

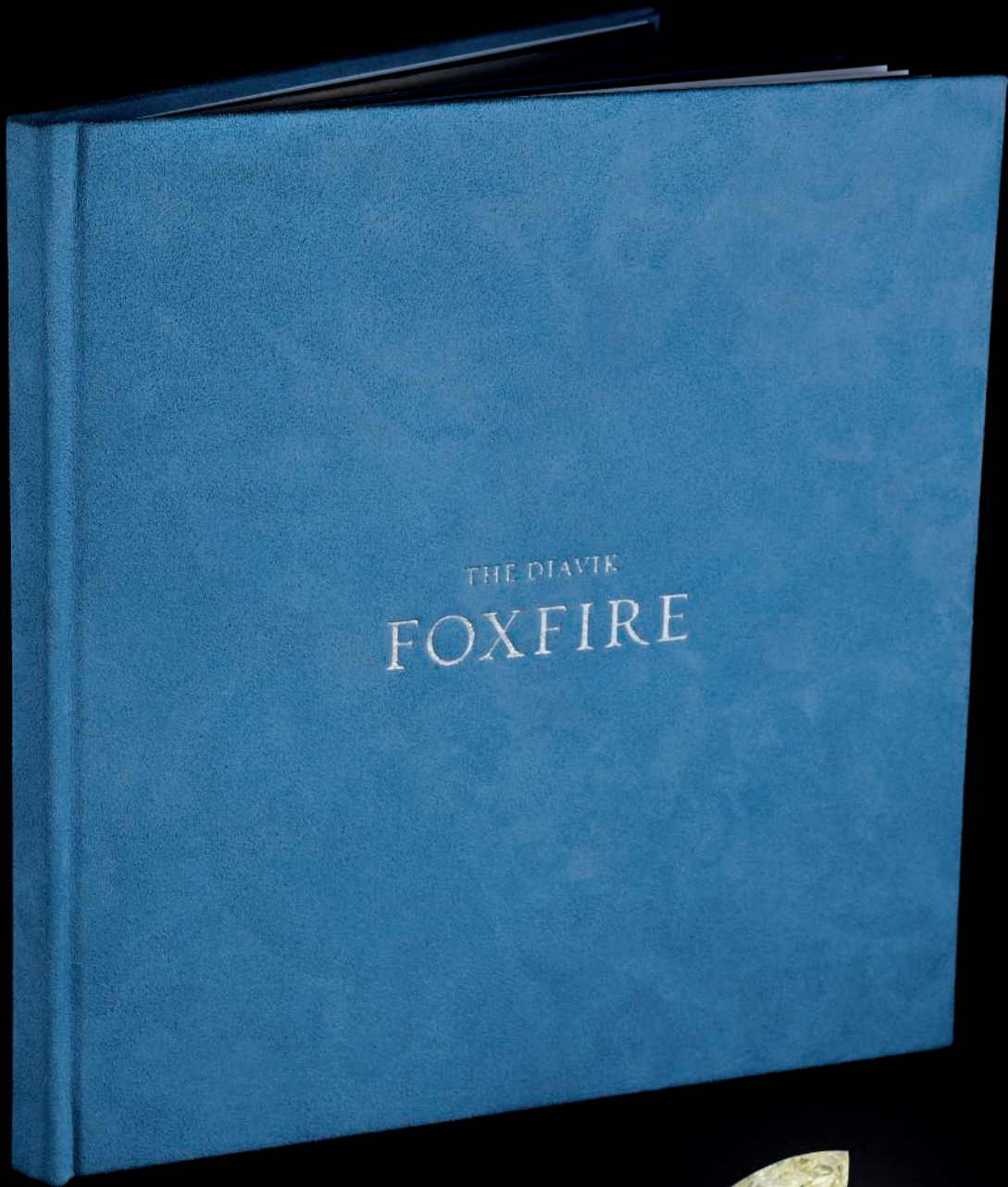


MAGNIFICENT  
JEWELS

*New York · 5 December 2018*

CHRISTIE'S





THE DIAVIK  
FOXFIRE





# THE FOXFIRE DIAMONDS

37.87 AND 36.80 CARATS



CUT FROM THE LARGEST KNOWN GEM QUALITY  
ROUGH MINED IN NORTH AMERICA





VAN CLEEF & ARPELS



# Magnificent Jewels

*Wednesday 5 December 2018*

CHRISTIE'S



# INTERNATIONAL JEWELLERY AUCTIONS

## AUCTION CALENDAR 2019

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

5-14 FEBRUARY

**JEWELS**

ONLINE NEW YORK

10-18 APRIL

**JEWELS**

ONLINE NEW YORK

16 APRIL

**MAGNIFICENT JEWELS**

NEW YORK

30 APRIL – 7 MAY

**JEWELS**

ONLINE HONG KONG

15 MAY

**MAGNIFICENT JEWELS**

GENEVA

28 MAY

**MAGNIFICENT JEWELS**

HONG KONG

30 MAY – JUNE 12

**JEWELS**

ONLINE NEW YORK

5 JUNE

**MAGNIFICENT JEWELS**

NEW YORK

12 JUNE

**IMPORTANT JEWELS**

LONDON

26 JUNE

**JEWELS**

PARIS



# Magnificent Jewels

Wednesday 5 December 2018

## AUCTION

Wednesday 5 December 2018

Session I at 10.00 am (Lots 1-177)

Session II at 2.30 pm (Lots 178-373)

20 Rockefeller Plaza

New York, NY 10020

## VIEWING

Friday	30 November	12.00 pm - 6.00 pm
Saturday	1 December	10.00 am - 6.00 pm
Sunday	2 December	10.00 am - 6.00 pm
Monday	3 December	10.00 am - 6.00 pm
Tuesday	4 December	10.00 am - 5.00 pm

## AUCTIONEERS

François Curiel (#0761369)

Caroline Ervin (#2076193)

Rahul Kadakia (#1005929)

### 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 **VERDE-16332**

### 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



HARRY WINSTON



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BACK COVER:  
Lot 373

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LOTS 1, 2, 3, 6



SESSION I  
10:00 am  
(Lots 1-177)



Please note that jewels are not necessarily illustrated at actual size, check dimensions carefully.

Throughout the catalogue, please note these abbreviations:

AGL: American Gemological Laboratories

GIA: Gemological Institute of America

SSEF: Swiss Gemological Institute

Throughout the catalogue, please note the meaning of these symbols in front of the lot number:

- ~ This lot is subject to CITES/import restrictions. Please contact the department for further information.
- This lot is sold without reserve.

LOT 56

**1**  
**TIGER'S EYE QUARTZ 'ALHAMBRA' LONGCHAIN NECKLACE, VAN CLEEF & ARPELS**

Tiger's eye quartz plaques, 18k gold, 33½ ins., signed V.C.A., numbered

\$10,000-15,000

**2**  
**TIGER'S EYE QUARTZ AND CARNELIAN 'MAGIC ALHAMBRA' LONGCHAIN NECKLACE, VAN CLEEF & ARPELS**

Tiger's eye quartz and carnelian plaques, 18k gold (French mark), 48 ins., signed V.C.A., numbered

\$10,000-15,000

**3**  
**MALACHITE 'ALHAMBRA' LONGCHAIN NECKLACE, VAN CLEEF & ARPELS**

Malachite plaques, 18k gold (French mark), 33½ ins., signed V.C.A., numbered, green Van Cleef & Arpels envelope pouch

\$10,000-15,000





2

## FIFTY YEARS OF 'ALHAMBRA'

Inspired by four-leaf clovers and meant to bring good luck, the Van Cleef & Arpels 'Alhambra' motif has been an easily recognizable symbol of the maison's playful and charming style since 1968. Celebrating its 50th anniversary this year, the 'Alhambra' collection remains as stylish as ever for fashionable women around the world.

Pieces of the signature motif have adorned many celebrities including Grace Kelly, Romy Schneider, and Reese Witherspoon. Over the last five decades, the 'Alhambra' has been crafted in a variety of materials including gold, diamonds, coral, turquoise, and rock crystal. Like the four-leaf clovers that Jacques Arpels picked in his garden, this necklace symbolizes good luck.



3





**4**

**GROUP OF TURQUOISE 'ALHAMBRA' JEWELRY, VAN CLEEF & ARPELS**

Turquoise plaques, gold (French marks), earrings  $\frac{3}{4}$  in., bracelet  $7\frac{1}{4}$  ins., necklace  $16\frac{1}{2}$  ins., pendant-necklace  $14\frac{1}{2}$  ins., each signed VCA, numbered, three beige Van Cleef & Arpels pouches

\$20,000–30,000

PROPERTY OF A LADY







5

**5**  
**LACQUER, DIAMOND AND MOTHER-OF-PEARL**  
**'NEGORO' BUTTERFLY BROOCH, VAN CLEEF & ARPELS**

Various colored lacquer, circular-cut diamonds and mother-of-pearl plaques, 18k gold (French mark), 1 7/8 ins., signed V.C.A., numbered  
Van Cleef & Arpels, 2012, Certificate of Authenticity

\$10,000–15,000

**6**  
**MOTHER-OF-PEARL AND ONYX 'MAGIC ALHAMBRA'**  
**LONGCHAIN NECKLACE, VAN CLEEF & ARPELS**

Mother-of-pearl and onyx plaques, 18k gold (French mark), 48 ins., signed V.C.A., numbered

Van Cleef & Arpels, Certificate of Authenticity

\$10,000–15,000



6



**7**  
**MOTHER-OF-PEARL AND AGATE 'MAGIC**  
**ALHAMBRA' LONGCHAIN NECKLACE,**  
**VAN CLEEF & ARPELS**

Mother-of-pearl and agate plaques, 18k white gold  
(French mark), 48 ins., signed V.C.A., numbered, green  
Van Cleef & Arpels envelope pouch

\$10,000-15,000





**8**  
**SUITE OF GOLD AND DIAMOND JEWELRY, CARTIER**

Circular-cut diamonds, 18k gold (Italian marks), bracelet 3¼ ins., earrings 1½ ins., ring size 6¾,  
1994, signed Cartier, numbered

\$15,000-20,000



9



10

PROPERTY OF A NEW YORK CITY LADY

**9**  
**GOLD AND DIAMOND 'CHEVEUX D'ANGE' NECKLACE,  
VAN CLEEF & ARPELS**

Circular-cut diamonds, 18k gold (French marks) and platinum,  
15¼ ins., circa 1955, signed Van Cleef & Arpels, numbered

\$15,000–20,000

**LITERATURE:**

Cf. E. Posseme, *Van Cleef & Arpels: The Art of High Jewelry*, Paris,  
Les Arts Decoratifs, 2012, p. 171

PROPERTY OF A PRIVATE COLLECTOR

**10**  
**DIAMOND RING**

Round brilliant-cut diamond of 8.69 carats, tapered baguette-cut  
diamonds, platinum, ring size 7¼

GIA, 2018, report no: 2195516568: 8.69 carats, J color, VVS2 clarity

\$70,000–100,000





**11**

**GROUP OF BI-COLORED GOLD AND DIAMOND JEWELRY, BUCCELLATI**

Circular-cut diamonds, 18k gold (Italian marks), cuff bracelet diameter 2½ ins., ring size 6¾, earrings ⅝ in., each signed M. Buccellati, blue Buccellati bracelet, ring and earring cases

\$20,000–30,000



12  
(two views illustrated)



13  
(two views illustrated)

PROPERTY OF A LADY

**12**  
**CULTURED PEARL, RUBY AND DIAMOND RING,  
MARCHAK**

Cultured pearl, circular-cut rubies, baguette-cut diamonds, 18k gold (French marks), ring size 7, signed Marchak, Paris, numbered \$10,000–15,000

**13**  
**GOLD AND CITRINE CUFF BRACELET, BUCCELLATI**

Circular-cut citrine, 18k gold (Italian mark), diameter 2½ ins., signed Buccellati, numbered \$12,000–18,000



14

**SET OF DIAMOND AND BI-COLORED GOLD, BUCCELLATI**

Rose and table-cut diamonds, 18k gold and white gold, earring pendants are detachable, necklace 14 $\frac{1}{8}$  ins., earrings 2 $\frac{3}{8}$  ins., each signed Buccellati, Italy, gray Buccellati necklace case

\$12,000-18,000





15  
(two views illustrated)



16

**15**  
**COLORED DIAMOND AND DIAMOND RING**

Fancy deep brownish yellow pear modified brilliant-cut diamond of 11.52 carats, hexagonal yellowish brown diamonds, circular-cut diamonds, 18k gold, ring size 6

GIA, 2014, report no. 2186650266: 11.52 carats, Fancy Deep Brownish Yellow, natural color, VS2 clarity

\$40,000–60,000

PROPERTY OF A CONNECTICUT LADY

**16**  
**BI-COLORED GOLD, DIAMOND, RUBY AND EMERALD  
BANGLE BRACELET, BUCCELLATI**

Designed as a mongoose and snake, single-cut diamonds, circular-cut rubies and emeralds, 18k yellow and white gold, internal circumference 6½ ins, signed Gianmaria Buccellati

\$10,000–15,000



17

**17**  
**RETRO SAPPHIRE, DIAMOND, ENAMEL AND GOLD BRACELET, VAN CLEEF & ARPELS**

Circular cabochon sapphires, old-cut diamonds, black enamel, gold, significant areas of enamel deficiency, adjustable length 6-7½ ins., circa 1940, signed Van Cleef & Arpels, numbered

\$15,000-20,000

PROPERTY OF A LADY

**18**  
**EMERALD AND DIAMOND BROOCH, VAN CLEEF & ARPELS**

Circular-cut emeralds, circular-cut diamonds, platinum and gold, 2 ins., circa 1969, signed V.C.A., N.Y., numbered

\$12,000-18,000



18



19

**19**

**EMERALD, DIAMOND AND GOLD NECKLACE, BULGARI**

Rectangular-cut emerald of 5.02 carats, baguette-cut diamonds, 18k gold, 14¾ ins., signed Bulgari, N.Y., Italy, maker's mark, numbered AGL, 2018, report no. 1095706: 5.02 carats, Colombia, insignificant clarity enhancement, traditional type

\$20,000-30,000

**20**

**MULTI-GEM AND DIAMOND BROOCH, BULGARI**

Designed as a rooster, carved oval-shaped yellow sapphire of 37.73 carats, buff-top rubies, sapphires and emeralds, circular-cut diamonds, 18k gold, 2 ins., signed Bulgari, numbered

\$12,000-18,000



20





**21**  
**THREE-STRAND CULTURED PEARL AND DIAMOND NECKLACE,  
HARRY WINSTON**

One hundred and twenty cultured pearls, circular-cut diamonds, platinum, shortest strand  
13½ ins., signed Winston, maker's mark (Jacques Timey)

\$10,000–15,000



**22**  
(two views illustrated)

PROPERTY OF A PRIVATE COLLECTOR

**22**  
**RUBY AND DIAMOND RING, CARTIER**

Cushion and oval-cut rubies, old, single and pear-shaped diamonds, platinum (French mark), ring size 4½, signed Cartier Paris

\$12,000–18,000



**23**

PROPERTY OF A NEW YORK CITY LADY

**23**  
**ART DECO DIAMOND AND RUBY DRESS CLIPS, LACLOCHE FRÈRES**

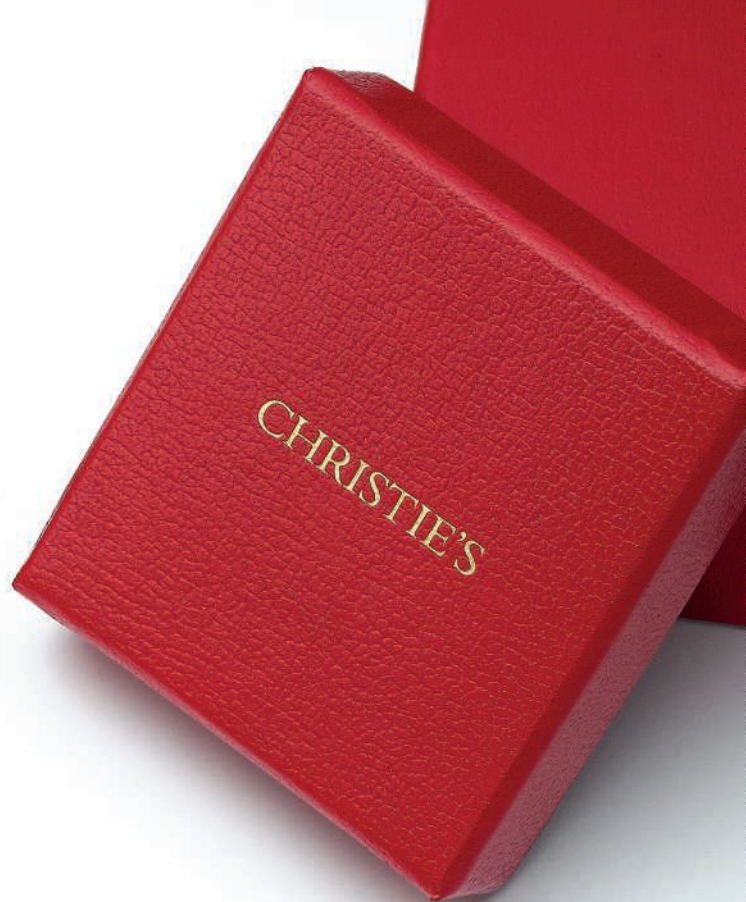
Old-cut and baguette-cut diamonds, circular and calibré-cut rubies, platinum and 18k gold (French marks), detachable ear clips of later addition,

1¾ ins., circa 1935, signed Lacloche Frères, Paris-Londres

\$15,000–20,000

**PROVENANCE:**

Christie's, New York, 16 April, 2014, lot 37





*Something old, Something new,  
Something Christie's, just for you...*



24

PROPERTY OF A LADY

**24**  
**DIAMOND RING**

Circular brilliant-cut diamond of 3.84 carats, circular-cut diamonds, platinum, ring size 5¾

GIA, 2018, report no. 2195334100: 3.84 carats, F color, VS1 clarity

\$40,000–50,000



25

PROPERTY OF A LADY

**25**  
**DIAMOND RING**

Round brilliant-cut diamond of 3.19 carats, tapered baguette-cut diamonds, platinum, ring size 5¾

GIA, 2018, report no. 2191439819: 3.19 carats, F color, VS1 clarity

\$40,000–50,000



26

**• 26**  
**SAPPHIRE AND DIAMOND RING**

Cushion mixed-cut sapphire of 7.01 carats, old-cut diamonds, platinum, ring size 6

AGL, 2017, report no. 1087531: 7.01 carats, no gemological evidence of heat or clarity enhancement

\$10,000–20,000

**27**

**DIAMOND RING**

Rectangular-cut diamond of 3.03 carats, tapered baguette-cut diamonds, platinum, ring size 6

GIA, 2011, report no. 1132743593: 3.03 carats, E color, VVS2 clarity

\$30,000–50,000

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



**27**

PROPERTY FROM A PRIVATE COLLECTION

**28**

**TWIN-STONE DIAMOND RING**

Round brilliant-cut diamonds of 3.20 and 3.02 carats, tapered baguette-cut diamonds, platinum, ring size 7½

GIA, 2018, report no. 6197517702: 3.20 carats, H color, VS2 clarity

GIA, 2018, report no. 5192517691: 3.02 carats, H color, VS2 clarity

\$40,000–60,000



**28**

**29**

**RUBY AND DIAMOND RING**

Cushion mixed-cut ruby of 3.10 carats, old and single-cut diamonds, platinum, ring size 5¼

AGL, 2018, report no. 1093842: Burma, no gemological evidence of heat or clarity enhancement

GIA, 2017, report no. 1182829902: 3.10 carats, Burma, no indications of heating

\$30,000–50,000



**29**

**(two views illustrated)**





30

PROPERTY OF A LADY

**30**  
**DIAMOND RING**

Square-cut diamond of 3.42 carats, platinum, ring size 5  
GIA, 2018, report no. 5153079366: 3.42 carats, E color,  
Internally Flawless clarity, excellent polish and symmetry  
\$50,000–70,000



31

PROPERTY OF A PROMINENT COLLECTOR

**31**  
**DIAMOND RING**

Round brilliant-cut diamond of 4.35 carats, baguette-cut diamonds,  
platinum, ring size 4¾  
GIA, 2018, report no. 2193371996: 4.35 carats, I color, VS1 clarity  
\$40,000–60,000



32

PROPERTY OF A GENTLEMAN

**32**  
**DIAMOND RING**

Marquise brilliant-cut diamond of 5.28 carats, baguette-cut  
diamonds, platinum and 14k white gold, ring size 4½  
GIA, 2014, report no. 2155931863: 5.28 carats, I color, VS2 clarity  
\$40,000–60,000

PROPERTY OF A LADY

**33**  
**DIAMOND RING**

Round brilliant-cut diamond of 3.11 carats, 18k white gold, ring size 6  
GIA, 2018, report no. 1192336609: 3.11 carats, H color, VS2 clarity  
\$20,000–30,000



**34**  
**COLORED DIAMOND RING**

Fancy brown-pink oval modified brilliant-cut diamond of 2.28 carats,  
18k white gold, ring size 6  
GIA, 2018, report no. 2195435911: 2.28 carats, Fancy Brown-Pink,  
natural color, VS2 clarity  
\$15,000–20,000



**35**  
**COLORED DIAMOND AND DIAMOND RING**

Fancy yellow cushion modified brilliant-cut diamond of 5.84 carats,  
trapezoid-shaped diamonds, platinum and 18k gold, ring size 6¼  
GIA, 2014, report no. 1162318687: 5.84 carats, Fancy Yellow,  
natural color  
\$15,000–20,000





PROPERTY OF A PRIVATE COLLECTOR

**36**

**CULTURED PEARL AND DIAMOND LONGCHAIN  
NECKLACE, VERDURA**

Twenty-one cultured pearls, circular-cut diamonds, 18k white gold,  
40 ins., signed Verdura, blue Verdura envelope case

\$12,000-18,000



PROPERTY FROM A PRIVATE COLLECTION

**37**

**DIAMOND EAR STUDS**

Round brilliant-cut diamonds of 1.75 and 1.71 carats, platinum  
GIA, 2018, report no. 13534281: 1.75 carats, E color, VS1 clarity  
GIA, 2018, report no. 13413428: 1.71 carats, E color, VS1 clarity  
\$20,000-30,000



37



PROPERTY OF AN ESTATE

**38**

**DIAMOND RING**

Round brilliant-cut diamond of 4.31 carats, circular-cut diamonds,  
platinum, ring size 5½  
GIA, 2016, report no. 6173472959: 4.31 carats, L color, SI1 clarity  
\$15,000-20,000



38



39

**39**  
**SAPPHIRE AND DIAMOND BROOCH**

Cushion mixed-cut sapphire, circular, cushion and pear-shaped sapphires, old-cut diamonds, platinum, 2½ ins.

