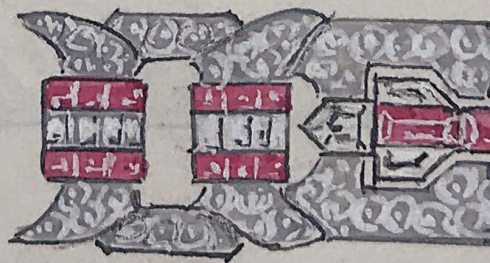
30

Brace 7 ins, 3 sections, w/ large oval only centres

ending w/ 2 half traps & 1 pivot dead, roll of

end of row section, large bag down row side

2 prong trap.



cts.

TOTAL

1 for settings

plait, 1/4 beaded edges.

to of 6 in diam in

13 grad sq, rubies in side.

diag diam + cal rubies set

of centre ruby. Plait mtg



## RAYMOND YARD

Known for his unique flair and keen eye for quality, Raymond Carter Yard set a high standard for American jewelry design in the 20th Century. Born the son of a railroad conductor in Montclair, New Jersey in 1885, as a boy Raymond Yard became known to William Elder Marcus, owner of Marcus & Co, an established jewelry firm in New York City. After Yard's father died, Marcus offered the young Raymond a job, and at 13 years of age he quit school and moved to Manhattan with his mother.

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

"Junior" urged Raymond Yard to establish his own jewelry firm. Yard resigned from Marcus & Co. at the age of 37, and opened his first salon in May 1922 at 527 Fifth Avenue. Within four years, with business booming and more space needed, Raymond C. Yard, Inc. had moved location up Fifth Avenue.

Raymond Yard's extensive client base greatly helped him to grow his company. Junior believed in Yard's brand and introduced him to New York's wealthiest families, including the Vanderbilts, the DuPonts and the Woolworths.

The relationship between Raymond Yard and the Rockefellers continued for decades. Whether the family was buying directly from him or he was advising them on significant purchases from elsewhere, he remained a steadfast guide for them. From assisting Junior with distributing Abby Aldrich Rockefeller's jewelry upon her death, to helping young David Rockefeller design an engagement ring for his proposal to Peggy McGrath, Yard acted as a sounding board and an expert in the field, as well as a family confidant.

LOTS 169-187



° 181

**A RUBY AND DIAMOND BRACELET,  
BY RAYMOND YARD**

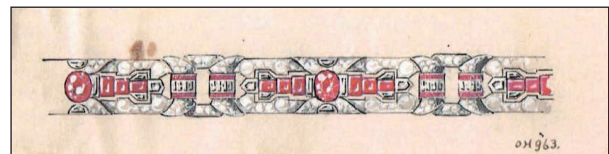
Designed as three articulated circular and fancy-cut diamond panels, each centering upon an oval-cut ruby, weighing approximately 2.26, 2.09 and 2.05 carats, flanked by graduated rectangular-cut rubies, the panels each joined by circular and baguette-cut diamond and calibré-cut ruby links, 1952, 7 ½ ins., mounted in platinum

Signed Yard

*Accompanied by report no. 1086866 / 1-3 dated 11 September 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these rubies would be classified as Burma (Myanmar), with no heat or clarity enhancement*

\$40,000–60,000

This bracelet was purchased from Raymond Yard in February 1952.



A sketch of Lot 181 from the firm's archives, courtesy of Raymond Yard, Inc.



LOTS 169-187



° 182

**A SET OF THREE RUBY AND DIAMOND FLOWER CLIP BROOCHES,  
BY RAYMOND YARD**

Comprising three flower blossoms of graduating size, each centering upon an oval or cushion-cut ruby, within a collet-set single-cut diamond pistil and pavé-set circular-cut diamond petal surround, 1952, 1  $\frac{3}{8}$ , 1  $\frac{1}{4}$ ,  $\frac{3}{4}$  ins., mounted in platinum

Each signed Yard, no. 17556

*Accompanied by report nos. 1086835, 1086836 and 1086837 dated 5 September 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the three rubies would be classified as Burma, with no evidence of heat enhancement or clarity enhancement*

\$25,000–35,000



A sketch of Lot 182 from the firm's archives, courtesy of Raymond Yard, Inc.





° 183

**AN EMERALD AND DIAMOND DOUBLE-CLIP BROOCH,  
BY RAYMOND YARD**

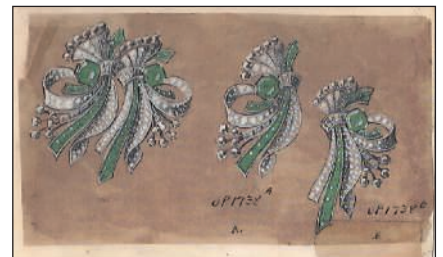
Each detachable clip designed as a cluster of scrolling circular and single-cut diamond and calibr -cut emerald plaques, enhanced by square-cut emeralds, gathered by a baguette-cut diamond ribbon, 1949, 2 1/8 ins., mounted in platinum

Signed Yard, nos. 01738A, 01738B

*Accompanied by report no. 1086839 dated 5 September 2017 from the AGL American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of these emeralds would be classified as Colombia, with insignificant clarity enhancement, traditional type*

\$12,000–18,000

This brooch was purchased by David Rockefeller from Raymond Yard in January 1949.