AGL, 2018, report no. 1094871: Center sapphire, Ceylon, no gemological evidence of heat

\$20,000–30,000



40

**40**  
**SAPPHIRE AND DIAMOND RING**

Antique cushion-cut sapphire of 10.77 carats, triangular and circular-cut diamonds, platinum, ring size 6

SSEF, 2016, report no. 88782: 10.77 carats, Ceylon, no heat

\$60,000–80,000



41

PROPERTY OF A PROMINENT COLLECTOR

**41**  
**DIAMOND, SAPPHIRE AND EMERALD GIRAFFE BROOCH, CARTIER**

Designed as a giraffe, circular-cut diamonds, buff-top sapphires, circular-cut emerald, platinum (French mark), 3 ins., signed Cartier, numbered

\$20,000–30,000



42



43

PROPERTY OF A PRIVATE COLLECTOR

**42**

**DIAMOND NECKLACE, KWIAT**

Pear and circular-cut diamonds, platinum, 16 ins., signed D.K. for Kwiat, numbered

Kwiat, 1990: Appraisal

Copy of GIA, 1988, report no. 5223891: 1.08 carats, D color, VS2 clarity

Copy of GIA, 1989, report no. 7099606: 1.03 carats, E color, VS2 clarity

Copy of GIA, 1987, report no. 5172451: 0.97 carat, E color, VVS1 clarity

\$30,000–50,000

**Please note that the three report copies are over five years old and may require updates.**

**• 43**

**DIAMOND CLUSTER RING**

Pear and marquise-cut diamonds, platinum, ring size 6¼

\$7,000–10,000





• 44

**CULTURED PEARL AND DIAMOND NECKLACE**

Round and near-round white and purplish pink cultured pearls of 11.70 to 9.00 mm, circular-cut diamonds, 18k white gold, shortest strand 36½ ins.

GIA, 2018, report no. 5192207985: purplish pink, bead cultured pearls, freshwater, no indications of treatment

\$20,000–30,000

PROPERTY OF A LADY

**45**

**DIAMOND RING**

Round brilliant-cut diamond of 6.89 carats, circular-cut diamonds, 18k white gold, ring size 7½

GIA, 2018, report no. 2191452074: 6.89 carats, O to P range color, VVS2 clarity

\$30,000–50,000



45





46



47

PROPERTY OF A LAS VEGAS COLLECTOR

**46**  
**SET OF JADEITE AND DIAMOND JEWELRY**

Two heart-shaped jadeite cabochons of 7.56 and 7.53 carats, oval jadeite cabochon, circular-cut diamonds, pear-shaped rose-cut diamonds, 18k white gold, earrings 1½ ins., ring size 7  
 GIA, 2017, report no. 1182551775: Ring, Jadeite Jade, natural color, no indications of impregnation  
 HK Jade & Stone Lab, 2018, report no. SJ 165052: Ring, Jadeite Jade, natural color Fei Cui, Type A, no resin detected  
 HK Jade & Stone Lab, 2018, report no. SJ 164007: Earrings, Jadeite Jade, natural color Fei Cui, Type A, no resin detected  
 \$20,000–30,000

**47**  
**JADEITE AND DIAMOND BROOCH, CARTIER**

Carved jadeite, single, old and baguette-cut diamonds, platinum, 1½ ins., signed Cartier, red Cartier case  
 GIA, 2018, report no. 1192518047: Jadeite jade, natural color, no indications of impregnation  
 \$12,000–18,000





48

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**48**

**DIAMOND RING**

Modified pear brilliant-cut diamond of 5.28 carats, baguette-cut diamonds, platinum, ring size 6¼

GIA, 2018, report no. 1192316411: 5.28 carats, D color, VS2 clarity, Type IIa

\$100,000–150,000



49

PROPERTY OF A PROMINENT PRIVATE COLLECTOR

**49**

**DIAMOND EARRINGS**

Rectangular-cut diamonds of 1.06 and 1.03 carats, square and circular-cut diamonds, 18k white gold, 1½ ins.

GIA, 2018, report no. 14325310: 1.06 carats, F color, VVS2 clarity

GIA, 2018, report no. 2193703544: 1.03 carats, F color, VVS2 clarity

\$6,000–8,000

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR  
LOTS 50-58



**50**  
**DIAMOND RIVIERE NECKLACE, HARRY WINSTON**

Ninety graduated oval-cut diamonds, the largest three diamonds of 2.02, 1.67, and 1.55 carats, platinum, 15½ ins., signed Winston, blue Harry Winston case

GIA, 2018, report no. 2193569205: 2.02 carats, D color, VS2 clarity

GIA, 2018, report no. 1192569780: 1.67 carats, D color, VS1 clarity

GIA, 2018 report no. 2195569161: 1.55 carats, E color, VS1 clarity

\$80,000-120,000

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR  
LOTS 50-58



52



51

**51**  
**COLORED DIAMOND AND DIAMOND BRACELET,  
CARTIER**

Twenty-one modified-cut yellow diamonds, 18k gold, 6½ ins., signed Cartier, numbered

GIA, 2018, report no. 1192570173: 2.84 carats, Fancy Light Yellow, natural color, SI2 clarity

GIA, 2018, report no. 2195569796: 2.04 carats, Y to Z range, natural color, VS1 clarity

GIA, 2018, report no. 2193570165: 0.90 carat, Fancy Light Yellow, natural color, SI1 clarity

\$60,000–80,000

**Please note that the diamonds tested were selected at random. The remaining eighteen yellow diamonds have not been tested for natural origin or color grade.**

**52**  
**DIAMOND AND COLORED DIAMOND NECKLACE,  
HARRY WINSTON**

Fancy intense yellow heart modified brilliant-cut diamond of 2.49 carats, heart brilliant-cut diamond of 2.20 carats, platinum, 16 ins., maker's mark, numbered, blue Harry Winston pouch

GIA, 2018, report no. 2191570174: 2.49 carats, Fancy Intense Yellow, natural color, VS1 clarity

GIA, 2018, report no. 1196569152: 2.20 carats, D color, VS1 clarity

\$25,000–35,000

**53 NO LOT**



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR  
LOTS 50-58



55



54

~ 54

**CORAL, ABALONE PEARL, DIAMOND AND  
EMERALD DUCK BROOCH, CARTIER**

Designed as a duck, carved coral, abalone pearl, cabochon emerald,  
circular-cut diamonds, 18k gold and platinum (French marks), 1¾ ins.,  
signed Cartier Paris, maker's mark, red Cartier case

\$10,000–15,000

55

**EMERALD AND DIAMOND BROOCH, CARTIER**

Fluted emerald bead, circular-cut diamonds, 18k gold, 1½ ins.,  
signed Cartier, red Cartier case

\$10,000–15,000

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR  
LOTS 50-58



(two views illustrated)

**56**

**GOLD AND DIAMOND BANGLE BRACELET,  
MATTHEW CAMBERY**

Modified rectangular-cut diamonds, 18k gold, diameter 3 ins.,  
expandable

\$20,000–30,000

**PROVENANCE:**

Christie's, Geneva, 15 May 2002, lot 374

## MATTHEW CAMBERY

Matthew Cambery of Cambery Designs Limited, won the 1994 De Beers Diamonds International Award with this bracelet designed by Jennifer Bloy. Cambery studied jewellery design at the Sir John Cass School of Art (now City of London Polytechnic) and following valuable experience gained at independent jewelry workshops, Cambery set up business in 1987. Employing a small team of skilled craftsmen, Cambery Designs is a British company using technical expertise to produce high quality precious jewelry. The trade mark of Cambery Designs is simplicity and quality, creating prestigious pieces on an exclusive basis and continuing to expand into the international market.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR  
LOTS 50-58



57

**57**  
**EMERALD AND DIAMOND RING AND  
EMERALD ETERNITY BAND, HARRY WINSTON**

Rectangular-cut emerald of 8.67 carats, bullet-shaped diamonds, 18k gold and platinum, ring size 6, maker's mark; calibré-cut emeralds, 18k gold, ring size 5¾, maker's mark, two blue Harry Winston cases

AGL, 2018, report no. 1094534: 8.67 carats, Classic Colombia, minor clarity enhancement, traditional type

\$60,000–80,000



58

**58**  
**DIAMOND RING AND ETERNITY BAND, HARRY WINSTON**

Rectangular-cut diamond of 12.64 carats, triangular-cut diamonds, platinum, ring size 5¾, signed Winston; baguette-cut diamonds, platinum, band size 5½, maker's mark, numbered, blue Harry Winston case

GIA, 2018, report no. 1196568360: 12.64 carats, D color, VVS1 clarity, potentially Internally Flawless, Type IIa

\$600,000–800,000





(three views illustrated)

**59**

**IMPORTANT ART DECO COLORED DIAMOND AND DIAMOND RING,  
GILLOT & CO.**

Fancy vivid yellow oval brilliant-cut diamond of 8.09 carats, old and single-cut diamonds,  
platinum, circa 1925, ring size 5¾, signed Gillot & Co.

GIA, 2015, report no. 2171324709: 8.09 carats, Fancy Vivid Yellow, natural color, VVS2 clarity,  
potentially Internally Flawless

\$900,000–1,200,000



PROPERTY OF A LADY

**60**

**EMERALD AND DIAMOND RING**

Oval mixed-cut emerald, circular-cut diamonds, platinum and gold, ring size 6¼

AGL, 2018, report no. 1093784: Colombia, insignificant clarity enhancement, traditional type

\$15,000–20,000



**60**



**61**

**61**

**COLORED SAPPHIRE AND DIAMOND RING**

Antique cushion-cut padparadscha sapphire of 20.08 carats, circular-cut diamonds, 18k white and rose gold, ring size 10

SSEF: 2018, report no. 102723: 20.086 carats, Ceylon, Padparadscha sapphire, natural color, no indications of heating

Accompanied by a letter from the SSEF attesting to the exceptional quality of the padparadscha sapphire

\$250,000–300,000

**PROVENANCE:**

Christie's, Hong Kong, 28 April 1997, lot 1163



**62**

**62**

**DIAMOND BRACELET, TIFFANY & CO.**

Baguette, circular and pear-shaped diamonds, platinum, 7 ins., signed Tiffany & Co., numbered

\$50,000–70,000



63



64

PROPERTY FROM A PRIVATE COLLECTION

**63**

**EMERALD, RUBY, PEARL AND DIAMOND NECKLACE,  
VAN CLEEF & ARPELS**

Carved and polished emerald beads, polished ruby beads, pearls,  
old and single-cut diamonds, platinum, 15¼ ins., signed V.C.A., N.Y.,  
numbered

\$20,000–30,000

**Please note that the pearls have not been tested for natural origin.**

**64**

**DIAMOND RING**

Marquise brilliant-cut diamond of 4.01 carats, platinum, ring size 6  
GIA, 2018, report no. 15821110: 4.01 carats, D color, VVS1 clarity,  
Type IIa

\$50,000–70,000





65

**ELEGANT EMERALD, NATURAL PEARL AND  
DIAMOND EARRINGS, BHAGAT**

Pear modified brilliant-cut emeralds, natural pearls, briolette and circular-cut diamonds, platinum, 4 ins., unsigned

Bhagat, 2018: Certificate of Authenticity

AGL, 2018, report no. 1096344 A and B: Colombia, minor clarity enhancement, modern type

\$150,000-250,000

## BHAGAT

Established almost a century ago, Bhagat of Mumbai is now run by the fourth generation of the family firm. Currently the firm is led by Viren, the jewels' designer and his two sons, Varun and Jay. Bhagat designs draw equally from a traditional Indian aesthetic, including emblems such as lotus flowers, turban ornaments and architectural motifs; together with elements of the Western Belle Époque and Art Deco periods. Most creations are one of a kind and reflect the family's philosophy of understated elegance.





## 66

### SUITE OF DIAMOND AND COLORED DIAMOND JEWELRY

Variously-shaped diamonds and colored diamonds including fancy yellow-brown, dark orangy brown, dark orange-brown, brown-yellow, orange-brown, brownish yellow, light brown, brown, dark yellowish brown, gray-yellowish green, gray-greenish yellow, and greenish yellow-gray, ranging from 3.13 to 0.46 carats, 18k gold and platinum, necklace 16¾ ins., bracelet 7 ins., earrings 2½ ins.

GIA, 32 reports, 2010-2013: 3.13 to 0.46 carats, natural color

\$60,000–80,000

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







(three views illustrated)

**67**

**IMPRESSIVE COLORED DIAMOND RING**

Fancy deep orange-brown pear brilliant-cut diamond of 56.66 carats, circular-cut brown diamonds, 18k gold, ring size 6½

GIA, 2018, report no. 2195503213: 56.66 carats, Fancy Deep Orange-Brown, natural color, VS2 clarity

\$500,000–700,000





(two views illustrated)

**68**  
**ART NOUVEAU PERIDOT, OPAL AND ENAMEL RING,**  
**GEORGES FOUQUET**

Oval cabochon peridot, marquise-shaped opal, blue and green enamel, gold, ring size 4¾, circa 1900, signed G. Fouquet, numbered  
 \$15,000–20,000



**69**  
 (detail)

PROPERTY FROM A PRIVATE COLLECTION

**69**  
**ART DECO CITRINE AND DIAMOND SAUTOIR,**  
**GEORGES FOUQUET**

Round citrine, oval citrine, faceted citrine beads, old and rose-cut diamonds, platinum (French marks), clasp is of later addition, 28 ins., maker's mark, numbered

\$60,000–80,000

**LITERATURE:**  
 Cf. S. Raulet, *Art Deco Jewelry*, United Kingdom, Thames & Hudson, 1985, p. 104







70

PROPERTY OF A LADY

**70**

**ANTIQUÉ DIAMOND PENDANT-BROOCH**

Old and single-cut diamonds, silver-topped gold, pendant bail with three small diamonds is detachable, 2½ ins., circa 1890

\$35,000–55,000



71

**71**

**COLORED SAPPHIRE AND DIAMOND BROOCH**

Oval mixed-cut pink sapphire of 42.83 carats, old-cut diamonds, silver and gold, 1¾ ins., fitted with pendant hook

AGL, 2018, report no. 8087375: 42.83 carats, Pink, Ceylon, no indications of heating

\$60,000–80,000



72

**72**

**ANTIQUÉ COLORED DIAMOND AND DIAMOND BROOCH**

Fancy yellow old mine brilliant-cut diamond of 6.49 carats, variously shaped old-cut diamonds, silver and gold, 1¾ ins., circa 1885

GIA, 2016, report no. 2171372801: 6.49 carats, Fancy Yellow, natural color, VVS2 clarity

\$60,000–80,000



PROPERTY OF A LADY

**73**

**BELLE ÉPOQUE NATURAL PEARL AND  
DIAMOND NECKLACE**

Button-shaped natural pearls of approximately 8.68 to 6.46 mm, circular old-cut diamonds, platinum and gold, pendant detachable for variety of wear, 14¼ ins., circa 1910, gray fitted case

GIA, 2018, report no. 1196604775: natural saltwater and freshwater pearls, no indications of treatment

\$20,000–30,000

PROPERTY OF A LADY

**74**

**DIAMOND RING**

Old-cut diamond of 5.33 carats, platinum, ring size 7

\$20,000–30,000



**75**  
**ANTIQUE DIAMOND BROOCH**

Old-cut diamonds, silver-topped gold, 2¾ ins., circa 1880

\$10,000–15,000



76



77

PROPERTY OF A PRIVATE COLLECTOR

**76**  
**ANTIQUE DIAMOND BANDEAU**

Old-cut diamonds, silver-topped gold, silk cord, 17¼ ins., circa 1890

\$60,000–80,000

**77**  
**TWIN-STONE DIAMOND RING**

Old mine brilliant-cut diamonds of 2.94 and 2.90 carats, old and single-cut diamonds, platinum, ring size 5½

GIA, 2018, report no. 5191453635: 2.94 carats, K color, VS2 clarity

GIA, 2018, report no. 2195453092: 2.90 carats, K color, VS2 clarity

\$15,000–20,000





PROPERTY OF A LADY

**78**

**ANTIQUE AMETHYST, SEED PEARL AND  
DIAMOND NECKLACE**

Oval, cushion and pear-shaped amethysts, seed pearls, rose and  
old-cut diamonds, gold, 15 $\frac{7}{8}$  ins, mid-19th century, brown fitted case

\$12,000-18,000



PROPERTY OF A LADY

**79**  
**ANTIQUE DIAMOND AND PEARL NECKLACE**

Round and button-shaped pearls, old and single-cut diamonds, silver-topped gold, 15 ins., circa 1880

\$15,000–20,000

**Please note that the pearls have not been tested for natural origin.**

PROPERTY FROM A PRIVATE COLLECTION

**80**  
**DIAMOND EARRINGS**

Old-cut diamonds, platinum,  $1\frac{5}{16}$  ins.

\$12,000–18,000



81



82

(two views illustrated)

PROPERTY OF A PRIVATE COLLECTOR

**81**

**ART DECO EMERALD, COLORED DIAMOND AND DIAMOND JABOT BROOCH**

Emerald bead, light pink pear brilliant-cut diamond of 1.60 carats, old, single, baguette, bullet and half moon-shaped diamonds, platinum, 3½ ins., circa 1920

GIA, 2015, report no. 5171017955: 1.60 carats, Light Pink, natural color, VS1 clarity

\$25,000–35,000

PROPERTY OF A LADY

**82**

**EMERALD AND DIAMOND RING**

Rectangular-cut emerald of 17.76 carats, shield-shaped diamonds, platinum and gold, ring size 5

AGL, 2018, report no. 1094578: Colombia, insignificant to minor clarity enhancement, traditional type

\$150,000–250,000



83



84

**83**

**COLORED DIAMOND AND DIAMOND RING**

Rectangular-cut faint pink diamond of 11.25 carats, tapered baguette-cut diamonds, platinum, ring size 5½

GIA, 2018, report no. 1186933372: 11.25 carats, Faint Pink, natural color, VVS1 clarity

\$300,000–500,000

PROPERTY OF A PROMINENT COLLECTOR

**84**

**ART DECO EMERALD AND DIAMOND BRACELET,  
CARTIER**

Square-cut emeralds, square and baguette-cut diamonds, platinum, 7½ ins., circa 1925, signed Cartier, numbered

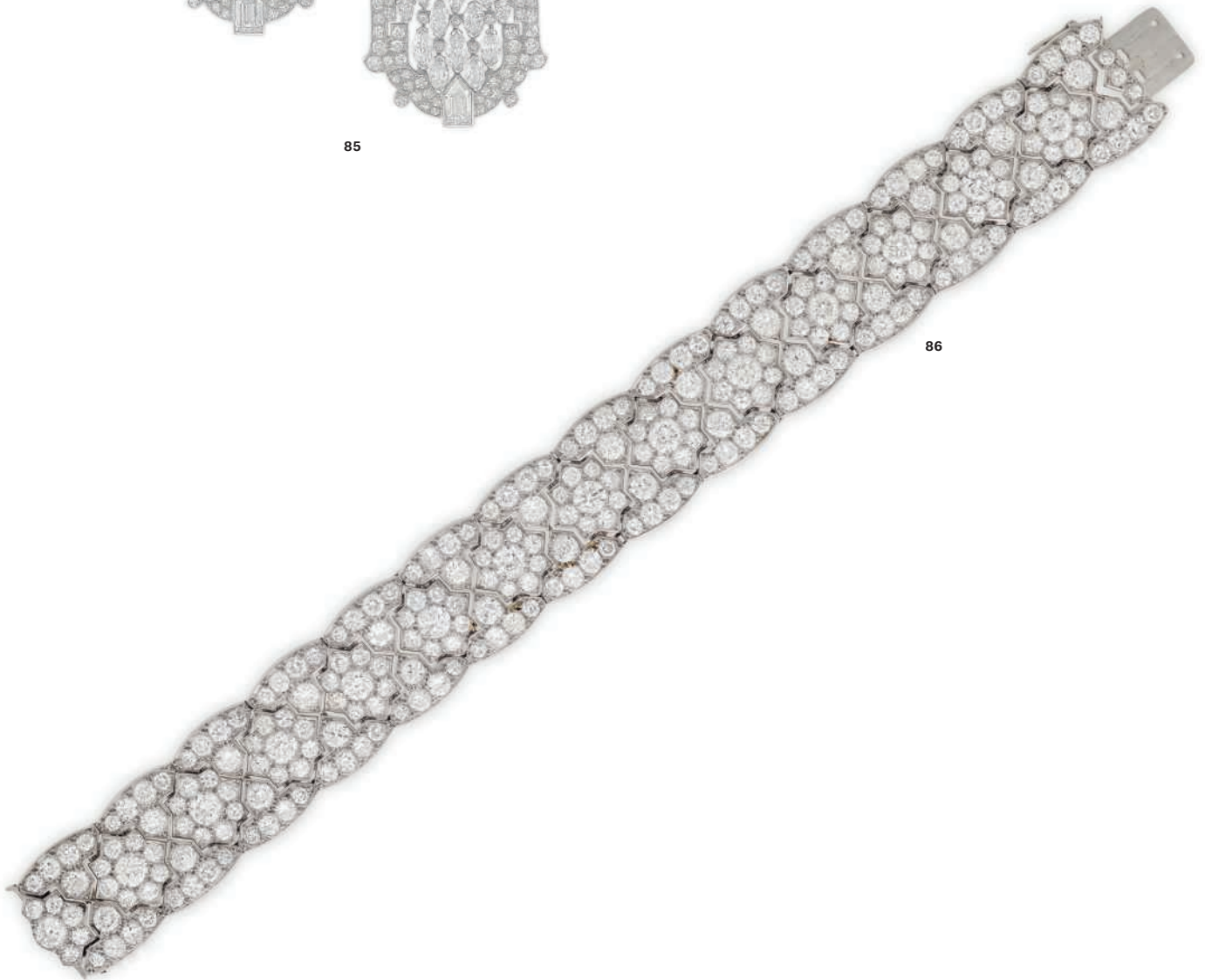
\$80,000–120,000



PROPERTY FROM A PRIVATE COLLECTION



85



86

**85**  
**PAIR OF ART DECO DIAMOND CLIPS, CARTIER**

Old, single, marquise, pear, bullet, and shield-shaped diamonds, platinum (French marks), each 1¼ ins., circa 1925, signed Cartier Paris, numbered

\$15,000–20,000

**86**  
**ART DECO DIAMOND BRACELET, CARTIER**

Old-cut diamonds, platinum (French marks), 6⅞ ins., 192 signed Cartier Paris

Cartier, 1990: Copy of confirmation letter and photograph

\$50,000–70,000



87

PROPERTY OF A PRIVATE COLLECTOR

**87**  
**ART DECO DIAMOND AND ENAMEL NECKLACE**

Old-cut diamonds, black enamel links, platinum, 22 ins., circa 1925,  
workshop mark (Georges Auger), fitted gray Auger Paris case  
\$30,000–50,000



**88**  
(two views illustrated)

PROPERTY OF A LADY

**88**  
**ART DECO PERIDOT AND DIAMOND RING**

Rectangular-cut peridot, baguette-cut peridots, single-cut diamonds,  
platinum, ring size 7¼, circa 1925  
\$10,000–15,000



**89**

**ART DECO RUBY AND DIAMOND EARRINGS, CARTIER**

Carved rubies, ruby beads, old, single and baguette-cut diamonds, platinum, 2 ins., circa 1925, signed Cartier, numbered

\$20,000-30,000

## THE SPRECKELS FAMILY

John D. Spreckels, the son of 'Sugar King' Claus Spreckels, was a larger than life figure who influenced considerable development and modernization in the cities of San Diego and San Francisco. He worked in a variety of industries, including real estate, publishing, and transportation. At one time, Spreckels owned most of downtown San Diego and all of Coronado Island. One of his most notable legacies is the San Diego and Arizona Railroad, which played a major part in developing San Diego into a booming commercial hub. Another recognizable legacy is the Hotel del Coronado, which Spreckels helped to support financially during an economic downturn and then eventually came to own until his death in 1926. Spreckels also made substantial contributions to the arts, building the first modern playhouse west of the Mississippi and providing funding for daily organ concerts free to the public. Lot 89 originally belonged to Spreckels' daughter Grace Spreckels Hamilton, who was a society figure in San Francisco and a generous philanthropist in her own right. The earrings have remained within the family for generations and now come to auction directly from the descendants of John D. Spreckels.

PROPERTY FROM THE SPRECKELS FAMILY



90

PROPERTY OF A PRIVATE COLLECTOR

**90**  
**NATURAL PEARL PENDANT NECKLACE**

Oval-shaped natural pearl of approximately 12.05 mm, platinum and 14k white gold, 16 ins.

GIA, 2015, report no. 1172066417: white, natural pearl, saltwater, no indications of treatment

\$20,000–30,000



91

(two views illustrated)

PROPERTY FROM A PRIVATE COLLECTION

**91**  
**ART DECO DIAMOND AND RUBY BANGLE BRACELET**

Circular and single-cut diamonds, French-cut rubies, platinum, diameter 2¾ ins., circa 1935

\$18,000–22,000





LOT 223



LOT 321





# GIA®

## GIA NATURAL DIAMOND GRADING REPORT

August 21, 2018

GIA Report Number ..... 6193613922

Shape and Cutting Style ..... Old European Brilliant

Measurements ..... 16.07 - 16.23 x 9.37 mm

## GRADING RESULTS

Carat Weight ..... 15.19 carat

Color Grade ..... D

Clarity Grade ..... Internally Flawless

## ADDITIONAL GRADING INFORMATION

Polish ..... Very Good

Symmetry ..... Very Good

Fluorescence ..... None

Inscription(s): GIA 6193613922

Comments: Minor details of polish are not shown.

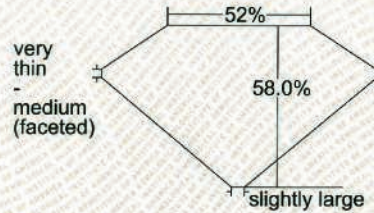
GIA.edu

## GIA REPORT

# 6193613922

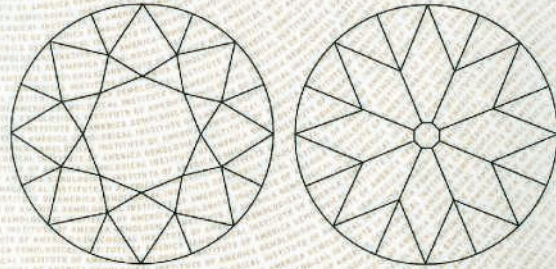
Verify this report at GIA.edu

## PROPORTIONS



Profile not to actual proportions

## CLARITY CHARACTERISTICS



DIA



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August 21, 2018

**DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #6193613922**

Scientists classify diamonds into two main "types" - type I and type II - based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (less than 2% of all gem diamonds).

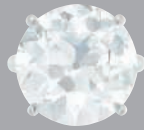
According to the records of the GIA Laboratory, the 15.19 carat Old European Brilliant diamond described in GIA Diamond Grading Report #6193613922 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world.

Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor are examples of type IIa.

PLEASE REFER TO IMPORTANT LIMITATIONS AND DISCLAIMERS ON THE BACK OF THIS DOCUMENT

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





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

**92**

**IMPORTANT DIAMOND RING**

Old European brilliant-cut diamond of 15.19 carats, platinum, ring size 6  
GIA, 2018, report no. 6193613922: 15.19 carats, D color, Internally Flawless, Type IIa  
\$1,500,000–1,800,000





93

**93**

**DIAMOND EARRINGS**

Round brilliant-cut diamonds of 5.89 and 5.81 carats, platinum  
GIA, 2016, report no. 6225431142: 5.81 carats, G color, Internally  
Flawless clarity, excellent cut, polish and symmetry  
GIA, 2015, report no. 2206215291: 5.89 carats, H color, VVS1 clarity,  
excellent cut, polish and symmetry  
\$200,000–300,000



94

PROPERTY OF A LADY

**94**

**DIAMOND RING, HARRY WINSTON**

Rectangular-cut diamond of 9.16 carats, tapered baguette-cut  
diamonds, 18k gold, ring size 5, 1979, signed Winston, maker's mark  
(Jacques Timey)  
Harry Winston, 1979: Copy of Original Receipt  
GIA, 2014, report no. 1014543: 9.16 carats, D color, VVS2 clarity,  
potentially Internally Flawless  
\$550,000–750,000











95

**95**  
**COLORED DIAMOND AND DIAMOND RING, DE BEERS**

Fancy intense yellow cut-cornered square step-cut diamond of 16.23 carats, trapezoid-cut diamonds, platinum, ring size 3¾, signed De Beers, numbered  
GIA, 2018, report no. 17465206: 16.23 carats, Fancy Intense Yellow, natural color, VS1 clarity  
\$300,000–500,000



96

**96**  
**DIAMOND RING**

Rectangular-cut diamond of 11.34 carats, triangular-cut diamonds, platinum, ring size 3½, unsigned  
By Harry Winston  
Harry Winston, 1983: Copy of Appraisal  
GIA, 2018, report no. 1298949: 11.34 carats, D color, VVS2 clarity, Improvable  
\$700,000–1,000,000

Please note that the ring shank has been adapted since original purchase at Harry Winston.



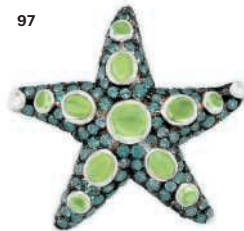


PROPERTY OF A DISTINGUISHED COLLECTION

LOTS 97-106



97



98

(three views illustrated)

97

**TWO GARNET AND PERIDOT STARFISH BROOCHES,  
RENÉ BOIVIN**

Oval cabochon garnets and peridots, circular-cut bluish green garnets, 18k white and blackened gold (French marks), 1¼ ins., 1¼ ins., 2005, each signed René Boivin, numbered

\$5,000–7,000

98

**RUTILATED QUARTZ AND DIAMOND 'PAMPILLES' RING,  
RENÉ BOIVIN**

Oval-cut rutilated quartz, circular-cut diamonds, 18k white gold (French mark), ring size 6, 2005, signed René Boivin

\$8,000–12,000

**LITERATURE:**

Cf. F. Cailles, *René Boivin Jeweller*, London, Quartet Books, 1994, p. 164



PROPERTY OF A DISTINGUISHED COLLECTION

LOTS 97-106



99

**99**  
**AGATE, SMOKY QUARTZ AND  
CULTURED PEARL BRACELET, RENÉ BOIVIN**

Agate beads, carved smoky quartz, cultured pearls, 18k white gold (French mark), 7 ins., 2005, signed René Boivin

\$15,000–20,000

**LITERATURE:**

Cf. F. Cailles, *René Boivin Jeweller*, London, Quartet Books, 1994, p. 192



100

**100**  
**COLORLED DIAMOND AND MOONSTONE EARRINGS,  
RENÉ BOIVIN**

Circular-cut brown and yellow diamonds, rectangular cabochon moonstones, 18k rose gold, 3½ ins., 2005, signed René Boivin

\$8,000–12,000

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



101



102

**101**

**PERIDOT AND DIAMOND 'PAMPILLES' EARRINGS,  
RENÉ BOIVIN**

Circular and oval-cut peridots, circular-cut diamonds, 18k gold,  
pendants detachable, 3 $\frac{1}{2}$  ins., signed René Boivin

\$10,000–15,000

**LITERATURE:**

Cf. F. Cailles, *René Boivin Jeweller*, London, Quartet Books, 1994,  
p. 382

**102**

**RUBY AND DIAMOND 'PAMPILLES' EARRINGS,  
RENÉ BOIVIN**

Circular and oval-cut rubies, circular-cut diamonds, 18k gold (French  
mark), pendants detachable, 3 $\frac{1}{2}$  ins., signed René Boivin

\$15,000–20,000

**LITERATURE:**

Cf. F. Cailles, *René Boivin Jeweller*, London, Quartet Books, 1994,  
p. 382

PROPERTY OF A DISTINGUISHED COLLECTION

LOTS 97-106



103

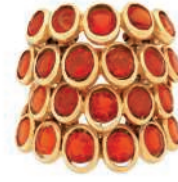
**103**  
**FIRE OPAL AND RUBY 'QUATRE-CORPS' RING, RENÉ BOIVIN**

Circular and oval-cut fire opals and rubies, 18k gold (French mark), ring size 6, 2005, signed René Boivin

\$4,000–6,000

**LITERATURE:**

Cf. F. Cailles, *René Boivin Jeweller*, London, Quartet Books, 1994, p. 156



104

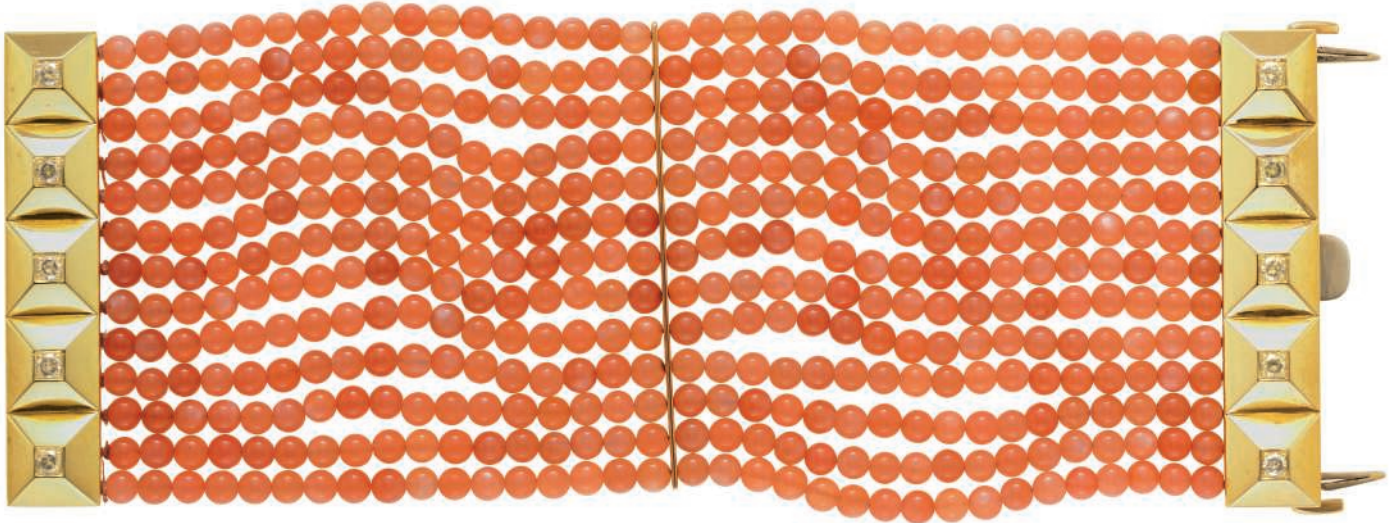
**104**  
**FIRE OPAL 'QUATRE-CORPS' RING, RENÉ BOIVIN**

Circular and oval-cut fire opals, 18k gold (French mark), ring size 6, 2005, signed René Boivin

\$4,000–6,000

**LITERATURE:**

Cf. F. Cailles, *René Boivin Jeweller*, London, Quartet Books, 1994, p. 156



105

**105**  
**ORANGE MOONSTONE AND COLORED DIAMOND BRACELET, RENÉ BOIVIN**

Orange moonstone beads, circular-cut brown diamonds, 6¼ ins., 2005, signed René Boivin

\$8,000–12,000

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

PROPERTY OF A DISTINGUISHED COLLECTION

LOTS 97-106



(two views illustrated)

**106**

**ART DECO ROCK CRYSTAL, CITRINE AND SILVER BANGLE BRACELET,  
RENÉ BOIVIN**

Carved rock crystal, pear-shaped citrines, silver, diameter 2½ ins., circa 1935,  
signed René Boivin

\$15,000–20,000

**LITERATURE:**

Cf. F. Cailles, *René Boivin Jeweller*, London, Quartet Books, 1994, p. 69





107



108



108

PROPERTY OF A LADY

**-107**

**CORAL BEAD AND DIAMOND NECKLACE, TIFFANY & CO.**

Graduated coral beads of 18.06 x 18.01 to 9.45 x 9.20 mm, single-cut diamonds, 14k white gold, 31¼ ins., unsigned, blue Tiffany & Co. pouch

Tiffany & Co., 1984: Copy of confirmation letter

GIA, 2018, report no. 5191730404: Five beads tested, coral, no indications of dye

\$40,000-60,000

PROPERTY OF A PROMINENT BEVERLY HILLS COLLECTOR

**-108**

**SET OF EMERALD, CORAL AND DIAMOND JEWELRY, MOUNTED BY CARTIER**

Oval cabochon emeralds, coral beads, carved coral, circular and baguette-cut diamonds, platinum and 18k gold (French marks), bracelet 7¼ ins., earrings 1¼ ins., signed Monture Cartier, bracelet numbered

\$20,000-30,000





109

~109

**CORAL, DIAMOND AND GOLD 'KINGFISHER' BROOCH,  
DONALD CLAFLIN, TIFFANY & CO.**

Carved coral, circular-cut diamonds, cabochon sapphire, 18k gold,  
1 7/8 ins., signed Tiffany

\$25,000–35,000



110

~110

**MULTI-GEM, DIAMOND AND GOLD BROOCH,  
DONALD CLAFLIN, TIFFANY & CO.**

Lapis lazuli, carved coral, oval cabochon sapphire, circular-cut  
diamonds, marquise-cut emeralds, 18k gold, 3 3/8 ins., signed Tiffany,  
black Tiffany & Co. case

\$10,000–15,000





~111

**CORAL, ENAMEL AND DIAMOND STRAWBERRY BRACELET,  
DONALD CLAFLIN, TIFFANY & CO.**

Carved coral strawberries, green enamel, circular and single-cut diamonds,  
18k gold and platinum, 6¾ ins., circa 1968, signed Tiffany

\$100,000–150,000

**PROVENANCE:**

Christie's, New York, 24 April 1991, lot 205

**LITERATURE:**

V. Becker, *The Impossible Collection of Jewelry*, Assouline Publishing, Inc., New York, 2013  
J. Falino, Y. Markowitz, *American Luxury: Jewels from the House of Tiffany*, Antique Collector's  
Club, Woodbridge, 2009, p. 155  
Cf. J. Loring, *Tiffany Colored Gems*, Harry N. Abrams, New York, 2007, p. 228

Accompanied by *The Impossible Collection of Jewelry*, Assouline Publishing, Inc.