A sketch of Lot 183 from the firm's archives, courtesy of Raymond Yard, Inc.

LOTS 169-187



184

° 184  
**A SAPPHIRE, DIAMOND AND COLORED  
DIAMOND SHELL BROOCH,  
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a circular-cut sapphire conch shell with diamond and yellow diamond swirl tip, extending pavé-set diamond and yellow gold foliage, circa 1957, 2 ½ ins., mounted in platinum and gold

Signed Tiffany, Schlumberger

\$18,000–22,000

LITERATURE:

Cf. C. Bizot, M. de Gary, E. Possémé, *The Jewels of Jean Schlumberger*, Harry N. Abrams, Inc., New York, 2001, p. 135



185

° 185  
**A SAPPHIRE, DIAMOND AND EMERALD  
'SEA SHELLS' BRACELET,  
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

The wide pear-shaped sapphire and circular-cut emerald openwork band set with six circular-cut diamond and sculpted gold shells, circa 1958, 7 ¼ ins., mounted in platinum and gold, in a Tiffany & Co. black suede fitted case

Signed Tiffany, Schlumberger

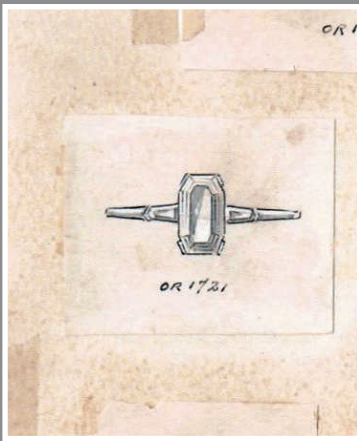
\$50,000–70,000

LITERATURE:

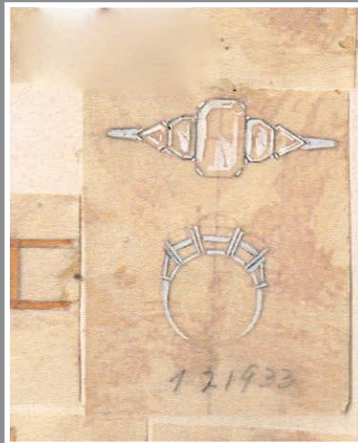
Cf. C. Bizot, M. de Gary, E. Possémé, *The Jewels of Jean Schlumberger*, Harry N. Abrams, Inc., New York, 2001, p. 111  
Cf. J. Loring, *Tiffany's 20th Century: A Portrait of American Style*, Abrams, New York, 1997, page 155

This bracelet was designed for Mrs. Peggy Rockefeller by Jean Schlumberger

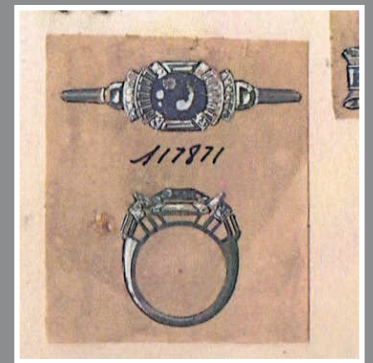




A sketch of the original diamond ring purchased by David Rockefeller in 1940, from the firm's archives, courtesy of Raymond Yard, Inc.



A sketch of the ring with additional side diamonds from 1959, from the firm's archives, courtesy of Raymond Yard, Inc.



A sketch of Lot 186 from the firm's archives, courtesy of Raymond Yard, Inc.



LOTS 169-187



°186

**A SAPPHIRE AND DIAMOND RING,  
BY RAYMOND YARD**

Set with an oval-cut sapphire, weighing approximately 5.00 carats, within a circular, baguette and half moon-shaped diamond surround, 1943, ring size 4 ½, mounted in platinum  
Signed Yard

*Accompanied by report no. 95819 dated 29 September 2017 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of this sapphire, origin: Kashmir, with no indications of heating.*

*The color of this sapphire may also be called 'royal blue' based on SSEF reference standards*

*With report no. 1086865 dated 11 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 Classic Kashmir, with no gemological evidence of heat*

*Further accompanied by a letter from the American Gemological Laboratories attesting that "the combination of size, origin and quality elements for the sapphire described in this report signifies a gem of importance."*

\$150,000–200,000

This sapphire was originally purchased by David Rockefeller in 1943 from Raymond Yard. The sapphire was in a platinum mounting, set with two half-moon diamonds. The ring was an estate purchase made by Mr. Yard who listed it as a 'Cashmere Sapphire.' In 1952 the sapphire was reset into its current mounting.



## PEGGY AND DAVID ROCKEFELLER

The winter of 1939-40 was enjoyable for David Rockefeller, the lengthening shadow of war notwithstanding. When not working on his doctoral dissertation, he was pursuing an idyllic courtship with Peggy McGrath, whom he had first met at a debutante party on Long Island.

At Kykuit, the Rockefeller family's house in Pocantico Hills, New York, David recalled how he and Peggy "listened to the player organ together or picnicked at some beautiful spot, where [they] would go on horseback," and would take "long walks together through the woods, talking for hours on end." Finally, in June 1940, David asked Peggy to marry him.