PROPERTY OF A COUNTESS

**112**

**SET OF EMERALD AND DIAMOND JEWELRY, CHANTECLER**

Square and rectangular-cut emeralds, circular-cut diamonds, 18k gold, necklace 17 ins., earrings 1¼ ins., signed Chantecler Capri, gray Chantecler envelope case

\$25,000–35,000



113

PROPERTY FROM A PRIVATE COLLECTION

**113**  
**DIAMOND RING**

Rectangular-cut diamond of 6.50 carats, tapered baguette-cut diamonds, platinum, ring size 6 $\frac{3}{4}$   
GIA, 2018, report no. 1192695624: 6.50 carats, L color, SI2 clarity  
\$20,000–30,000



114

PROPERTY OF A PRIVATE COLLECTOR

**114**  
**EMERALD AND DIAMOND BRACELET, DAVID WEBB**

Oval cabochon emeralds, circular, triangular and square-cut diamonds, platinum, 6 ins., signed Webb  
\$30,000–50,000

**PROVENANCE:**  
Christie's, New York, 12 April 2005, lot 244





LOT 248



LOT 220





115  
(two views illustrated)

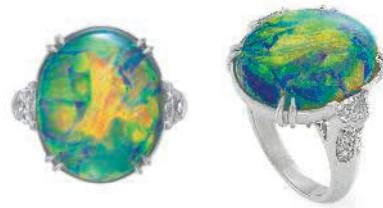
**115**  
**DIAMOND, ONYX AND ROCK CRYSTAL  
BANGLE BRACELET**

Circular-cut diamonds, onyx and rock crystal terminals,  
platinum and white gold, diameter 2¼ ins.

\$15,000–20,000

**PROVENANCE:**

Christie's, New York, 15 October 2013, lot 231



116  
(two views illustrated)

**116**  
**OPAL AND DIAMOND RING**

Oval cabochon black opal, circular and half moon-shaped diamonds,  
platinum, ring size 7¾

AGL, 2017, report no. 1087659: Natural Opal, Black, Australia, natural  
color

\$20,000–30,000



PROPERTY OF A LAS VEGAS COLLECTOR

**117**

**TRIPLE-STRAND CULTURED PEARL, MULTI-GEM AND DIAMOND NECKLACE**

Variously-colored cultured pearls, cabochon opal, circular-cut diamonds, emeralds, sapphires, rubies, aquamarines and yellow sapphires, 18k gold, shortest strand 18½ ins.

\$20,000–30,000





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION



**118**

**ELEGANT ART DECO DIAMOND BRACELET, CARTIER**

Old, circular, single and baguette-cut diamonds, platinum, 7½ ins., circa 1930, signed Cartier, V. C. Perren, numbered, red Cartier case

\$150,000-200,000

**PROVENANCE:**

Christie's, New York, 22 April 2009, lot 167

PROPERTY OF A PRIVATE COLLECTOR



(two views illustrated)

**119**

**EMERALD AND DIAMOND BRACELET**

Round and cushion-shaped cabochon emeralds, old-cut diamonds, gold and platinum, 7¼ ins., circa 1940

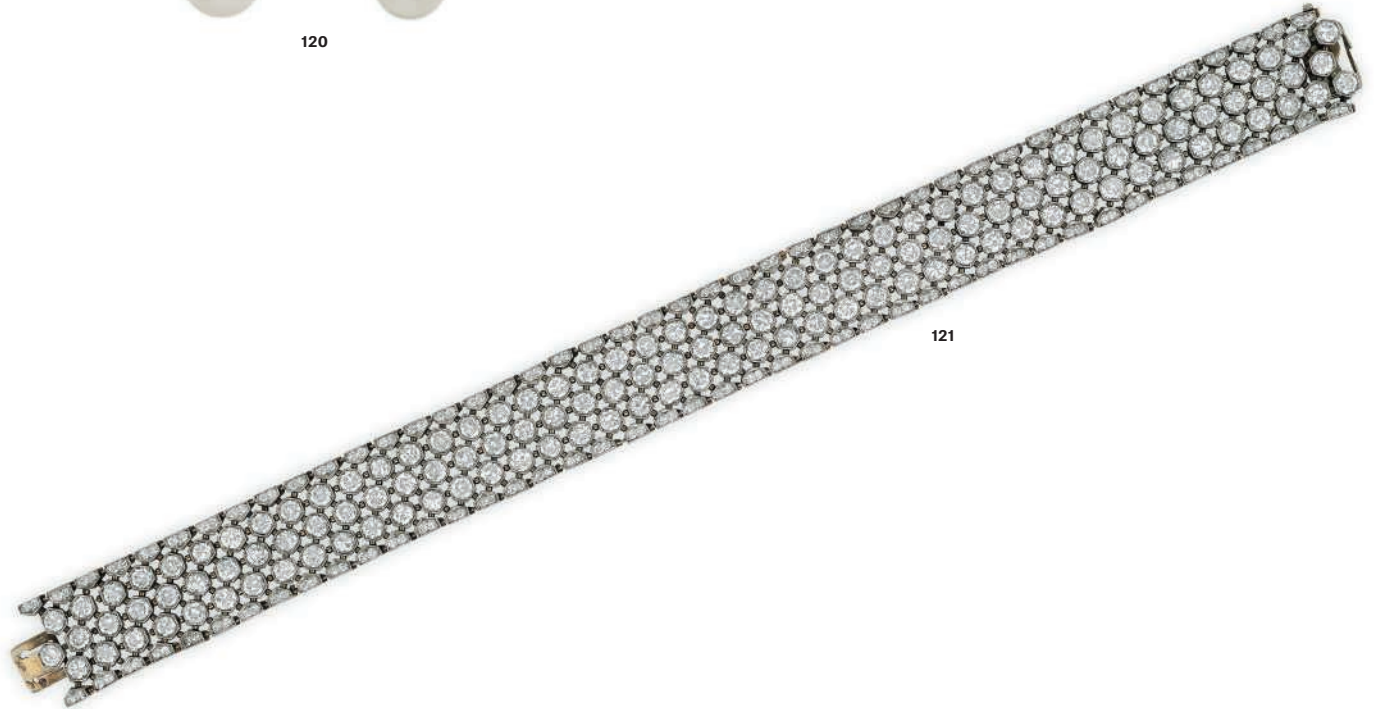
AGL, 2018, report no. 1096440: Colombia, minor clarity enhancement, traditional type

\$70,000–100,000

Cf. Similar example by Cartier: New York, 9 December 2009, lot 223



120



121

PROPERTY OF A LADY

**120**

**ART DECO NATURAL PEARL, DIAMOND AND ONYX EARRINGS**

Two drop-shaped natural pearls of approximately 8.60-10.40 x 13.30 mm and 8.50-10.45 x 13.50 mm, circular and rose-cut diamonds, French-cut onyx, platinum, circa 1925, 1¼ ins.

SSEF, 2017, report no. 90182: Natural Pearls, saltwater

\$12,000-18,000

PROPERTY FROM A PRIVATE COLLECTION

**121**

**ART DECO DIAMOND BRACELET, GHISO**

Old and single-cut diamonds, platinum and 18k white gold (French marks), 7½ ins., circa 1920, signed Ghiso

\$15,000-20,000







122

**122**

**ART DECO DIAMOND BROOCH, JANESICH**

Old, single, hexagonal, rectangular, trapezoid, French and triangular-cut diamonds, platinum (French mark), 2 $\frac{1}{2}$  ins., circa 1925, signed Janesich, numbered

\$15,000–20,000



123

PROPERTY OF A LADY

**123**

**ART DECO DIAMOND BRACELET, CARTIER**

Old-cut diamonds, platinum and 18k white gold (French marks), 7 $\frac{1}{2}$  ins., circa 1925, signed Cartier Paris New York, numbered

\$50,000–70,000

PROPERTY OF A PRIVATE COLLECTOR

-124

**CROCODILE, DIAMOND AND ENAMEL EVENING BAG**

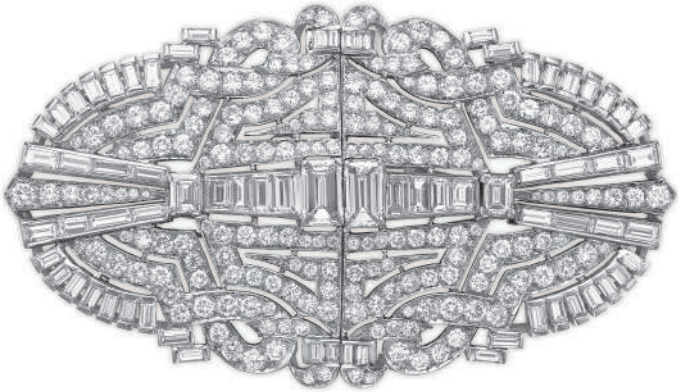
Black crocodile, circular and baguette-cut diamonds, black enamel platinum, 6 x 6 x 2¼ ins., chain 36½ ins., frame signed Cartier Paris, circa 1930

\$30,000-50,000

**-CITES NOTICE**

This lot must either be shipped to its final destination within the United States or personally picked up in New York and carried as the buyer's personal effects in compliance with the U.S. Customs Personal Effects Exemption if travelling outside of the United States. Under the Exemption, the buyer must ensure they are legally importing the lot into their destination country in full compliance with the import laws of the country of importation. Please familiarize yourself with the US laws and the country of importation's laws before bidding on this lot. A failure to obtain any required export and/or import permits from the applicable authority is not a ground for cancellation of the sale of any lot. NYS sales taxes will be applied against the purchase upon personal pickup of the lot or shipment of the lot to an address in New York.





125

PROPERTY OF AN ESTATE

**125**  
**DIAMOND DOUBLE-CLIP BROOCH**

Circular, rectangular and baguette-cut diamonds, platinum, detachable and may be worn as two clips, 3½ ins.

\$15,000–20,000



126

PROPERTY FROM A PRIVATE COLLECTION

**126**  
**DIAMOND RING**

Round brilliant-cut diamond of 3.26 carats, platinum, ring size 5¼  
GIA, 2018, report no. 11759517: 3.26 carats, E color, VVS2 clarity, excellent cut, polish and symmetry

\$50,000–70,000





127

PROPERTY OF A SOUTH CAROLINA LADY

**127**  
**DIAMOND RING**

Rectangular-cut diamonds of 15.27 carats, tapered baguette-cut diamonds, platinum, ring size 6

GIA, 2018, report no. 2195711152: 15.27 carats, W to X color range, VS2 clarity

\$100,000–150,000



128

PROPERTY OF A PROMINENT PRIVATE COLLECTOR

**128**  
**EMERALD AND DIAMOND EARRINGS**

Square-cut emeralds of 2.70 and 2.56 carats, square-cut diamonds, platinum, 1¾ ins.

AGL, 2018, report no. 1095690 A and B: 2.70 and 2.56 carats, Classic Colombia, no evidence of clarity enhancement

\$30,000–50,000



129  
(two views illustrated)

PROPERTY OF A PROMINENT PRIVATE COLLECTOR

**129**  
**EMERALD AND DIAMOND RING**

Rectangular-cut emerald ring of 6.62 carats, baguette-cut diamonds, platinum, ring size 6

AGL, 2018, report no. 1095694: 6.62 carats, Colombia, no evidence of clarity enhancement

\$80,000–120,000



130

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**130**  
**SAPPHIRE, COLORED SAPPHIRE AND  
DIAMOND NECKLACE, GRAFF**

Cushion modified mixed-cut sapphires and colored sapphires, circular-cut diamonds, 16½ ins., platinum, signed Graff, numbered AGL, 2018, report no. 1094164: Blue to purple to green sapphires, no gemological evidence of heat. Yellow to orange sapphires, heat treatment. Pink sapphires, low temperature heating

\$50,000–70,000



131

**131**  
**COLORED DIAMOND RING**

Fancy gray-blue modified pear brilliant-cut diamond of 0.86 carat, platinum, ring size 6

GIA, 2018, report no. 5192448622: 0.86 carat, Fancy Gray-Blue, natural color

\$30,000–50,000



132

**132**  
**DIAMOND RING**

Circular-cut diamond of 7.67 carats, platinum, ring size 6 $\frac{1}{4}$   
\$20,000–30,000



133

(two views illustrated)



PROPERTY OF A GENTLEMAN

**133**  
**GOLD SEA URCHIN DESK CLOCK,  
JEAN SCHLUMBERGER, TIFFANY & CO.**

Textured gold, quartz movement, 2 $\frac{3}{8}$  ins., circa 1965,  
signed Accutron Tiffany & Co. Schlumberger

\$8,000–12,000

**LITERATURE:**

Cf. C. Bizot, M. de Gary, E. Possémé, *The Jewels of Jean Schlumberger*,  
New York, Harry N. Abrams, Inc., New York, 2001, p. 31



134

PROPERTY OF A LADY

**134**  
**RUBY, DIAMOND AND GOLD NECKLACE, CARTIER**

Circular-cut rubies and diamonds, 18k gold (French marks), 16 ins., signed Cartier Inc. France, numbered, red Cartier case

\$15,000-20,000



135

PROPERTY OF A LADY

**135**  
**DIAMOND RING**

Rectangular-cut diamond of 7.01 carats, 14k gold, ring size 7 $\frac{3}{4}$   
GIA, 2018, report no: 2191482708: 7.01 carats, G color, VS1 clarity

\$100,000-150,000





136

PROPERTY OF A LADY

**136**  
**GOLD AND DIAMOND BAMBOO BROOCH,**  
**VAN CLEEF & ARPELS**

Circular-cut diamonds, 18k gold, 2 $\frac{7}{8}$  ins., signed Van Cleef & Arpels, numbered

\$8,000-12,000



137

PROPERTY OF AN ELEGANT LADY

**137**  
**EMERALD, CULTURED PEARL AND DIAMOND NECKLACE,**  
**BULGARI**

Octagonal step-cut emerald, oval cabochon emeralds, cultured pearls, baguette-cut diamonds, 18k gold and white gold, 16  $\frac{1}{8}$  ins., signed Bulgari, maker's mark, numbered

AGL, 2018, report no. 1095707: Colombia, minor clarity enhancement, traditional type

\$20,000-30,000



**138**

**EMERALD AND DIAMOND NECKLACE**

Oval-cut emeralds, circular, marquise and tapered baguette-cut diamonds, 18k gold, 15¾ ins.

\$12,000-18,000



139



140

PROPERTY OF A PROMINENT BEVERLY HILLS COLLECTOR

**139**  
**ENAMEL, DIAMOND AND GOLD BRACELET, DAVID WEBB**

White enamel, circular-cut diamonds, 18k gold, 7½ ins., signed Webb

\$15,000–20,000

**140**  
**SAPPHIRE, RUBY, EMERALD AND DIAMOND BROOCH, DAVID WEBB**

Cushion step-cut violetish blue sapphire of 17.82 carats, circular-cut rubies, emeralds and diamonds, 18k gold, 1⅞ ins., signed Webb

David Webb, 2018: Certificate of Authenticity

AGL, 2018, report no. 1093514: 17.82 carats, Ceylon, no gemological evidence of heat or clarity enhancement

\$25,000–35,000



141

141

**DIAMOND, SAPPHIRE, RUBY AND EMERALD BROOCH,  
VAN CLEEF & ARPELS**

Circular-cut diamonds, sapphire, rubies and emeralds, 14k gold,  
2% ins., signed V.C.A. N.Y., numbered

\$12,000-18,000



142

PROPERTY OF A LADY

142

**EMERALD AND DIAMOND RING**

Oval mixed-cut emerald of 5.78 carats, triangular-cut diamonds,  
18k white gold, ring size 5¼

AGL, 2018, report no. 1092716: 5.78 carats, Brazil, minor clarity  
enhancement, traditional type

\$5,000-7,000



143

143

**DIAMOND 'NOVO' RING, TIFFANY & CO.**

Square cushion-cut diamond of 5.16 carats, circular-cut diamonds,  
platinum, ring size 6, signed Tiffany & Co., numbered, black  
Tiffany & Co. case

Tiffany & Co. Diamond Certificate: 5.16 carats, G color, VVS1 clarity

\$80,000-120,000



PROPERTY FROM THE COLLECTION OF AN IMPORTANT PRIVATE COLLECTOR  
LOTS 144-153



**144**

**GOLD AND DIAMOND EVENING BAG AND GOLD AND SAPPHIRE COMPACT, VAN CLEEF & ARPELS**

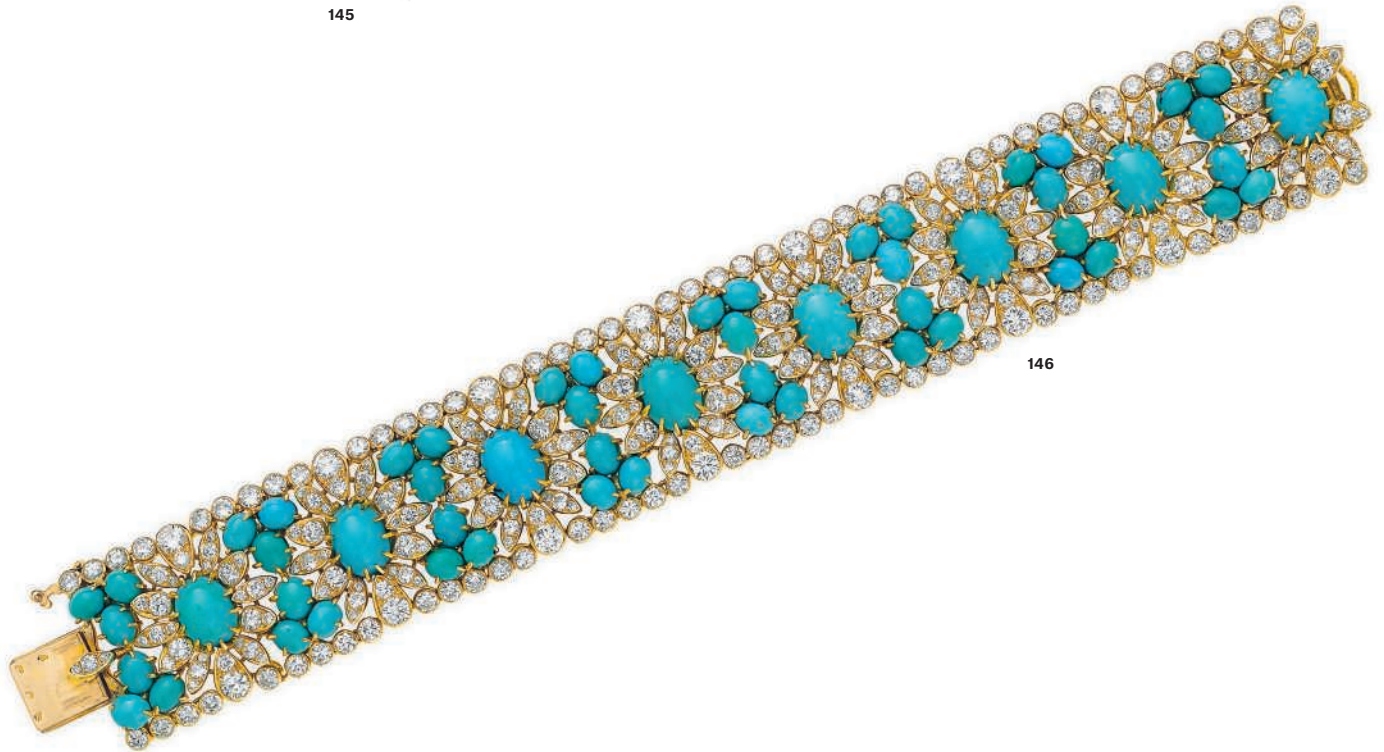
Both opening to reveal a fitted mirror, the evening bag with circular-cut diamonds, the compact with baguette-cut sapphires, 18k gold, evening bag 7¼ x 3¾ x 2 ins., compact diameter 3 ins., both signed Van Cleef & Arpels, numbered, the compact with a black Van Cleef & Arpels case

\$15,000–20,000

PROPERTY FROM THE COLLECTION OF AN IMPORTANT PRIVATE COLLECTOR  
LOTS 144-153



145



146

**145**

**COLORED DIAMOND AND DIAMOND EARRINGS**

Fancy vivid orangi yellow cushion modified brilliant-cut diamond of 5.58 carats, fancy vivid orangi yellow round-cornered square modified brilliant-cut diamond of 5.47 carats, circular-cut diamonds, 18k gold and platinum,  $\frac{5}{8}$  ins.

GIA, 2018, report no. 2193709902: 5.58 carats, Fancy Vivid Orangi Yellow, natural color, I1 clarity

GIA, 2018, report no. 2193709920: 5.47 carats, Fancy Vivid Orangi Yellow, natural color, I1 clarity

\$200,000–300,000

**146**

**TURQUOISE AND DIAMOND BRACELET,  
VAN CLEEF & ARPELS**

Oval cabochon turquoise, circular-cut diamonds, 18k gold (French marks),  $7\frac{1}{8}$  ins., signed Van Cleef & Arpels, maker's mark (Dumont et Compagnie), numbered

\$50,000–70,000

**PROVENANCE:**

Princess Salimah Aga Khan  
Christie's, Geneva, 13 November 1995, lot 124



PROPERTY FROM THE COLLECTION OF AN IMPORTANT PRIVATE COLLECTOR  
LOTS 144-153



147

**147**  
**DIAMOND EARRINGS**

Circular, marquise, and pear-shaped diamonds, platinum, 3½ ins.  
\$15,000-20,000



148

**148**  
**DIAMOND EARRINGS**

Circular and pear-shaped rose-cut diamonds, 18k white gold, 3¾ ins.  
\$15,000-20,000

PROPERTY FROM THE COLLECTION OF AN IMPORTANT PRIVATE COLLECTOR  
LOTS 144-153



149

**149**  
**ANTIQUE EMERALD AND DIAMOND FLOWER BROOCH**

Circular-cut emerald, old and rose-cut diamonds, silver-topped gold (Russian marks), 3 $\frac{7}{8}$  ins., circa 1910

\$8,000–12,000



150

**150**  
**EMERALD AND DIAMOND EARRINGS, DAVID WEBB**

Square-cut emeralds, circular-cut diamonds, platinum, 1 in., signed Webb, black David Webb case

AGL, 2018, report no. 1095787 A and B: Colombia, minor clarity enhancement, traditional type

\$30,000–50,000





PROPERTY FROM THE COLLECTION OF AN IMPORTANT PRIVATE COLLECTOR  
LOTS 144-153



151



152

**151**  
**COLORED DIAMOND AND DIAMOND RING,  
TIFFANY & CO.**

Fancy yellow cut-cornered square modified brilliant-cut diamond of 15.26 carats, triangular-shaped diamonds, 18k gold and platinum, ring size 4½, signed Tiffany & Co.

GIA, 2018, report no. 6192711145: 15.26 carats, Fancy Yellow, natural color, VVS1 clarity, potentially Internally Flawless

\$150,000–200,000

**152**  
**DIAMOND RING, CARVIN FRENCH**

Rectangular-cut diamond of 18.77 carats, bullet-shaped diamonds, platinum, ring size 4½, maker's mark

GIA, 2018, report no. 2195709695: 18.77 carats, D color, VS2 clarity

\$600,000–800,000



**153**  
**MAGNIFICENT DIAMOND NECKLACE,  
VAN CLEEF & ARPELS**

Pear, circular and baguette-cut diamonds, platinum and 18k white gold (French marks), drop of pear-shaped diamonds detachable, 14 ins., signed Van Cleef & Arpels, numbered

GIA, 2018, report no. 2195709965: 3.42 carats, G color, VS2 clarity

GIA, 2018, report no. 2195709972: 2.34 carats, D color, SI1 clarity

GIA, 2018, report no. 1196709974: 1.95 carats, D color, VS1 clarity

\$400,000–600,000

**PROVENANCE:**

Christie's, New York, 6 April 1998, lot 158

**LITERATURE:**

Cf. M. Petit, *Van Cleef & Arpels, Reflections of Eternity*, 2006, p. 80









**154**

**PAIR OF DIAMOND CUFF BRACELETS, TIFFANY & CO.**

Circular and marquise-cut diamonds, platinum and 18k gold, inner diameters 2 $\frac{1}{8}$  and 2 $\frac{3}{8}$  ins., each signed Tiffany & Co., numbered

\$40,000–60,000





(three views illustrated)

**155**

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

Square cushion faceted base pyramidal cabochon emerald, circular-cut diamonds, gold and platinum, ring size 6¼, signed Van Cleef & Arpels, N.Y., numbered AGL, 2018, report no. 1092920: Colombia, insignificant to minor clarity enhancement, traditional type

\$40,000–60,000



Mrs. Cooper wearing lot 155

## MR. AND MRS. GARY COOPER

Gary Cooper (1901 – 1961) was one of Hollywood's original leading men, starring in over one hundred films. An Academy Award winner and on nearly every list of all-time greatest actors, Cooper remains today an icon of old Hollywood. His most notable roles include cowboys in Western genre films, a reflection of his childhood and upbringing in Montana, and lead roles in film adaptations of Ernest Hemingway's *For Whom the Bell Tolls* and *A Farewell to Arms*. Off screen, Cooper and Hemingway developed a friendship centered on shared interests of sports and love of the outdoors. In recognition of his robust career, Cooper was given a lifetime achievement award at the 1961 Academy Awards. Due to his failing health at the time, Cooper's close friend James Stewart accepted the award on his behalf. Upon the public learning of his health, Cooper received well wishes from the Pope, Queen Elizabeth II, and President John F. Kennedy.

Cooper and his wife, Veronica Balfe, were married in 1933 and remained married until his death in 1961. Together, they had one daughter, Maria Veronica Cooper Janis. On a family trip to Tehran, Iran, the Coopers met with the Shah, whom they had previously spent time with in Sun Valley, Idaho. During their visit, the Shah told the Coopers the name of his personal jeweler, from whom they purchased the emerald in Lot 155. Van Cleef & Arpels then mounted the emerald in its current setting for Mr. and Mrs. Cooper.

This ring possesses three important factors to consider when collecting jewelry: a high quality gem, one of the finest houses of jewelry design, and exciting provenance. Christie's is delighted to offer Mrs. Cooper's ring for sale, providing collectors with the chance to own a piece of Hollywood glamour and history.





**156**

**TWO GOLD AND SAPPHIRE CASES, ONE BY CARTIER**

Textured 18k gold, cabochon sapphire pushpiece,  $2\frac{7}{8} \times 1\frac{7}{8} \times \frac{1}{16}$  ins., 80.2 g, signed Cartier;  
fluted gold, oval-shaped sapphire,  $2\frac{15}{16} \times 2 \times \frac{7}{16}$  ins., 99.1 g

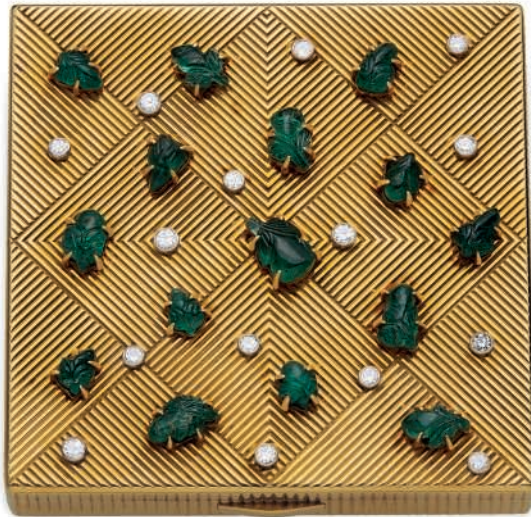
\$3,000–5,000

157

**GOLD, EMERALD AND DIAMOND  
VANITY CASE, CARTIER**

Rectangular, reeded gold, carved emeralds,  
circular-cut diamonds, opening to reveal a  
mirror, 18k gold (French mark), 2¾ x 2¾ x  
½ ins., signed Cartier Paris, numbered

\$5,000–7,000



157

158

**ART DECO GOLD AND HEMATITE  
VANITY CASE, CARTIER**

Rectangular, geometric engraving, baguette-  
cut diamond thumb-piece, hematite,  
opening to reveal a mirror, lipstick and two  
compartments, 18k gold and rose gold  
(French marks), 3¾ x 2¼ x ⅝ ins., circa 1925,  
signed Cartier, Paris, Londres, New York,  
Made in France, numbered

\$3,000–5,000



158

**159**

**ENAMEL, DIAMOND, RUBY AND GOLD VANITY CASE, BOUCHERON**

Opening to reveal a mirror and multiple compartments, red, blue and green enamel, circular-cut diamonds and rubies, 18k pink and yellow gold (French assay mark), 5 x 3 $\frac{3}{4}$  x  $\frac{5}{8}$  ins., circa 1950, signed Boucheron Paris, numbered, gray Boucheron case

\$8,000–12,000

**PROVENANCE:**

S.M. Empress Nam Phong D'Annam, the last Empress of Vietnam, mother of S.A.I Princess Phuong Lien

Inherited by S.A.I. Prince Dao Long

Christie's, Geneva, 19 November, 2002, lot 59

**LITERATURE:**

Cf. G. Nèret, *Boucheron: Histoire d'une dynastie de joailliers*, Fribourg, Office du Livre S.A., 1988, p. 165





(reverse)





**160**

**ART DECO AMBER, LAPIS LAZULI AND DIAMOND CASE, LACLOCHE FRÈRES**

Rounded rectangular outline, amber, rose-cut diamonds, lapis lazuli, circular cabochon sapphires, black enamel, platinum and 18k gold (French marks), with minor hairline fractures to amber, 3¼ x 2 x 11/16, circa 1925, signed Lacroche Frères, Paris, numbered

\$12,000–18,000

**PROVENANCE:**

Christie's, Geneva, 15 May 2002, lot 331

During the Art Deco period a combination of Eastern and Western influences contributed to the creation of unusual and rare pieces. This clock by Cartier subtly reflects an Asian influence through the structure of this desk clock's base.



161

**161**  
**ART DECO ENAMEL AND AGATE DESK CLOCK, CARTIER**

Circular outline, blue champlevé enamel, white enamel, rose-cut diamond hands, rectangular-shaped agate pedestal base, gold, frosted gilt movement, Arabic numerals, 2 $\frac{3}{8}$  x 1 $\frac{7}{8}$  x 1 ins., circa 1920, dial and base signed Cartier, numbered

\$10,000–15,000

**PROVENANCE:**  
Christie's, Geneva, 15 May 2002, lot 320



162



(detail)

**162**  
**ART DECO ONYX, DIAMOND AND RUBY CASE, CARTIER**

Rounded rectangular onyx case, rose-cut diamonds, cabochon and French-cut rubies, 3 $\frac{3}{8}$  x 1 $\frac{1}{4}$  x  $\frac{3}{8}$  ins., platinum (French marks), circa 1925, signed Cartier, Paris, Londres, New York, maker's mark (Henri Lavabre), numbered

\$8,000–12,000

**PROVENANCE:**  
Christie's, Geneva, 15 May 2002, lot 328

During the 1920s, Henri Lavabre executed a large portion of the cigarette and vanity cases produced by Cartier.

**163**

**ROCK CRYSTAL AND GEM-SET ELEPHANT SCULPTURE**

Carved rock crystal elephant, onyx, rose-cut diamonds, cabochon sapphires, black and blue enamel and gold base, 7 1/8 x 5 3/4 x 3 ins.

\$20,000-30,000







164

PROPERTY OF A GENTLEMAN

**164**  
**DIAMOND RING**

Marquise brilliant-cut diamond of 5.00 carats, tapered baguette-cut diamonds, platinum, ring size 4¼, mounting signed Winston GIA, 2014, report no. 2155931867: 5.00 carats, F color, SI1 clarity  
\$50,000–70,000

**PROVENANCE:**  
Christie's, New York, 16 April 2014, lot 110



165

(two views illustrated)

PROPERTY OF A LADY

**165**  
**EMERALD AND DIAMOND RING**

Rectangular-cut emerald of 6.96 carats, epaulet-shaped diamonds, platinum, ring size 6½  
AGL, 2011, report no. CS 45052: 6.96 carats, Colombia, insignificant to faint clarity enhancement, traditional type  
\$40,000–60,000

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



166

(two views illustrated)

PROPERTY OF A PROMINENT COLLECTOR

**166**  
**SAPPHIRE AND DIAMOND RING**

Rectangular-cut sapphire of 25.44 carats, baguette-cut diamonds, platinum, ring size 4½  
AGL, 2018, report no. 1092704: 25.44 carats, Madagascar, evidence of heat treatment  
\$80,000–120,000



**167**

**ART DECO ROCK CRYSTAL, EMERALD, SAPPHIRE AND DIAMOND BRACELET, CARTIER**

Rectangular rock crystal links, cabochon emeralds, bullet-shaped sapphires, old and single-cut diamonds, platinum, 7½ ins., circa 1925, signed Cartier, numbered (indistinct), one rock crystal link has been replaced

\$60,000-80,000

**PROVENANCE:**

Family of John Deere

## AN AMERICAN FAMILY

This exceptional and rare Art Deco bracelet by Cartier is being offered by a descendant of John Deere, founder of the John Deere company. Founded in 1837 in Illinois and now the world's largest producer of heavy equipment, the John Deere company was led and developed over its 180-year history by members of the Deere family who have ensured the company's global success by adhering to its core values of family, integrity and quality. As a result, John Deere has remained the premier producer of agricultural, construction and forestry equipment.

Originally owned by the wife of John Deere's great-grandson, this Cartier bracelet has stayed within the family for generations and is now being offered for auction at Christie's by the family of John Deere's great-great-great-grandson. This bracelet is a stunning multi-gem band with a striking combination of rock crystal links, sapphires, emeralds and diamonds designed in the classic Art Deco style.

## CARTIER LONDON

The Art Deco period was marked by a celebration of geometric patterns and adventurous use of color. These elements, combined with a heavy use of platinum, provided a sharp contrast from the sinuous and organic style of the preceding Art Nouveau era.

In the 1930s, Cartier London used bright, variously-sized aquamarines to create some of their most noteworthy and intricate designs. Along with interest in earrings, rings and bracelets, the London branch received twenty-seven requests for aquamarine and diamond tiaras in 1937 alone. Many of these tiaras were worn to the coronation of King George VI that same year.









(detail of case - not to scale)

**168**

**ART DECO AQUAMARINE AND DIAMOND TIARA-NECKLACE, CARTIER**

Rectangular, hexagonal, square and circular-cut aquamarines, circular and baguette-cut diamonds, platinum, may be worn as a necklace or applied to fitting and worn as a tiara, 16 ins., circa 1935, signed Cartier London, numbered, fitted red Cartier case

\$70,000–100,000

**PROVENANCE:**

Christie's, London, 24 November 1982, lot 166

**LITERATURE:**

Cf. H. Nadelhoffer, *Cartier*, London, Thames & Hudson Ltd., 2007, p. 75  
Cf. J. Rudoe, *Cartier 1900-1939*, New York, Harry N. Abrams, Inc., 1997, p. 284

PROPERTY OF AN ELEGANT LADY



As curiosity with Indian culture became prevalent in Europe in the early twentieth century, Jacques Cartier and his London office began to import gemstones and jewelry directly from India in order to execute commissions received from international clients and Indian maharajas alike. This included resetting the stones entirely as well as incorporating elements of existing antique and modern Indian jewelry into new designs.



(reverse)

**169**

**DIAMOND, EMERALD, PEARL AND  
GOLD INDIAN NECKLACE, CARTIER**

Table-cut diamonds, emerald beads, pearls, gold,  
14-22 ins. (adjustable), signed Cartier London, fitted beige  
Cartier case

\$30,000-50,000

**Please note that the pearls have not been tested for natural origin.**







PROPERTY FROM THE ESTATE OF LEE VANDERVELDE  
SOLD TO BENEFIT THE CHILDREN'S HOSPITAL AND CHILDREN'S INSTITUTE, LOS ANGELES  
LOTS 170-177



**170**  
**GROUP OF GOLD COINS**

Thirty-two gold coins, various sizes and currencies, 145.2 g  
\$3,000-5,000

PROPERTY FROM THE ESTATE OF LEE VANDERVELDE  
SOLD TO BENEFIT THE CHILDREN'S HOSPITAL AND CHILDREN'S INSTITUTE, LOS ANGELES  
LOTS 170-177



**171**  
(two views illustrated)



**172**  
(two views illustrated)

**171**  
**RUBY RING**

Square cushion mixed-cut ruby of 10.82 carats, platinum and 18k gold, ring size 7½

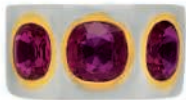
AGL, 2018, report no. 1092475: 10.82 carats, Thailand, heat and minor clarity enhancement, heating residues

\$30,000-50,000

**172**  
**AMETHYST RING**

Cushion-shaped cabochon amethyst, gold, ring size 7½

\$1,000-1,500



173

174

**173**  
**THREE-STONE RUBY RING**

Modified cushion mixed-cut rubies, platinum and 22k gold,  
ring size 8 $\frac{1}{4}$

AGL, 2018, report no. 1092463 1-3: Burma, no gemological evidence  
of heat or clarity enhancement

\$20,000–30,000

**174**  
**THREE-STRAND GOLD NECKLACE, BULGARI**

Textured 18k gold, shortest strand 16 $\frac{1}{2}$  ins., signed Bulgari

\$7,000–10,000

PROPERTY FROM THE ESTATE OF LEE VANDERVELDE  
SOLD TO BENEFIT THE CHILDREN'S HOSPITAL AND CHILDREN'S INSTITUTE, LOS ANGELES  
LOTS 170-177



175



176

(two views illustrated)

**175**  
**SAPPHIRE AND DIAMOND RING**

Oval mixed-cut sapphire of 9.79 carats, half moon-shaped diamonds, platinum, ring size 6

AGL, 2018, report no. 1092464: 9.79 carats, Ceylon, heat

\$10,000-15,000

**176**  
**TREATED COLORED DIAMOND AND DIAMOND RING**

Fancy deep orange-yellow rectangular-cut diamond of 15.83 carats, circular-cut diamonds, platinum and 18k gold, ring size 7¼

GIA, 2018, report no. 1196343305: 15.83 carats, Fancy Deep Orange-Yellow, **treated color**, VS1 clarity

\$20,000-30,000



PROPERTY FROM THE ESTATE OF LEE VANDERVELDE  
SOLD TO BENEFIT THE CHILDREN'S HOSPITAL AND CHILDREN'S INSTITUTE, LOS ANGELES  
LOTS 170-177