This ring, selected from Raymond Yard for the occasion, featured a rectangular, step-cut diamond weighing 5.63 carats. In 1959, Peggy's engagement ring was returned to Mr. Yard to be reset, with epaulet and triangular-cut diamonds added on either side of the central diamond. For David Rockefeller, meanwhile, the ring continued to represent the pinnacle of enlightened thinking. "Asking Peggy to marry me was the best decision I ever made," he wrote many years later.

°187

### A DIAMOND RING, BY RAYMOND YARD

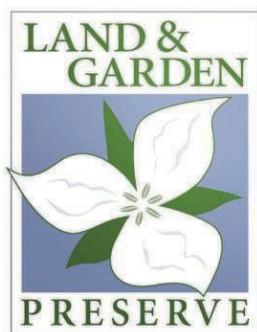
Set with a cut-cornered rectangular step-cut diamond, weighing approximately 5.63 carats, with epaulet and triangular-cut diamond shoulders, 1940, ring size 7 <sup>1</sup>/<sub>4</sub>, mounted in platinum

By Raymond Yard, Unsigned

*Accompanied by report no. 5182693608 dated 25 August 2017 from the GIA Gemological Institute of America stating that the diamond is D color, SI1 clarity*

\$80,000-120,000

David Rockefeller purchased the present lot from Raymond Yard in 1940. The ring was presented to Peggy McGrath upon her engagement to David. In 1959 the ring was returned to Raymond Yard, where Mr. Yard altered the design, integrating additional diamonds on either side of the center diamond.



Formerly from the Collection of Peggy and David Rockefeller, this necklace is being sold to benefit the Mount Desert Land & Garden Preserve. The Preserve is a non-profit organization in which David and Peggy Rockefeller had been deeply interested. Its mission is to share the beauty of historic lands and gardens on Mount Desert Island, Maine.

**188**

**A GOLD SHELL NECKLACE,  
BY VAN CLEEF & ARPELS**

Composed of gold links, the front set with and suspending variously shaped sea shells, 15 ins., mounted in 18k gold, in a Van Cleef & Arpels cream satin case