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

**177**

**SUPERB DIAMOND RING**

Rectangular-cut diamond of 28.70 carats, square-cut diamonds, platinum, ring size 8  
GIA, 2018, report no. 2195343402: 28.70 carats, D color, VVS2 clarity, Type IIa  
\$1,500,000-2,500,000





LOTS 82, 166

SESSION II

2:30 pm

(Lots 178-373)



LOTS 84, 167





178



PROPERTY OF A LADY

**178**

**DIAMOND RING**

Round brilliant-cut diamond of 4.59 carats, circular-cut diamonds,  
14k gold, ring size 6½

GIA, 2018, report no. 5192527367: 4.59 carats, O to P color range,  
VS1 clarity

\$15,000–20,000



PROPERTY OF A LADY

**179**

**GOLD, JADE AND DIAMOND PENDANT NECKLACE,  
DAVID WEBB**

Hammered 18k gold, carved jade, circular-cut diamonds, platinum,  
pendant is detachable and may be worn as a brooch, necklace 25 ins.,  
pendant-brooch 2¾ ins., signed Webb, gray David Webb envelope  
case

\$20,000-30,000





**180**

**DIAMOND AND GOLD EVENING BAG, VAN CLEEF & ARPELS**

Opening to reveal a fitted mirror, circular-cut diamonds, 18k gold (French mark), 7½ x 4½ ins., signed Van Cleef & Arpels, maker's mark, numbered

\$8,000–12,000



181

**181**  
**EMERALD AND DIAMOND BANGLE BRACELET,  
VAN CLEEF & ARPELS**

Cabochon and calibré-cut emeralds, circular-cut diamonds, 18k gold, diameter 2½ ins., signed VCA, numbered, beige Van Cleef & Arpels envelope case

\$18,000–22,000



182

**Δ 182**  
**DIAMOND AND SAPPHIRE BROOCH,  
VAN CLEEF & ARPELS**

Oval-shaped sapphires, circular-cut diamonds, 18k gold (French marks), 1⅞ ins., signed Van Cleef & Arpels, numbered

\$15,000–20,000





183

**183**  
**GOLD AND CITRINE BANGLE BRACELET, BUCCELLATI**

Rectangular-cut citrine, 18k gold, diameter 2½ ins., signed M. Buccellati, numbered

\$10,000–15,000



184

**184**  
**SET OF CULTURED PEARL, COLORED SAPPHIRE AND DIAMOND JEWELRY**

Cushion-cut yellow sapphires, circular-cut diamonds, baroque-shaped cultured pearl drops, 18k gold (French marks), center element of necklace is detachable and may be worn as a brooch, necklace 14 ins., earrings 2¾ ins., workshop marks (André Vassort)

\$15,000–20,000

Christie's, New York, 26 October 2000, lot 27





**185**

**SUITE OF GOLD AND DIAMOND JEWELRY,  
VAN CLEEF & ARPELS**

Circular-cut diamonds, 18k gold (French marks), bracelets diameter 2½ ins., earrings ⅞ in., ring size 3¾, one bracelet signed VCA, one bracelet signed Van Cleef & Arpels, earrings signed VCA with maker's mark, ring signed VCA, numbered, beige Van Cleef & Arpels envelope case

\$15,000-20,000



186

**186**  
**GOLD, DIAMOND, EMERALD AND ONYX 'MAILLON PANTHÈRE' NECKLACE, CARTIER**

Circular-cut diamonds, pear-shaped emeralds, buff-top onyx, 18k gold (French mark), panther clip detachable, 16 ins., signed Cartier, maker's mark (Sté Lertier), numbered

\$25,000-35,000



(detail of lot 186)



187

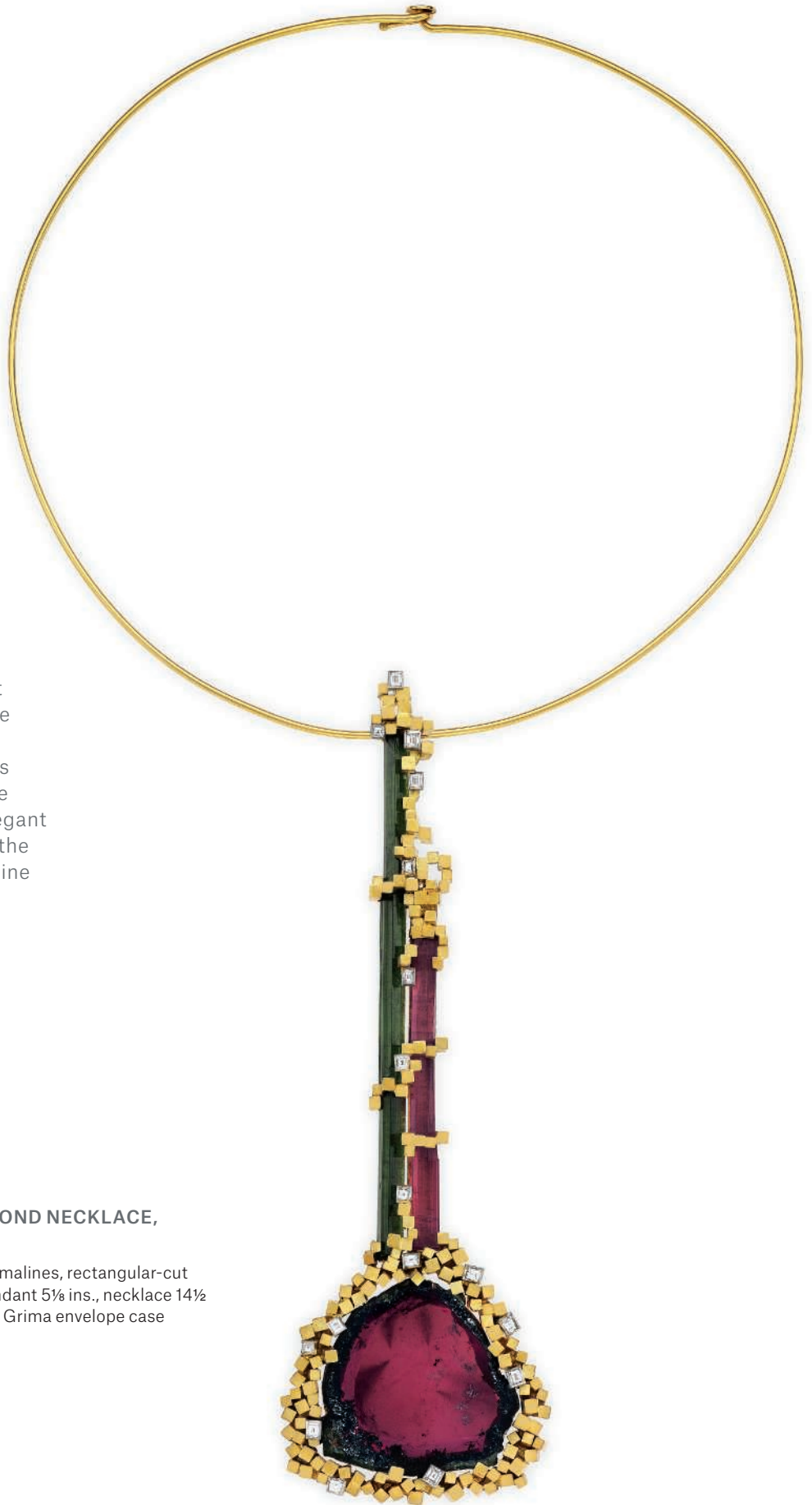
**187**  
**COLORLED DIAMOND AND DIAMOND RING**

Fancy vivid orange-yellow round brilliant-cut diamond of 1.53 carats, baguette-cut brown diamonds, circular-cut diamonds, platinum, ring size 5¼

GIA, 2018, report no. 2195014415: 1.53 carats, Fancy Vivid Orange-Yellow, natural color, SI1 clarity

\$18,000-22,000





Andrew Grima (1921-2007), an Anglo-Italian jeweler, was one of the twentieth century's most inventive designers. He was the first jeweler to win the Queen's Award for Export in 1966, and is the only jeweler to have won the Duke of Edinburgh Prize for Elegant Design. His clientele included the British royal family and Jacqueline Kennedy Onassis.

**188**

**TOURMALINE, GOLD AND DIAMOND NECKLACE,  
ANDREW GRIMA**

Rough and faceted pink and green tourmalines, rectangular-cut diamonds, 18k gold (British marks), pendant 5½ ins., necklace 14½ ins., signed Grima, maker's mark, black Grima envelope case

\$20,000-30,000



189  
(two views illustrated)

**189**  
**DIAMOND AND COLORED DIAMOND RING**

Round brilliant-cut diamond of 13.62 carats, hexagon-cut variously  
hued brown diamonds, 18k gold and rose gold, ring size 5¾  
GIA, 2018, report no. 2173625551: 13.62 carats, L color, VS2 clarity,  
excellent cut, polish and symmetry  
\$70,000–100,000



190

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

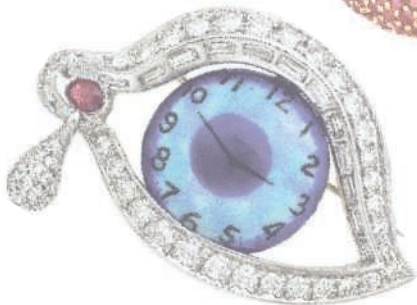
**190**  
**GOLD AND TIGER'S EYE QUARTZ WRISTWATCH, PIAGET**

Tiger's eye quartz dial, 18k gold, mechanical movement, 6½ ins.,  
signed Piaget, numbered  
Piaget: Certificate of Origin and Guarantee  
\$10,000–15,000

PROPERTY FROM A PRIVATE COLLECTION



A professional violinist and bow maker, Henryk Kaston was also known as a jeweler who collaborated closely with celebrated artist Salvador Dali. Kaston produced jewelry based on Dali's original designs both during the artists lifetime as well as after Dali's passing. Today, his jewels based on Dali's designs remain highly collectible examples of artist jewelry from the 20th century.



191

191

**RUBY AND CULTURED PEARL 'RUBY LIPS' BROOCH,  
SALVADOR DALI**

Circular-cut rubies, cultured pearls, 18k gold, 1¼ ins., signed Dali  
\$15,000-20,000

**LITERATURE:**

Cf. *Dali Jewels*, Italy, Umberto Allemandi & Co, 2001, p. 62  
Cf. A. Hyatt-Mayer, *Dali: A Study of his Art-in-Jewels*, New York,  
The New York Graphic Society, 1959, p. 36  
Cf. S. Raulet, *Jewelry of the 1940s and 1950s*, New York, Rizzoli, 1988,  
p. 273



192

192

**CULTURED PEARL, RUBY AND DIAMOND  
'BLEEDING WORLD' BROOCH, HENRYK KASTON FOR  
SALVADOR DALI**

Cultured pearls, pear-shaped cabochon rubies, and circular-cut diamonds, 18k gold and platinum, 2¾ ins., signed Dali Kaston

\$15,000–20,000

**LITERATURE:**

Cf. A. Hyatt Mayor, *Dali A Study of his Art-in-Jewels*, New York, The New York Graphic Society, 1959, p. 48

Cf. *Dali Jewels*, Italy, Umberto Allemandi & Co, 2001, p. 104



193

193

**ENAMEL, DIAMOND AND RUBY 'EYE OF TIME' BROOCH,  
HENRYK KASTON FOR SALVADOR DALI**

Blue enamel, circular and baguette-cut diamonds, oval-cut ruby, platinum, 1¾ ins., signed Dali Kaston

\$15,000–20,000

**LITERATURE:**

Cf. A. Hyatt-Mayor, *Dali A Study of his Art-in-Jewels*, New York, The New York Graphic Society, 1959, p. 46

Cf. *Dali Jewels*, Italy, Umberto Allemandi & Co, 2001, p. 78

Cf. S. Raulet, *Jewelry of the 1940s and 1950s*, New York, Rizzoli, 1988, p. 270



PROPERTY OF A LADY



**194**

**DIAMOND AND GOLD NECKLACE, CHAUMET**

Circular-cut diamonds, 18k gold (French marks), 13½ ins., accompanied by an additional link with later added clasp of ½ ins., signed Chaumet, Paris, numbered

\$20,000–30,000



195

**195**  
**MULTI-GEM AND DIAMOND BROOCH,  
VAN CLEEF & ARPELS**

Oval cabochon turquoise, oval cabochon rubies, sapphires and emeralds, circular-cut diamonds, 18k gold and platinum, with pendant hoop at the reverse, 2½ ins., signed Van Cleef & Arpels, N.Y., numbered

\$15,000–20,000



196

PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

**196**  
**DIAMOND RING**

Cut-cornered rectangular modified brilliant-cut diamond of 7.31 carats, circular-cut diamonds, gold, ring size 5  
GIA, 2018, report no. 1192523217: 7.31 carats, L color, SI1 clarity  
\$25,000–35,000



197

PROPERTY OF A PROMINENT PRIVATE COLLECTOR

**197**  
**DIAMOND AND RUBY RING**

Cushion modified brilliant-cut diamond of 4.36 carats, circular-cut diamonds and rubies, white gold, ring size 6¼  
GIA, 2018, report no. 5191703360: 4.36 carats, F color, VS1 clarity  
\$50,000–70,000



198

**198**  
**DIAMOND AND COLORED DIAMOND EARRINGS,  
DE GRISOGONO**

Circular-cut diamonds and black diamonds, 18k white and blackened gold, 1½ ins., signed de Grisogono, maker's mark, black de Grisogono case

\$15,000–20,000



**-199**  
**DIAMOND AND GALUCHAT 'INSTRUMENTO NO. UNO'  
WRISTWATCH, DE GRISOGONO**

Circular-cut diamonds, platinum, automatic movement, galuchat strap, case width 1¼ ins., inner circumference 6 ins., signed de Grisogono, maker's mark, numbered

\$15,000–20,000

Prospective purchasers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to coral, ivory and tortoiseshell. Accordingly, prospective purchasers should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country.

PROPERTY FROM THE COLLECTION OF KIMBERLY KARDASHIAN WEST



PROPERTY FROM THE COLLECTION OF KIMBERLY KARDASHIAN WEST

**200**

**THREE JADE AND DIAMOND BANGLE BRACELETS, LORRAINE SCHWARTZ**

Black, lavender or white jade hoop, circular-cut diamonds, 18k white gold, each diameter 2½ ins., signed L.S., numbered

\$20,000–30,000

**PROVENANCE:**

Elizabeth Taylor  
Christie's, New York, 14 December 2011, lot 220



PROPERTY SOLD TO BENEFIT  
THE ST. FRANCIS OF ASSISI CATHOLIC CHURCH  
TRIANGLE, VIRGINIA



**201**  
**COLORED DIAMOND AND DIAMOND BRACELET**

Oval-cut yellow diamonds ranging in weight from 1.55 to 1.00 carats, oval-cut diamonds, platinum, 7½ ins.

\$20,000–30,000

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

## ST. FRANCIS OF ASSISI CATHOLIC CHURCH

A devoted parishioner had left the bracelet to Father John O'Connor with the wish that it be used however he saw most beneficial to the church. Her magnanimous gift will support the many programs of the parish, including educational, family enrichment, and outreach efforts. Through 2017, the church has helped over 4,000 families in the northern Virginia area and distributed 76,000 pounds of food to the needy. The late owner of Lot 201 was a longtime parishioner and donor to the church throughout her life and her gift will ensure the parish's mission and good works continue.



202



203

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

**202**

**DIAMOND RIVIÈRE NECKLACE**

Sixty-one graduated circular-cut diamonds of 3.41 to 0.52 carats, the center three diamonds of 3.41, 2.37 and 2.22 carats, platinum, 16 ins.

GIA, 2018, report no. 2195471568: 3.41 carats, G color, VS2 clarity

GIA, 2018, report no. 6197472301: 2.37 carats, G color, VS2 clarity

GIA, 2018, report no. 2195471558: 2.22 carats, G color, SI1 clarity

\$120,000–180,000

**203**

**COLORLED DIAMOND AND DIAMOND RING**

Fancy light yellow cushion brilliant-cut diamond of 4.18 carats, tapered baguette-cut diamonds, platinum, ring size 6

GIA, 2015, report no. 1172282875: 4.18 carats, Fancy Light Yellow, natural color, VS2 clarity

\$10,000–15,000



204

PROPERTY OF A GENTLEMAN

**204**  
**EMERALD AND DIAMOND RING**

Square rectangular-cut emerald, baguette and square-cut diamonds, platinum, ring size 5 $\frac{1}{4}$

AGL, 2018, report no. 1094873: Colombia, minor clarity enhancement, traditional type

\$80,000–120,000



205

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**205**  
**DIAMOND CLUSTER EARRINGS**

Pear and marquise brilliant-cut diamonds of 3.65 to 1.37 carats, platinum, 1 $\frac{1}{8}$  ins.

16 GIA, 2016: 3.65 to 1.37 carats, D to J color, VS2 to I1 clarity

\$150,000–200,000



206

PROPERTY OF A PROMINENT NEW YORK COLLECTOR

**206**  
**COLORED DIAMOND AND DIAMOND NECKLACE,  
DE BEERS**

Fancy intense yellow pear modified brilliant-cut diamond of 5.09 carats, circular-cut diamonds, platinum and gold, 15¾ ins. unsigned, numbered

GIA, 2018, report no. 14768992: 5.09 carats, Fancy Intense Yellow, natural color, SI2 clarity

\$60,000–80,000



207

PROPERTY FROM THE COLLECTION OF  
MR. AND MRS. CHARLIE TROTTER

**207**  
**DIAMOND RING**

Cut-cornered rectangular modified brilliant-cut diamond of 4.01 carats, triangular-cut diamonds, circular-cut diamonds, platinum, ring size 6

GIA, 2018, report no. 15114581: 4.01 carats, F color, SI1 clarity

\$30,000–50,000





**208**

**208**  
**DIAMOND RING**

Rectangular-cut diamond of 10.36 carats, platinum, ring size 6  
GIA, 2017, report no. 2183794732: 10.36 carats, L color, VS1 clarity  
\$40,000–60,000



**209**

PROPERTY OF A PROMINENT PRIVATE COLLECTOR

**209**  
**COLORED DIAMOND AND DIAMOND RING**

Fancy vivid yellow pear modified brilliant-cut diamond of 5.97 carats,  
pear brilliant-cut diamonds of 1.13 and 1.03 carats, platinum and 18k  
gold, one pear brilliant-cut diamond with significant chip, ring size 6¼  
GIA, 2018, report no. 5192703199: 5.97 carats, Fancy Vivid Yellow,  
natural color, VS1 clarity  
\$150,000–200,000





210

**210**  
**DIAMOND RING**

Marquise brilliant-cut diamond of 10.88 carats, tapered baguette-cut diamonds, platinum, ring size 5 $\frac{3}{4}$

GIA, 2018, report no. 1196467789: 10.88 carats, I color, VVS2 clarity

\$110,000–150,000

PROPERTY OF A PROMINENT PRIVATE COLLECTOR

**211**  
**EMERALD AND DIAMOND NECKLACE**

Square-cut emerald of 5.00 carats, square and circular-cut diamonds, 18k white gold, 16 $\frac{3}{4}$  ins.

AGL, 2018, report no. 1095695: 5.00 carats, Classic Colombia, no evidence of clarity enhancement

Accompanied by a letter from the AGL attesting to the fine quality and rarity of the emerald

\$70,000–90,000



211

PROPERTY FROM A PRIVATE COLLECTION

**212**

**UNMOUNTED DIAMOND**

Round brilliant-cut diamond of 5.94 carats

GIA, 2018, report no. 15024708: 5.94 carats, G color, SI1 clarity

\$60,000–90,000



212

PROPERTY OF A PROMINENT PRIVATE COLLECTOR

**213**

**EMERALD AND DIAMOND BANGLE BRACELET**

Rectangular-cut emerald of 4.76 carats, square and circular-cut diamonds, white gold, diameter 2¼ ins.