Signed Van Cleef & Arpels, N.Y., no. 3471 SO

\$25,000–35,000

Formerly from the Collection of Peggy and David Rockefeller









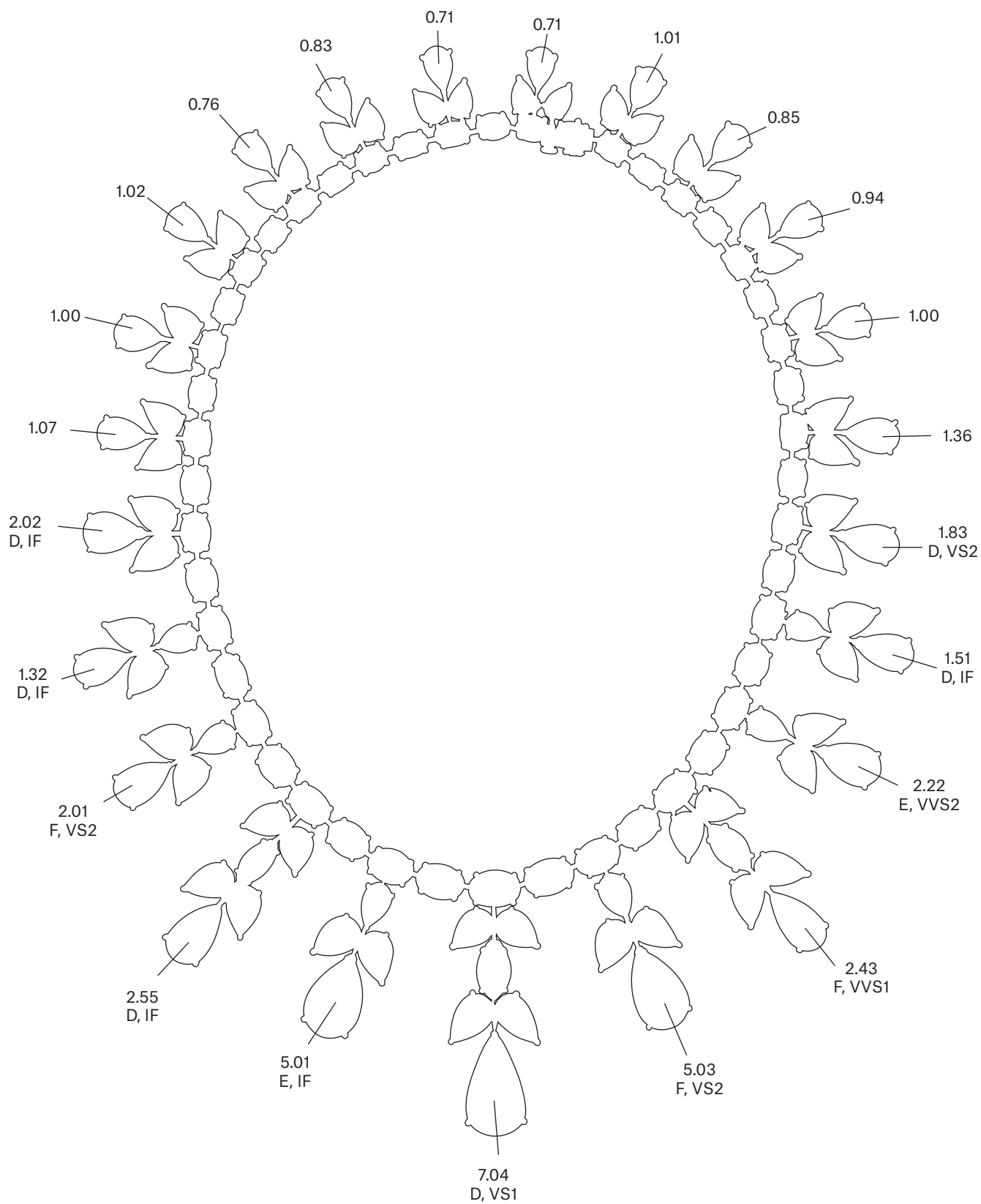
**189**

**A MAGNIFICENT DIAMOND FRINGE NECKLACE**

Suspending a fringe of pear-shaped and marquise-cut diamonds, ranging from 0.70 carats to 7.04 carats, from a row of oval-shaped diamonds, ranging from 1.00 carats to 2.02 carats, 15 ¼ ins., mounted in platinum

*Accompanied by 73 reports dated 13 March 2006 to 6 January 2009 from the GIA Gemological Institute of America stating that the diamonds range from 0.70 to 7.04 carats, D color to F color, and Internally Flawless to VS2 clarity*

\$1,500,000–2,000,000







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## BIOGRAPHIES

### BELPERRON

Elegant and mysterious, Suzanne Belperron founded a new aesthetic in jewelry. A star within connoisseurs' circles but otherwise lesser known, Belperron never signed her work, and when asked for the reason, replied "my style is my signature." Born in 1900 in France, Belperron studied drawing and jewelry at the Ecole des Beaux-Arts in Besancon, worked under her mentor Jeanne Boivin, then designed exclusively for Bernard Herz under the name of Herz. From her roots in Art Deco, Belperron pioneered ways to carve various crystals into sensuous shapes to be set in precious and semi-precious stones, employing motifs from Egyptian, Indian, Cambodian, Celtic, African and Mayan cultures. Fashion innovator Elsa Schiaparelli championed Belperron, whose expanding clientele included European royalty, the cafe society, and Hollywood luminaries. Bernard Herz perished in a concentration camp during World War II, and Belperron re-registered the business renaming it "Belperron". After the war, Bernard's son Jean survived as a prisoner of war and returned to Paris. The partnership resumed under the new name "Herz-Belperron." Belperron retired in 1974 but consulted for friends and special clients until her death in 1983. New York based jewelers Ward and Nico Landrigan, owners of Verdura, purchased the Belperron name and archives in 1999, and published an illustrated biography in 2016.

### RENÉ BOIVIN

Born in Paris in 1864, René Boivin began his career as a designer and engraver. In 1893 he married Jeanne Poiret, sister of the famous couturier and the first woman jeweller of the 20th century, and together they created some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne established herself at Avenue de l'Opéra with Juliette Moutard and her daughter, Germaine Boivin. The three worked together for forty years, joined between 1921 and 1932 by Suzanne Belperron, creating such signature pieces as the Starfish (1936). Upon Jeanne Boivin's death in 1959, the house was taken over by Louis Girard. In April 1991, the company became part of Asprey Group. The main office and boutique are located on avenue Montaigne.

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

### 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).

### 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 Jacquau 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.

### CHANTECLER

Chantecler was founded in Capri by Pietro Capuano and Salvatore Aprea in 1947, and Aprea's three children later joined the business. Upon Salvatore's untimely death in 1994, the second generation Aprea's assumed control of the firm. The family has two boutiques in Capri, one in the Italian ski resort, Cortina, the other in Milan at the Hotel Principe di Savoia.

### CHOPARD

Chopard was founded in 1860 by Louis-Ulysse Chopard in Sonvilier, Switzerland, to produce high precision pocket watches. The business passed to Louis-Ulysse's grandson, who in 1963 sold the company to a German watchmaker and jeweller family, the Scheufele. Chopard manufactures all its watches and jewels in Geneva in their own workshops, and are famous for their Happy Diamonds®, "Casmir", "Happy Sport" collections.

### EDMOND FORET

In the early 20th century, Cartier was the leader in the jewelry world, and Edmond Foret was one of its principal designers, responsible for recreating jewels for an elite clientele which included members of the Russian court. In the mid 1940's, Cartier transferred him to New York where he stayed for 10 years, subsequently moving Buenos Aires. There, he established himself as an independent jeweler, capitalizing on the glamor of the 50's jet set, and producing highly unique pieces with Indian and Middle Eastern tones. He nailed the 50's trends with his "convertible" jewelry and pairing of stones to create unusual color combinations.

### FOUQUET

Frenchman Georges Fouquet (1862-1957) joined the jewellery business of his father Alphonse Fouquet (1828-1911) in 1891, and took over upon Alphonse's retirement in 1895. In 1902 he moved to 6, rue Royale, Paris. Between 1899 and 1901 he collaborated with the artist Alphonse Mucha, attracting many important commissions from Sarah Bernhardt and others. They created objects in the Art Nouveau and Art Deco styles, favoring enameling and colored stones.

## 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 Letseng 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.

## HEMMERLE

The firm of Hemmerle in Munich was founded in 1893 when the brothers Josef and Anton Hemmerle took over the jeweller Elchinger, located at the Frauenplatz. They developed an excellent reputation for their reproductions of antique pieces, in particular for their facility with filigree work and enamel. They received many prizes at such prestigious events as the Paris World Fair of 1900. They eventually became purveyors to the Bavarian Court. In 1903 the firm moved to Maximilianstrasse. Today they continue to produce high quality pieces under the leadership of Stefan Hemmerle. His design, strongly influenced by the Bauhaus, can be seen in his boutique in Munich, as well as at the art fairs of Basel, Maastricht and Palm Beach.

## 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.

## RENE LALIQUE

At the turn of the 20th century, René Lalique (1860–1945) broke with tradition, creating jewels as art, instead of ornament. True to the spirit of revolution, he chose unconventional materials such as glass, horn and rock crystal. Nature was the predominant theme of his “Art Nouveau”, and Lalique's favorite motif was the female figure with dragonfly wings. He produced bracelets, necklaces, pendants and combs featuring dragonflies, peacocks, insects or snakes. In 1910, Lalique bought a glass factory at Combs-la-Ville, and turned his attention to crafting artwork in glass.

## LAYKIN & CIE

Sol Laykin opened his first boutique, Laykin et Cie, in the Alexandria Hotel in Los Angeles in 1934. Within a year, he relocated to 8635 Sunset Boulevard and by 1939 was also selling out of the I. Magnin store on Wilshire Blvd. The continued success of this relationship was augmented by additional salons in La Jolla, Beverly Hills, San Francisco, Phoenix, Seattle, Chicago, Palm Springs and Carmel. Today Michael Laykin, based in Beverly Hills, has assisted with various store operations. Open by appointment only, Laykin et Cie specialises in Estate jewellery.

## MARCUS & CO

Hermann Marcus was born in Germany in 1828. After several stints of working at Tiffany's, he joined his son William's business in 1884. In 1892, the firm was given the name Marcus & Co. They were one of the first American firms to produce Art Nouveau jewellery. Initially located at 857 Broadway and later on Fifth Avenue, they eventually opened branches in London, Paris, Palm Beach and Bombay. In 1962, they merged with Black, Starr & Frost. The new firm was subsequently purchased by Kay Jewellers and then Sterling, Inc.

## MARINA B.

Marina Bvlgari hails from the famous Bvlgari family, and created jewellery for the firm until the mid-1970s. After her father's death, she started her own eponymous brand, Marina B. in Geneva. Almost immediately, her iconic designs, based on bold colour combinations, adorned movie stars like Sophia Loren, and women of international high society. In June 2010, her firm was acquired by Windsor Jewelers Inc. In June 2017, it was again acquired by French American designer Guy Bedarida, formerly of Van Cleef & Arpels and John Hardy, acting also as the brand's artistic director.

## MIKIMOTO

Mikimoto is a world-renowned Japanese jewellery house established at the turn of the century. In 1893, the company's founder, Kokichi Mikimoto was the first to develop the technique of cultivating pearls and became known as “The Pearl King”. The company quickly established a reputation as a world leader in providing high quality cultured pearls. One hundred and seven years later, in the year 2000, Mikimoto has continued this tradition and expanded its product lines with pearl jewellery, diamonds, gemstones, fashion accessories and gifts. Mikimoto boutiques are located worldwide, including Tokyo, New York, London, Paris, Costa Mesa and Las Vegas.

## ALEXANDRE REZA

Born in Moscow, of ancient Samarkand heritage, Alexandre Reza, who retired in 1995, grew up in Nice, France. In the late 1930s he apprenticed in his father's jewelry shop and developed a lifelong passion for gemstones. After World War II, he founded the eponymous company that would soon become a supplier of rare gemstones and finished jewelry to many of the world's master jewelers.

Reza began to design jewelry in the 1960s and opened his own workshop on Place Vendôme in Paris, in the late 1970s, focusing his characteristic style on capturing the beauty and brilliance of the stones. In 1985, Alexandre Reza opened a salon on the Place Vendôme, and, subsequently, salons in Geneva, Monte Carlo, and Cannes. Alexandre Reza's legacy remains vibrant into the 21st century, led by his family on Place Vendôme.

## SCHLUMBERGER

Jean Schlumberger was born in 1907 in Mulhouse, in the German-controlled Alsace, into a family of textile industrialists. Preferring art to textiles, his first jewellery creations were china flowers mounted as clips, which he gave to his friends. They caught the attention of the couturière Elsa Schiaparelli who commissioned Schlumberger to design costume jewellery. After serving in the Army and then the Free French Forces, he set up workshops with his business partner, Nicolas Bongard, in New York and Paris. In 1956, Walter Hoving, the new chairman of Tiffany & Co., brought Schlumberger into the firm as a vice president. He also invited Schlumberger to stamp his creations with his name, the first designer to be given this privilege. In 1961, the Wildenstein Gallery in New York held an exhibition of his jewellery and objets d'art. The Virginia Museum of Fine Arts has on permanent exhibit a selection of his jewels and fantasy objects on loan from Mr. and Mrs. Paul Mellon. Jean Schlumberger died in 1987, and his creations continue to be offered by Tiffany & Co.