AGL, 2018, report no. 1095882: 4.76 carats, Classic Colombia, no evidence of clarity enhancement

Accompanied by a letter from the AGL attesting to the fine quality and rarity of the emerald

\$80,000–120,000



213

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**214**

**EMERALD AND DIAMOND EARRINGS**

Pear-shaped step-cut emeralds of 7.05 and 6.31 carats, marquise, circular and baguette-cut diamonds, 1⅞ ins.

AGL, 2018, report no. 1092900 A and B: 7.05 and 6.31 carats, Colombia, insignificant clarity enhancement, traditional type

\$70,000–90,000



214





215

**215**

**DIAMOND 'LEGACY' RING, TIFFANY & CO.**

Cushion modified brilliant-cut diamond of 5.07 carats, circular-cut diamonds, platinum, ring size 6, signed Tiffany & Co., numbered, black Tiffany & Co. case

Tiffany & Co. Diamond Certificate: 5.07 carats, F color, VVS1 clarity

\$80,000-120,000



216

PROPERTY OF A LADY

**216**

**DIAMOND BROOCH, JOHN RUBEL**

Circular and baguette-cut diamonds, platinum, 2¼ ins., circa 1946, signed John Rubel Co,

\$50,000-70,000

**PROVENANCE:**

Christie's, New York, 11 December 2008, lot 129

## JOHN RUBEL & CO.

Jean and Robert Rubel, more commonly referred to as Rubel Frères, were brothers born in Budapest, Hungary who brought their craftsmanship skills to Paris and then later New York City. Before launching their own firm, the brothers produced pieces for high jewelry houses including Van Cleef & Arpels and Ostertag. They crafted award winning pieces of jewelry for fashionable and important clients, including Daisy Fellowes. In 1943, the brothers established their own firm on Fifth Avenue, under the name John Rubel & Co. This brooch, Lot 216, from the mid-1940s, is an example of the elegant and dynamic jewels the brothers are remembered for making.







217

PROPERTY OF A LADY

**217**

**DIAMOND EARRINGS, GRAFF**

Circular, square and modified rectangular-cut diamonds, platinum, pendants detachable, 2½ ins., signed Graff

\$30,000–50,000

**PROVENANCE:**

Christie's, Dubai, 31 January 2007, lot 56



218

**218**

**DIAMOND RING**

Round brilliant-cut diamond of 6.94 carats, platinum, ring size 6  
GIA, 2018, report no. 6177625573: 6.94 carats, M color, VS1 clarity,  
excellent cut, polish and symmetry

\$20,000–30,000



219

**219**

**SAPPHIRE AND DIAMOND RING, CARTIER**

Cushion-cut sapphire of 4.10 carats, circular-cut diamonds, platinum,  
ring size 6¼, signed Cartier

\$15,000–20,000



220

**220**

**COLORED DIAMOND AND DIAMOND BRACELET,  
TIFFANY & CO.**

Circular, marquise and pear-shaped pink diamonds, circular-cut diamonds, platinum, 7 $\frac{1}{8}$  ins., signed Tiffany & Co., numbered

\$70,000–100,000



221

(two views illustrated)

PROPERTY OF A LADY

**221**

**DIAMOND RING**

Round brilliant-cut diamond of 10.05 carats, circular-cut diamonds, platinum, ring size 6

GIA, 2018, report no. 1136913129: 10.05 carats, H color, SI1 clarity

\$150,000–250,000





222

**222**

**COLORED DIAMOND AND DIAMOND RING**

Fancy vivid green cushion modified brilliant-cut diamond of 3.01 carats, baguette-cut diamonds, platinum, ring size 6

GIA, 2018, report no. 5101267227: 3.01 carats, Fancy Vivid Green, natural color

\$300,000–500,000



223

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**223**

**SAPPHIRE AND DIAMOND RING**

Rectangular-cut sapphire of 40.34 carats, baguette-cut diamonds, platinum, ring size 7 $\frac{3}{4}$

AGL, 2018, report no. 1092903: Ceylon, no gemological evidence of heat or clarity enhancement

\$150,000–200,000



**224**

**UNUSUAL DIAMOND AND TITANIUM EARRINGS, ETCETERA**

Briolette, oval, pear and circular-cut diamonds, blue titanium, 3 $\frac{3}{4}$  ins., maker's mark

\$300,000-500,000



225

PROPERTY FROM AN OKLAHOMA PRIVATE COLLECTION

**225**

**COLORED DIAMOND AND DIAMOND RING**

Fancy intense yellow oval brilliant-cut diamond of 6.82 carats, triangular-cut diamonds, platinum and gold, ring size 5 $\frac{3}{4}$

GIA, 2018, report no. 16332759: 6.82 carats, Fancy Intense Yellow, natural color, VS1

\$70,000–100,000



226

PROPERTY OF A LADY

**226**

**DIAMOND RING, JACQUES TIMEY,  
ATTRIBUTED TO HARRY WINSTON**

Rectangular-cut diamond ring of 9.70 carats, tapered baguette-cut diamonds, platinum, ring 9 $\frac{3}{4}$ , unsigned, maker's mark (Jacques Timey)

GIA, 2018, report no. 2195509554: 9.70 carats, I color, VS2 clarity

\$120,000–180,000



227

**227**

**RUBY AND DIAMOND RING**

Cushion-shaped ruby of 15.80 carats, triangular and circular-cut diamonds, 18k gold, ring size 6 $\frac{3}{4}$

Gübelin, 2018, report. 18027021: 15.80 carats, Ceylon, no heat

\$300,000–400,000







**228**

**SET OF RUBY AND DIAMOND JEWELRY,  
HARRY WINSTON**

Cushion, oval and circular-cut rubies, circular, marquise and pear-shaped diamonds, platinum, necklace 16½ ins., earrings 1 in., necklace signed Winston and numbered, earrings unsigned with maker's mark (Jacques Timey), navy Harry Winston necklace case  
Harry Winston, 1983: Copy of Appraisal

AGL, 2018, report no. 1095495: excess of 50% tested at random (necklace), Thailand, heat

AGL, 2018, report no. 1095498 A and B: Thailand, Heat

\$100,000–150,000





229

PROPERTY OF A PROMINENT COLLECTOR

**229**  
**DIAMOND RING**

Oval modified brilliant-cut diamond of 4.01 carats, circular-cut diamonds, platinum, ring size 4

GIA, 2018, report no. 2195376326: 4.01 carats, D color, VVS1 clarity, potentially Internally Flawless

\$80,000–120,000



230

**230**  
**COLORED SAPPHIRE AND DIAMOND RING**

Round mixed-cut pinkish orange padparadscha sapphire of 6.64 carats, circular and baguette-cut diamonds, platinum and 18k gold, ring size 7½

AGL, 2018, report no. 1075936: 6.64 carats, Pinkish Orange Padparadscha, Ceylon, no heat

\$45,000–65,000



231

(two views illustrated)

PROPERTY OF A PRIVATE COLLECTOR

**231**  
**COCHOLONG AND WHITE TOPAZ 'FIVE STONE' CUFF BRACELET, VERDURA**

Cocholong, square and rectangular-cut white topazes, 18k gold, inner circumference 5¾ ins., signed Verdura, navy Verdura case

\$15,000–20,000

**LITERATURE:**

Cf. P. Corbett, *Verdura The Life and Work of a Master Jeweler*, New York, Harry N. Abrams Inc., 2002, p. 87



232

~ 232

**SET OF CORAL, JADE AND DIAMOND JEWELRY,  
VAN CLEEF & ARPELS**

Coral plaques, carved jade, circular cut diamonds, 18k gold, brooch 2¼ ins., earrings 1¼ ins., signed Van Cleef & Arpels (brooch) and VCA (earrings), maker's marks (Pery et Cie), numbered

\$40,000–60,000



233

PROPERTY OF A PROMINENT NEW YORKER

**233**

**DIAMOND RING**

Rectangular-cut diamond of 5.30 carats, tapered baguette-cut diamonds, platinum, ring size 5¼

GIA, 2018, report no. 2193741234: 5.30 carats, E color, VS1 clarity

\$100,000–150,000





PROPERTY OF A PRIVATE COLLECTOR

**234**

**GOLD NECKLACE, DAVID WEBB**

18k hammered gold, 31¼ ins., detachable and may be worn as a necklace of 16¾ ins. and two bracelets of 7½ ins. each, signed David Webb

\$12,000–18,000

• 235

**TWO COLORED DIAMOND CLUSTER RINGS**

Oval and cushion-cut variously-hued yellow and brown diamonds,  
18k gold, ring sizes 6¾ and 7

\$5,000–7,000





236

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**236**

**DIAMOND PENDANT NECKLACE**

Round brilliant-cut diamond of 5.45 carats, pear-shaped diamond, finelink chain, platinum, pendant ¾ in., chain 15 ins.

GIA, 2018, report no. 2195316408: 5.45 carats, F color, VVS2 clarity

\$150,000–200,000



237

**• 237**

**SPINEL AND DIAMOND RING**

Cushion mixed-cut spinel of 12.72 carats, shield-shaped diamonds, platinum, ring size 6¼

AGL, 2018, report no. 1093146: 12.72 carats, undeterminable origin, no gemological evidence of enhancements/treatments present

\$15,000–20,000



238

PROPERTY OF A CONNECTICUT LADY

**238**

**BI-COLORED GOLD AND COLORED SAPPHIRE CUFF BRACELET, BUCCELLATI**

Oval-cut yellow sapphires, 18k yellow and white gold (Italian mark), diameter 2½ ins, signed Buccellati, brown Buccellati case

\$15,000–20,000



239



240

PROPERTY OF AN ELEGANT LADY

**239**

**COLORED DIAMOND AND GOLD NECKLACE, BULGARI**

Butterfly-shaped yellow diamond, 18k gold and white gold, 15 ins., signed Bulgari, N.Y., numbered, brown Bulgari pouch

\$15,000–20,000

**Please note that the yellow diamond has not been tested for natural color.**

PROPERTY FROM A PRIVATE INDIANA COLLECTION

**240**

**DIAMOND RING, DAVID WEBB**

Round brilliant-cut diamond of 10.02 carats, circular and single-cut diamonds, platinum, ring size 4¼, signed David Webb

GIA, 2018, report no. 2191703220: 10.02 carats, O-P Range color, SI2 clarity

\$30,000–40,000





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**241**

**EMERALD AND DIAMOND RING**

Square-cut emerald of 13.37 carats, pear-shaped diamonds, platinum, ring size 7¾

AGL, 2018, report no. 1092901: 13.37 carats, Colombia, insignificant to minor clarity enhancement, traditional type

\$60,000–80,000



**241**

**242**

**COLORED DIAMOND AND DIAMOND RING**

Fancy vivid yellow rectangular-cut diamond of 10.49 carats, bullet-shaped diamonds, platinum and gold, ring size 6¼

GIA, 2018, report no. 5182930943: 10.49 carats, Fancy Vivid Yellow, natural color, Internally Flawless

\$400,000–600,000



**242**

PROPERTY FROM A PRIVATE COLLECTION

**243**

**DIAMOND RING**

Rectangular-cut diamond of 10.18 carats, tapered baguette-cut diamond, platinum, ring size 7

GIA, 2018, report no. 10329956: 10.18 carats, F color, VS1 clarity

\$300,000–500,000



**243**



244

PROPERTY OF A PRIVATE COLLECTOR

**244**

**DIAMOND RING**

Rectangular-cut diamonds of 6.08, 1.56 and 1.51 carats, platinum, ring size 6¼

GIA, 2018, report no. 11825790: 6.08 carats, F color, VS2 clarity

GIA, 2018, report no. 11227788: 1.56 carats, F color, VVS2 clarity

GIA, 2018, report no. 11871993: 1.51 carats, E color, VVS2 clarity

\$120,000–180,000



245

**245**

**SET OF DIAMOND JEWELRY, TIFFANY & CO.**

Circular-cut diamonds, platinum, cuff bracelet diameter 2 ins., earrings 1½ ins., signed Tiffany & Co., numbered

\$40,000–60,000



246



247

**246**  
**DIAMOND NECKLACE**

Round brilliant-cut diamonds of 1.59 to 0.31 carats, platinum, 17¼ ins.  
64 GIA, 2005 to 2000: D to E color, VVS1 to VS2 clarity  
\$120,000–180,000

**Please note that the sixty-four reports are over five years old and may require updates.**

**247**  
**DIAMOND PENDANT**

Round brilliant-cut diamonds of 3.01, 0.56, and 0.56 carats, circular-cut diamonds, platinum, 1¼ ins.  
GIA, 2019, report no. 10189901: 3.01 carats, E color, VS1 clarity  
GIA, 2011, report no. 2125111719: 0.56 carat, E color, VVS2 clarity  
GIA, 2010, report no. 1126885638: 0.56 carat, E color, VVS2 clarity  
\$40,000–60,000

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

**Please note this pendant may be worn with Lot 246.**



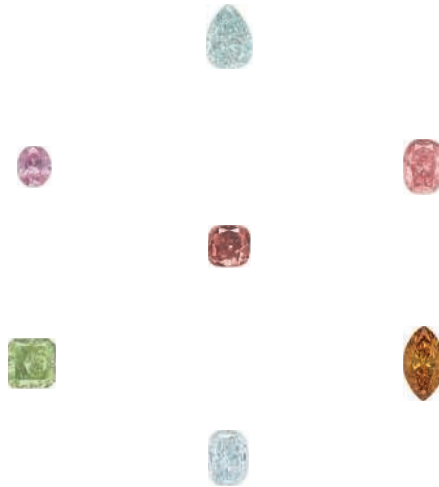


LOTS 276, 279



LOT 224

## PROPERTY OF A LADY



### 248

#### GROUP OF UNMOUNTED COLORED DIAMONDS, NECKLACE AND RING

Seven unmounted variously-cut colored diamonds; necklace: radiant-cut brown diamond, circular-cut diamonds and yellow diamonds, 18k white gold, 16 ins.; ring: fancy deep yellow oval brilliant-cut diamond of 2.13 carats, circular-cut diamonds, platinum, ring size 6½

GIA, 2001, report no. 11549734: Ring, Oval brilliant, 2.13 carats, Fancy Deep Yellow, natural color

GIA, 2006, report no. 15138290: Cut-cornered square modified brilliant, 1.42 carats, Fancy Deep Yellow-Green, natural color

GIA, 2011, report no. 2135917387: Marquise brilliant, 1.18 carats, Fancy Deep Orange-Yellow, natural color

GIA, 2009, report no. 2105910055: Cushion modified brilliant, 1.12 carats, Fancy Light Bluish Green, natural color, VS2 clarity

GIA, 2006, report no. 15072096: Cushion modified brilliant, 1.07 carats, Fancy Deep Orangy Pink, natural color

GIA, 2008, report no. 17425990: Pear brilliant, 1.05 carats, Fancy Bluish Green, natural color, SI2 clarity

GIA, 2008, report no. 17440657: Cushion modified brilliant, 1.02 carats, Fancy Deep Orangy Pink, natural color

GIA, 2011, report no. 1132393806: Oval brilliant, 0.40 carat, Fancy Intense Purplish Pink, natural color, I1 color

\$40,000–60,000

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

PROPERTY OF A LADY







249



250

PROPERTY OF A PRIVATE COLLECTOR

**249**

**ART DECO COLORED DIAMOND, DIAMOND AND RUBY BROOCH, CARTIER**

Old-cut brown diamonds, old, rose, single and pear-shaped diamonds, single-cut rubies, platinum (French marks), circa 1925, 1¾ ins., signed Cartier Paris, numbered

\$20,000–30,000

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

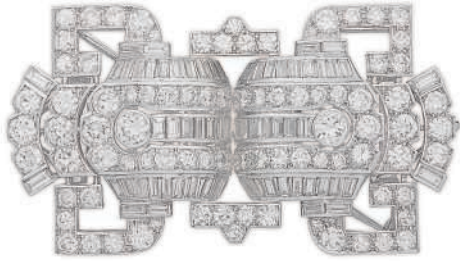
PROPERTY OF A LADY

**250**

**ART DECO DIAMOND BRACELET, CARTIER**

Old and single-cut diamonds, platinum, 7½ ins., circa 1925, signed Cartier

\$15,000–20,000



251



252

PROPERTY OF A PROMINENT COLLECTOR

**251**  
**ART DECO DIAMOND DOUBLE-CLIP BROOCH, CARTIER**

Old circular and baguette-cut diamonds, may be detached and worn as two separate clips, platinum, 2 $\frac{3}{8}$  ins., circa 1930, signed Cartier London, numbered

\$12,000–18,000

**252**  
**ART DECO DIAMOND, EMERALD AND ONYX BRACELET, BLACK, STARR & FROST**

Marquise, baguette and old-cut diamonds, calibr -cut emeralds, onyx plaques, platinum, 7 $\frac{1}{4}$  ins., circa 1925, signed B. S. & F.

\$20,000–30,000



253

**253**  
**RETRO MOONSTONE, SAPPHIRE AND  
DIAMOND BROOCH, TIFFANY & CO.**

Oval and triangular cabochon moonstones, circular-cut sapphires and diamonds, palladium, 2½ ins., circa 1945, signed Tiffany & Co.

\$12,000–18,000



254

PROPERTY FROM A PRIVATE COLLECTION

**254**  
**DIAMOND BRACELET**

Round brilliant-cut diamonds of 1.19 to 1.11 carats, smaller round brilliant-cut diamonds of 0.35 to 0.31 carats, platinum, 6⅞ ins.

26 GIA, 2005-1997: D to E color, VVS2 to VS1 clarity

\$50,000–70,000

**Please note that the twenty-six reports are over five years old and may require updates.**



255

PROPERTY OF A LADY

**255**

**DIAMOND NECKLACE, BOUCHERON**

Marquis and baguette-cut diamonds, platinum, 16 ins., circa 1955, signed Boucheron Paris

\$15,000–20,000



256

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**256**

**SAPPHIRE AND DIAMOND RING**

Cushion mixed-cut sapphire of 10.13 carats, pear-shaped diamonds, platinum, ring size 6 3/4

AGL, 2018, report no. 1094813: 10.13 carats, Ceylon, no gemological evidence of heat or clarity enhancement

\$30,000–50,000





257

**257**  
**DIAMOND RING**

Round brilliant-cut diamond of 3.40 carats, tapered baguette-cut diamonds, platinum, ring size 6¼

GIA, 2017, report no. 1186745130: 3.40 carats, D color, Internally Flawless clarity

\$120,000-180,000



258



259

PROPERTY OF A LADY

**258**  
**SAPPHIRE AND DIAMOND BRACELET**

Rectangular-cut sapphires, circular and old-cut diamonds, platinum, 6¾ ins.

\$10,000-15,000

PROPERTY FROM A PRIVATE COLLECTION

**259**  
**DIAMOND BRACELET**

Rectangular, old and baguette-cut diamonds, platinum, 7¼ ins.

\$20,000-30,000



260

**260**

**ART DECO SAPPHIRE AND DIAMOND RING**

Cushion mixed-cut sapphire of 8.99 carats, rose-cut diamonds, platinum, ring size 7½, circa 1915

AGL, 2018, report no. 1094872: 8.99 carats, Ceylon, no heat

\$50,000-70,000



261

PROPERTY OF A PROMINENT COLLECTOR

**261**

**DIAMOND NECKLACE, HARRY WINSTON**

Pear brilliant-cut diamond of 5.62 carats, platinum, 16 ins., maker's marks, numbered

GIA, 2018, report no. 2193711417: 5.62 carats, E color, VS2 clarity

\$80,000-120,000



PROPERTY OF A LADY

**262**

**CULTURED PEARL, MULTI-GEM AND DIAMOND TORSADE NECKLACE,  
VAN CLEEF & ARPELS**

Multi-strand cultured pearl torsade, oval cabochon sapphire, circular-cut rubies, sapphires, emeralds and diamonds, gold, 20¼ ins., signed Van Cleef & Arpels, N.Y., blue Van Cleef & Arpels envelope case

\$10,000–15,000



**263**  
(two views illustrated)



**264**

**263**  
**SAPPHIRE AND DIAMOND RING**

Round cabochon sapphire of 14.84 carats, circular-cut diamonds and sapphires, platinum, ring size 6  
AGL, 2017, report no. 1085704-D: Burma, no indications of heating  
GIA, 2017, report no. 5182206603: 14.84 carats, Burma, no indications of heating  
\$25,000–35,000

**264**  
**COLORLED DIAMOND BRACELET**

Twenty-eight light yellow cut-cornered square and rectangular modified brilliant-cut diamonds weighing a total of 47.39 carats, 18k gold, 6¾ ins.  
GIA, 2015, report no. 2175206134: twenty-eight diamonds, natural color  
\$20,000–30,000





**265**  
(two views illustrated)



**266**

**265**  
**TWIN-STONE COLORED DIAMOND AND DIAMOND RING**

Fancy bluish green pear brilliant-cut diamond of 0.73 carat, pear brilliant-cut diamond of 0.73 carat, tapered baguette-cut diamonds, platinum, ring size 6½

GIA, 2018, report no. 5171897567: 0.73 carat, Fancy Bluish Green, natural color, SI1 clarity

GIA Dossier, 2016, report no. 7248005204: 0.73 carat, D color, Internally Flawless clarity

\$20,000–30,000

PROPERTY OF A LADY

**266**  
**EMERALD AND DIAMOND BRACELET**

Square-cut emeralds and diamonds, platinum, 7¾ ins.