## TABBAH

Having celebrated its 150th anniversary in 2012, the house of Tabbah is a family owned business now run by Nabil Tabbah and Nagib Tabbah, the 4th and 5th generation of the dynasty. Tabbah is known for keeping the entire production process of its jewels in-house, and its ability to acquire the world's most coveted diamonds and gems and historic jewels, as testament to its venerated status in the industry. In 2011, Tabbah created the bespoke wedding jewels of HSH Princess Charlene of Monaco.

## 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.

## TRIANON

Trianon was founded in New York City by Anthony Hopenhajm and Jay Bauer in 1979. They are particularly known for their women's jewellery and men's cufflinks. All of their creations are produced in their New York workshop. In 1996 they opened their first two freestanding boutiques at 237 Worth Avenue in Palm Beach, Florida and at 50 Main Street in Nantucket, Massachusetts.

## VAN CLEEF & ARPELS

The house of Van Cleef & Arpels was the result of the marriage between Alfred Van Cleef and Estelle Arpels. In 1906, Alfred founded Van Cleef & Arpels with Estelle's brother Charles at 22 Place Vendome, soon joined by family members Julien and Louis Arpels. Rene Puissant, daughter of Alfred and Estelle formed a design team with Rene Sim Lacaze, and produced jewels for the firm for 2 decades. Claude, son of Julien joined the family business in 1932 and opened in 1939 at the Rockefeller Centre in New York the first of 6 boutiques in the US. The 1930's was as much a golden period for expansion as creativity; the house's trademark, the "Mystery" setting, the "Minaudiere", the "Pass Partout" line were all created during this time. Notable designs of the decades that followed include the "Snowflake" jewels of the 1940's, the "Ballet" of the 1960's and the "Alhambra" theme of the 1970's. In 1972, the Boutique Des Heures was inaugurated to house the new watch designs launched by Pierre Arpels. 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.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

### 4 VIEWING LOTS PRE-AUCTION

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

### 5 ESTIMATES

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

## 6 WITHDRAWAL

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

## 7 JEWELLERY

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

## 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

## 2 RETURNING BIDDERS

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

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

## 5 BIDDING IN PERSON

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

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

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

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 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 that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (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

- (i) 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:
- (i) charge you storage fees while the **lot** is still at our saleroom; or
- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto:PostSaleUS@christie.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christie.com](mailto: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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

#### 8 WAIVER

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

#### 9 LAW AND DISPUTES

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

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

#### 10 REPORTING ON WWW.CHRISTIES.COM

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

#### K GLOSSARY

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

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it paragraph F1 (a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1 (a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦ Christie’s has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

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

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

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

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

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △ **Property Owned in part or in full by Christie’s**

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

#### ◦ **Minimum Price Guarantees**

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

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

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

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie’s will report the final purchase price net of the fixed financing fee.

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

### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

## FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

### QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.

\*“Attributed to ...”

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

\*“Studio of ...”/ “Workshop of ...”

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

\*“Circle of ...”

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

\*“Follower of ...”

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

\*“Manner of ...”

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

\*“After ...”

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

“Signed ...”/“Dated ...”/

“Inscribed ...”

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

“With signature ...”/ “With date ...”/

“With inscription ...”

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

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

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

## POST 1950 FURNITURE

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

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
168	D	Flawless	20.47	Old Mine
162	D	Internally Flawless	6.25	Marquise
69	D	Internally Flawless	2.52	Pear
127	D	Internally Flawless	3.02	Pear
86	D	VVS2, Pot	15.36	Heart
143	D	VVS2	5.95	Oval
43	D	VS1	4.96	Pear
187	D	SI1	5.63	Rectangular
47	E	VS1	3.92	Rectangular
115	F	VVS2	5.09	Circular
151	I	VS1	5.99	Circular
161	I	VS1	4.99	Square
150	K	VS2	20.82	Rectangular
89	Q-R	VVS2	8.03	Old European
52	U-V	VS2	8.01	Cushion
122	W-X	VVS2	10.07	Rectangular
65	Y-Z	VS2	38.20	Rectangular

## COLOURED DIAMOND INDEX

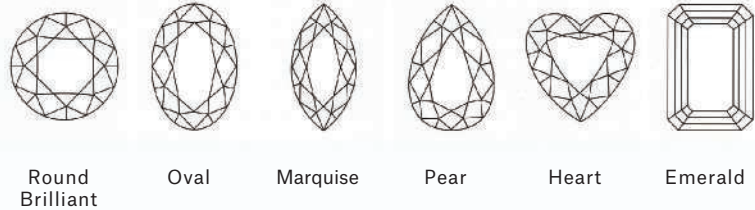
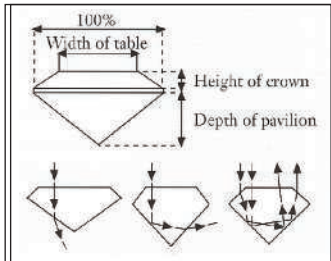
LOT	COLOUR	CLARITY	WEIGHT	CUT
<b>PINK</b>				
153	Fancy Light Purplish Pink	VS1	0.35	Radiant
<b>YELLOW</b>				
35	Fancy Vivid Yellow	VVS1	5.31	Rectangular
38	Fancy Vivid Yellow	SI1	5.17	Radiant
157	Fancy Vivid Yellow	SI1	3.38	Square
51	Fancy Vivid Yellow	SI1	1.05	Rectangular
144	Fancy Intense Yellow	VS2	12.43	Radiant
53	Fancy Intense Yellow	VS1	7.03	Radiant
152	Fancy Intense Yellow	VVS2	5.19	Rectangular
153	Fancy Intense Yellow	VS1	0.42	Radiant
33	Fancy Yellow	VVS2	4.45	Oval
<b>BLUE</b>				
153	Fancy Light Blue	SI1	0.47	Radiant
<b>BROWN</b>				
131	Fancy Brown	SI1	4.80	Circular
<b>GREEN</b>				
54	Fancy Green	SI1	5.02	Cushion

## COLOURED STONE INDEX

LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
<b>EMERALD</b>				
2	Colombia	None	8.11	Cushion
34	Colombia	Minor, Traditional	10.31	Rectangular
39	Colombia	Minor, Traditional	8.50	Rectangular
29	Colombia	Minor, Traditional	2.11	Rectangular
147	Colombia	Minor, Traditional	~	Rectangular
97	Colombia	Insignificant, Traditional	~	Cushion
145	Zimbabwe	Minor, Traditional	~	Cabochon/ Drops
<b>RUBY</b>				
187	Classic Burma	None	4.59	Oval
113 Pair	Mozambique	Heat, Clarity	~	Oval
114	Mozambique	Heat, Clarity	~	Oval
119	East Africa	None	6.04	Oval
<b>SAPPHIRE</b>				
186	Kashmir	None	5.00	Oval
9	Ceylon	None	~	Oval
87	Ceylon	Heat	27.42	Cushion
159	Madagascar	Heat	4.62	Cushion
<b>COLORED SAPPHIRE</b>				
50 Yellow	Ceylon	None	23.82	Cushion
68 Purple-Pink	Ceylon	None/ Low Temperature	~	Marquise, Pentagonal
<b>DEMANTOID GARNET</b>				
136	Russia	Possible heating	3.42	Circular

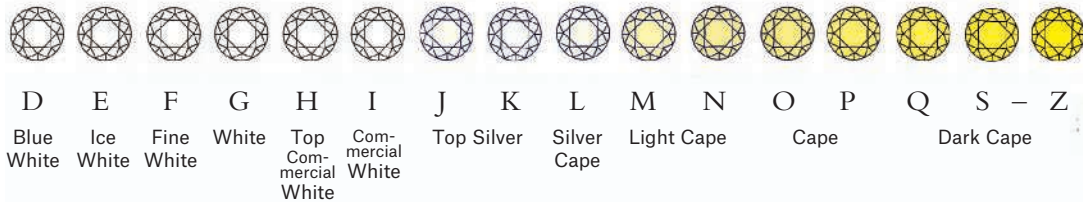
# DIAMONDS • THE 4 C'S

## Cut



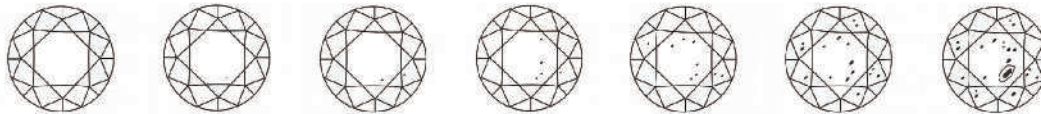
Round Brilliant    Oval    Marquise    Pear    Heart    Emerald

## Colour (G.I.A.)



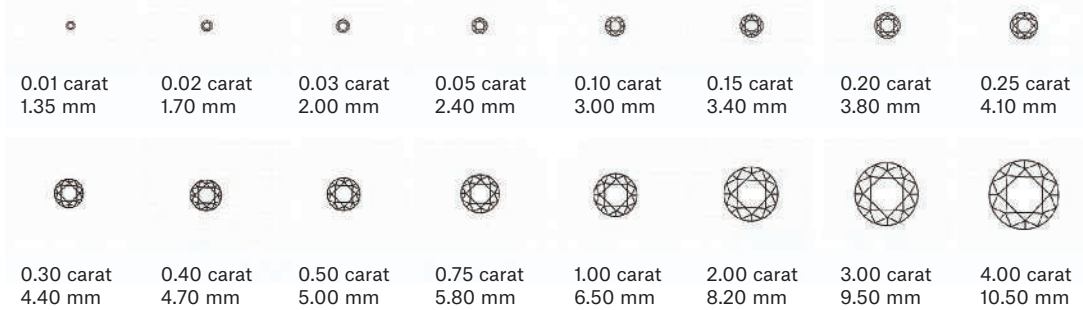
D E F G H I J K L M N O P Q S - Z  
 Blue White    Ice White    Fine White    White    Top Commercial White    Commercial White    Top Silver    Silver Cape    Light Cape    Cape    Dark Cape

## Clarity (G.I.A.)



FL IF VVS<sub>1</sub> VVS<sub>2</sub> VS<sub>1</sub> VS<sub>2</sub> SI<sub>1</sub> SI<sub>2</sub> I<sub>1</sub> I<sub>2</sub> I<sub>3</sub>  
 Flawless    Very, very small inclusions    Very small inclusions    Small inclusions    Inclusions

## Carat



Courtesy of Jewellers Network, the Southern African Jewellery Trade Directory, from information supplied by De Beers. [www.jewellersnetwork.co.za](http://www.jewellersnetwork.co.za)

# CONVERSION CHART

## RING SIZE

## MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
½	—	A	37.8252		
¾	—	A½	38.4237		
1	—	B	39.0222		1
1¼	—	B½	39.6207		
1½	—	C	40.2192		2
1¾	—	C½	40.8177		
2	1	D	41.4162	1	
2¼	2	D½	42.0147		3
2½	—	E	42.6132		
2¾	3	E½	43.2117		4
3	4	F	43.8102		
3¼	—	F½	44.4087		5
3½	5	G	45.0072	2	
3¾	—	G½	45.6057		6
4	6	H	46.2042		
4¼	—	H½	46.8027		7
4½	7	I	47.4012		
4¾	8	I½	47.9997		8
5	—	J	48.5982		
5¼	9	J½	49.1967	3	
5½	10	K	49.7952		9
5¾	—	K½	50.3937		
6	11	L	50.9922		10
6¼	—	L½	51.5907		
6½	12	M	52.1892		11
6¾	13	M½	52.7877		
7	—	N	53.4660	4	
7¼	14	N½	54.1044		12
7½	15	O	54.7428		
7¾	—	O½	55.3812		13
8	16	P	56.0196		
8¼	—	P½	56.6580		14
8½	17	Q	57.2964	5	
8¾	18	Q½	57.9348		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		

## Jewelry Private Sales

Christie's Jewelry Private Sales offers a uniquely tailored experience where quality and value meet discerning taste. We work closely with our clients to source the perfect jewelry for the celebrated moments in life.

Contact us to learn more about buying or selling your jewelry through Christie's Private Sales.



### **CONTACT**

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New York, NY 10020

**CHRISTIE'S**  
PRIVATE SALES

# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

**MAGNIFICENT JEWELS  
& THE COLLECTION OF  
PEGGY AND DAVID ROCKEFELLER**

TUESDAY 12 JUNE 2018  
AT 10.00 AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: ROCKEFELLER  
SALE NUMBER: 16331

(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

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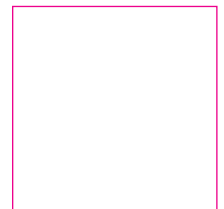
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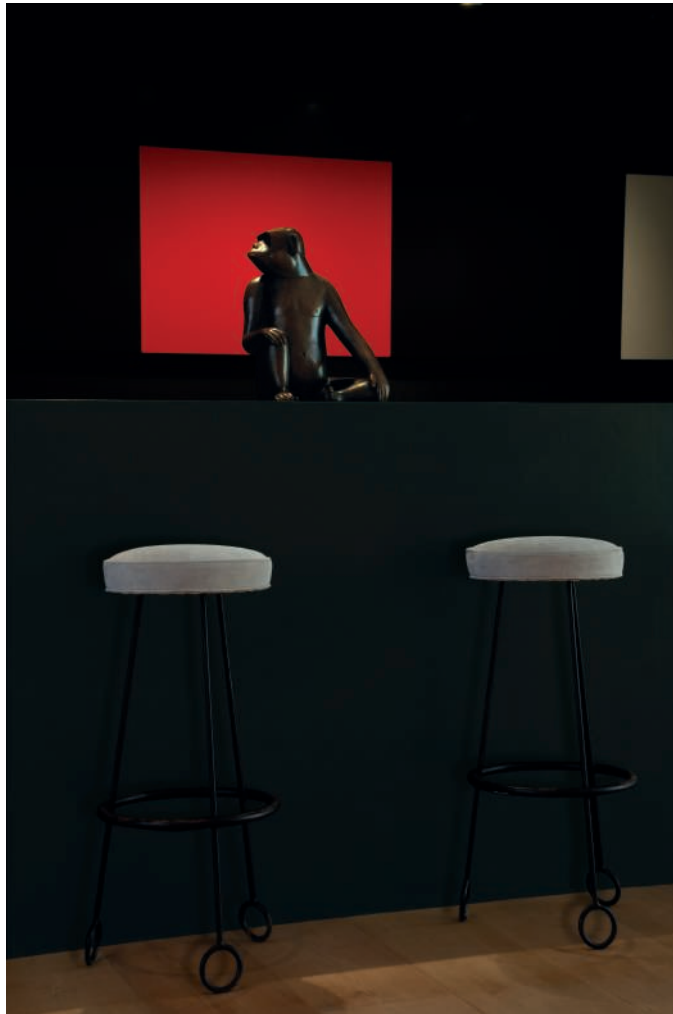
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