AGL, 2016, report no. CS 1079378-D: excess of 50% tested, Zambia, minor clarity enhancement, traditional type

\$30,000–50,000



267

PROPERTY FROM A PRIVATE COLLECTION

**267**

**EMERALD AND DIAMOND NECKLACE**

Square and rectangular-cut emeralds, pear-shaped, circular, marquise and baguette-cut diamonds, platinum, 17¾ ins.

AGL, 2018, report no. 1095262: Colombia, insignificant to minor clarity enhancement, traditional type

\$20,000-30,000



268

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**268**

**DIAMOND EARRINGS**

Pear brilliant-cut diamonds of 2.77 and 2.65 carats, marquise and circular-cut diamonds, platinum, 1¼ ins.

GIA, 2018, report no. 2191316822: 2.77 carats, E color, VS1 clarity

GIA, 2018, report no. 2191316798: 2.65 carats, E color, VS2 clarity

\$35,000-55,000



**269**

**RUBY AND DIAMOND SET**

Cushion and oval-cut rubies, marquise and square-cut diamonds, 18k yellow and white gold, necklace 16 ins., earrings 3 ins.

AGL, 2014, report no. CS 58878 A and B: indications of heating, moderate to strong heating residues and in-filling

AGL, 2014, report no. CS 58877: indications of heating, moderate to strong heating residues and in-filling

\$30,000–50,000

**PROVENANCE:**

Christie's, New York, 16 April 2014, lot 41



270

PROPERTY OF A LADY

**270**  
**SAPPHIRE AND DIAMOND RING**

Oval mixed-cut sapphire of 10.08 carats, tapered pentagon-shaped diamonds, platinum, ring size 6

AGL, 2018, report no. 1092717: 10.08 carats, Madagascar, no gemological evidence of heat or clarity enhancement

\$15,000–20,000



271

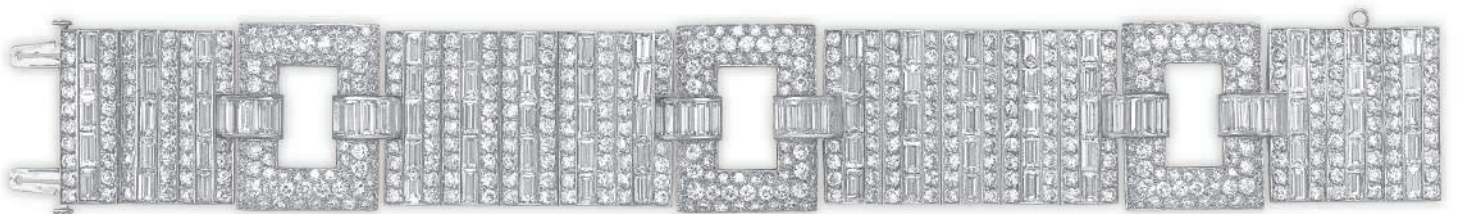
PROPERTY FROM A PRIVATE COLLECTION

**271**  
**DIAMOND RING**

Rectangular-cut diamond of 4.01 carats, baguette-cut diamonds, platinum, ring size 5¾

GIA, 2018, report no. 5192709983: 4.01 carats, H color, SI2 clarity

\$20,000–30,000



272

PROPERTY OF AN ESTATE

**272**  
**ART DECO DIAMOND BRACELET**

Old, circular and baguette-cut diamonds, platinum, 7½ ins., circa 1930

\$20,000–30,000





273



274

PROPERTY FROM A PRIVATE COLLECTION

**273**

**DIAMOND LONGCHAIN NECKLACE**

One-hundred and fifty-seven circular-cut diamonds, platinum and 14k white gold, 50 ins.

\$15,000-20,000

PROPERTY OF A LADY

**274**

**DIAMOND FLOWER BROOCH, KWIAT**

Circular-cut diamonds, platinum, 2½ ins., unsigned, numbered Kwiat, 1999: Copy of Insurance Appraisal

\$7,000-10,000

PROPERTY FROM A SOUTH CAROLINA PRIVATE COLLECTION



**275**

**SET OF SAPPHIRE AND DIAMOND JEWELRY**

Oval sapphires, the largest of 8.25 carats, pear-shaped sapphires of 6.33 and 5.51 carats, circular, marquise, pear and triangular-cut diamonds, platinum and 18k white gold, necklace 15¼ ins., earrings 1½ ins.

\$30,000–50,000





276



277

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

- 276

**GALUCHAT, DIAMOND AND MOTHER-OF-PEARL  
'LUDO PAMPILLES' WRISTWATCH, VAN CLEEF & ARPELS**

Galuchat strap, circular-cut diamonds, mother-of-pearl dial, 18k white gold (Swiss mark), quartz movement, inner circumference 8¼ ins. (adjustable), signed Van Cleef & Arpels, numbered, blue Van Cleef & Arpels case and outer box

\$15,000–20,000

**LITERATURE:**

Cf. M. Petit, *Van Cleef & Arpels: Reflections of eternity*, Paris, Editions Cercle d'Art, 2006, pl. 192

Prospective purchasers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to coral, ivory and tortoiseshell. Accordingly, prospective purchasers should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country.

PROPERTY FROM A PRIVATE INDIANA COLLECTION

277

**DIAMOND BRACELET**

Circular and baguette-cut diamonds, platinum, 5½ ins.

\$25,000–35,000



278



279

**278**

**COLORED DIAMOND AND DIAMOND RING**

Fancy vivid purplish pink cushion modified brilliant-cut diamond of 0.61 carat, fancy intense bluish green cushion modified brilliant-cut diamond of 0.40 carat, yellow cushion-cut diamond of 0.52 carat, circular-cut diamonds, platinum, ring size 6

GIA, 2017, report no. 1182469387: 0.61 carat, Fancy Vivid Purplish Pink, natural color

GIA, 2017, report no. 2185772903: 0.40 carat, Fancy Intense Bluish Green, natural color, I1 clarity

\$70,000-100,000

**Please note that the yellow diamond has not been tested for natural color.**

PROPERTY OF A PROMINENT  
NORTHERN CALIFORNIA COLLECTOR

**279**

**DIAMOND BRACELET, VAN CLEEF & ARPELS**

Circular and baguette-cut diamonds, platinum, 6½ ins., signed Van Cleef & Arpels, numbered, blue Van Cleef & Arpels case

\$80,000-120,000



Known for fine carving, Georges le Saché was one of the most respected jewelers and designers in Paris during the late nineteenth and early twentieth centuries. Le Saché created pieces for some of the most prominent jewelry houses during this time, including Boucheron and Tiffany & Co.



(two views illustrated)

**280**

**ANTIQUE GOLD BANGLE BRACELET, BOUCHERON**

Depicting a hunting scene, sculpted 18k gold (French marks), diameter 2¼ ins., circa 1890, maker's mark (Boucheron & le Saché)

\$15,000–20,000

Similar bracelet, Christie's, Geneva, 15 November 2007, Lot 180 for CHF 73,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

Based on a fresco commissioned by Cardinal Scipione Borghese and painted by Guido Reni in 1612, this bangle-bracelet depicts Apollo driving his chariot, surrounded by the Hours and being led by Aurora.



(reverse)

**281**

**ANTIQUe GOLD AND MICROMOSAIC BANGLE BRACELET**

Micromosaic panel, gold, diameter 2¾ ins., circa 1870

\$10,000–15,000

**PROVENANCE:**

Cf. D. Bennett and D. Mascetti, *Understanding Jewellery*, Suffolk, Antique Collectors' Club, 1989, p. 192



**282**

**SET OF CITRINE AND GOLD JEWELRY,  
LOUIS COMFORT TIFFANY, TIFFANY & CO.**

Cushion and circular-cut citrines, gold, necklace 14½ ins.,  
earrings 1½ ins., circa 1910, necklace signed Tiffany & Co.,  
earrings unsigned

\$15,000-20,000

**LITERATURE:**

Cf. J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, Harry N. Abrams,  
Inc., New York, 2002, p. 84



283

**283**  
**DIAMOND RING, RENÉ BOIVIN**

Pear and circular-cut diamonds, 18k gold and platinum (French marks), ring size 5¾, 1947, unsigned

Madame Françoise Cailles, 2016: Certificate of Authenticity

\$15,000–20,000

**LITERATURE:**

Cf. F. Cailles, *René Boivin Jeweller*, London, Quartet Books, 1994, p. 168



284

PROPERTY OF A PROMINENT  
SAN FRANCISCO BAY AREA COLLECTOR

**284**  
**BI-COLORED GOLD, EMERALD AND  
SAPPHIRE CUFF BRACELET, BUCCELLATI**

Round cabochon emeralds and sapphires, rose-cut diamonds, 18k gold and white gold, diameter 2½ ins., signed Buccellati, Italy

\$15,000–20,000





285

PROPERTY FROM A SOUTH CAROLINA  
PRIVATE COLLECTION

**285**

**DIAMOND, COLORED DIAMOND, SAPPHIRE AND RUBY  
FLOWER BROOCH**

Circular and baguette-cut diamonds, circular-cut yellow diamonds, sapphires and rubies, 18k gold, accompanied by three interchangeable pistils, set with circular-cut yellow diamonds, sapphires and rubies, 4½ ins.

\$12,000–18,000

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



286

**286**

**DIAMOND BRACELET, CARTIER**

Circular-cut diamonds, 18k gold (French mark), diameter 2½ ins., signed Cartier, maker's mark, numbered

\$25,000–35,000



287



288

**287**  
**CULTURED PEARL, DIAMOND AND GOLD NECKLACE,  
BUCELLATI**

Twenty-five graduated cultured pearls of approximately 17.80 to 16.20 mm, circular-cut diamonds, 18k gold and white gold, 18 1/4 ins., signed M. Buccellati, Italy, blue Buccellati case

\$20,000-30,000

**288**  
**DIAMOND RING**

Rectangular-cut diamond of 8.03 carats, tapered baguette-cut diamonds, platinum, ring size 5 3/4

GIA, 2018, report no. 6192706992: 8.03 carats, K color, VS1 clarity

\$45,000-65,000



289



290

PROPERTY OF A GENTLEMAN

**289**

**DIAMOND, SAPPHIRE AND EMERALD LEOPARD  
BROOCH, OSCAR HEYMAN & BROTHERS**

Designed as a leopard, circular-cut diamonds, cabochon sapphires  
and emeralds, 18k gold, 2¼ ins., maker's mark, numbered

\$12,000–18,000

**Δ • 290**

**SAPPHIRE AND GOLD BRACELET**

Calibré-cut sapphires, gold (French mark), 7½ ins.,  
clasp signed Van Cleef & Arpels with later adapted bracelet

\$7,000–10,000



291

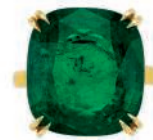
**291**

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

Fancy vivid yellow cut-cornered rectangular modified brilliant-cut diamond of 4.00 carats, tapered baguette-cut diamonds, platinum, ring size 5¾, unsigned, maker's mark

GIA, 2018, report no. 14329173: 4.00 carats, Fancy Vivid Yellow, natural color, VVS2 clarity

\$90,000–120,000



292

**292**

**EMERALD RING**

Cushion mixed-cut emerald of 17.07 carats, gold, ring size 6  
AGL, 2017, report no. 1084278: 17.07 carats, Classic Colombia, minor clarity enhancement, traditional type

Gübelin, 2015, report no. 15037304, 17.07 carats, Colombia, indications of minor clarity enhancement

\$250,000–350,000







PROPERTY OF A  
DISTINGUISHED  
COLLECTOR

Lots 293-329



PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



293

**293**  
**TWO CULTURED PEARL, DIAMOND AND  
GOLD CUFF BRACELETS**

White and gray cultured pearls, circular-cut diamonds, 18k gold, inner diameter for each 2¼ ins.

\$2,000-3,000



294

**294**  
**CULTURED PEARL AND DIAMOND RING**

Gray and white cultured pearls, circular-cut diamonds, 18k gold, ring size 8½

\$3,000-5,000

PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**295**

**THREE-STRAND CULTURED PEARL AND DIAMOND NECKLACE**

White, gray and light gray cultured pearls, marquise and circular-cut diamonds, white gold,  
shortest strand 14½ ins.

\$5,000-7,000



PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**296**

**GROUP OF DIAMOND AND GOLD JEWELRY, BULGARI**

Circular and baguette-cut diamonds, 18k gold (Italian marks), bracelet diameter 2¼ ins., earrings 1¾ ins., each signed Bulgari, Made in Italy, numbered (bracelet)

\$25,000–35,000

PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



297

**297**  
**DIAMOND NECKLACE**

Circular-cut diamonds, 18k gold (French marks), 13 ins.  
\$20,000–25,000



298

**298**  
**GOLD AND COIN RING, BULGARI**

Ancient coin depicting Livia Avgvsta, 18k gold, inscription  
'Impero Romano Guila 217 D.C. Denario', ring size 6½, signed Bulgari,  
Made in Italy  
\$7,000–10,000

PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**299**  
**GOLD AND DIAMOND COMPACT, CHARLES HOLL**

Opening to reveal a fitted mirror and multiple compartments, circular-cut diamonds, 18k gold and platinum (French marks), 6 $\frac{1}{8}$  x 2 $\frac{3}{8}$  x  $\frac{7}{8}$  ins., maker's mark, numbered

\$8,000-12,000

PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**300**  
**SET OF GOLD AND DIAMOND JEWELRY**

Sculpted 18k gold, circular-cut diamonds, necklace 16¼ ins., earrings 1½ ins.

\$8,000-12,000



PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**301**  
**TURQUOISE, RUBY AND DIAMOND NECKLACE**

Turquoise beads, pear, baguette and kite-shaped rubies,  
marquise-cut diamonds, platinum, 18¾ ins.

\$5,000-7,000

PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**302**  
**RUBY AND DIAMOND EARRINGS, VAN CLEEF & ARPELS**

Cushion and circular-cut rubies, circular-cut diamonds, 18k gold,  
1½ ins., signed Van Cleef & Arpels, N.Y., numbered

\$20,000-30,000



PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**303**

**SET OF RUBY AND DIAMOND 'MYSTERY SET' JEWELRY, VAN CLEEF & ARPELS**

Calibr -cut rubies, circular-cut diamonds, 14k gold, bracelet diameter 2½ ins., ring size 6,  
each signed Van Cleef & Arpels, maker's marks, numbered

\$40,000-60,000

PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



304

**304**  
**RUBY AND DIAMOND BANGLE BRACELET,  
VAN CLEEF & ARPELS**

Oval and calibr -cut rubies, circular-cut diamonds, 18k gold,  
diameter 2½ ins., signed VCA, numbered

\$12,000–18,000



305

**305**  
**RUBY AND DIAMOND RING**

Cushion mixed-cut ruby of 16.90 carats, pear-shaped diamonds,  
platinum, ring size 7¼

SSEF, 2018, report no. 97474: 16.907 carats, Ceylon, indications of  
heating

GIA, 2017, report no. 2181852114: 16.90 carats, Sri Lanka, heated

AGL, 2017, report no. 1088601: 16.90 carats, not determinable,  
no gemological evidence of heat

G -belin, 2017, report no. 17122018: 16.90 carats, Burma, indications  
of heating, with Information Sheet

\$200,000–400,000



PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**306**  
**CULTURED PEARL AND DIAMOND BRACELET, VAN CLEEF & ARPELS**

Button-shaped cultured pearls, circular-cut diamonds, gold, 7 ins.,  
signed V.C.A., N.Y., numbered

\$40,000-60,000

PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**307**  
**SET OF CULTURED PEARL AND DIAMOND JEWELRY**

Cultured near-round and baroque pearls, circular-cut diamonds,  
18k gold, necklace 15½ ins., earrings 2¼ ins.

\$20,000-30,000

PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**308**  
**DIAMOND NECKLACE, FRED**

Marquise-cut diamonds, 18k gold (French marks), 17 ins., signed Fred  
\$20,000-30,000



**309**  
**TWO DIAMOND BOW BROOCHES, VAN CLEEF & ARPELS**

Circular-cut diamonds, 18k gold, additional fittings to convert brooches to hair clips, 2¾ ins., one signed Van Cleef & Arpels, one signed VCA, both numbered

\$30,000–50,000

**310**  
**DIAMOND WRISTWATCH, PIAGET**

Circular-cut diamonds, 18k gold (French marks), quartz movement, wristwatch case width ¾ ins., 7 ins., case back and clasp signed Piaget, numbered

\$10,000–15,000



310



PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**311**

**SUITE OF COLORED DIAMOND, DIAMOND AND ONYX JEWELRY,  
VAN CLEEF & ARPELS**

Circular-cut diamonds and yellow diamonds, sculpted onyx, 18k gold (French marks on necklace), necklace 14 ins., earrings 1¼ ins., ring size 7½, each signed V.C.A., N.Y., numbered \$120,000-180,000

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

PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**312**

**SET OF ENAMEL AND DIAMOND SNAKE JEWELRY**

Of snake motif, blue and green enamel, circular and pear-shaped diamonds, 18k gold, necklace 13 $\frac{3}{4}$  ins., earrings 1 $\frac{3}{4}$  ins

\$20,000-30,000



PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



313

**313**  
**SAPPHIRE AND DIAMOND RING**

Oval mixed-cut sapphire of 44.05 carats, triangular, trapezoid and circular-cut diamonds, platinum, ring size 6¼  
AGL, 2018, report no. 1090166: 44.05 carats, Burma, no gemological evidence of heat  
\$120,000–150,000



314



(detail of reverse)

**314**  
**ENAMEL AND DIAMOND SNAKE BRACELET**

Designed as two intertwined snakes, blue and green enamel, circular and pear-shaped diamonds, 18k gold, inner circumference 6 ins., expandable  
\$25,000–35,000



PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



315

**315**  
**EMERALD AND DIAMOND EARRINGS, JACQUES TIMEY,  
ATTRIBUTED TO HARRY WINSTON**

Octagonal step-cut emeralds of 22.15 and 20.25 carats, pear, marquise, baguette and circular-cut diamonds, platinum, 2 $\frac{3}{8}$  ins., unsigned, maker's mark (Jacques Timey)

AGL, 2018, report no. 1090168: 22.15 carats, Colombia, minor clarity enhancement, traditional type

AGL, 2018, report no. 1090167: 20.25 carats, Colombia, minor clarity enhancement, traditional type

\$100,000-150,000



316

**316**  
**EMERALD AND DIAMOND BRACELET**

Rectangular-cut emerald of 10.59 carats, rectangular-cut emeralds, baguette and circular-cut diamonds, platinum, 6 $\frac{1}{2}$  ins.

AGL, 2018, report no. 1090172: 10.59 carats, Colombia, minor clarity enhancement, modern type

\$30,000-50,000



**317**

**EMERALD AND DIAMOND BROOCH, CARTIER**

Rectangular-cut emerald of 13.04 carats, circular and baguette-cut diamonds, platinum, 2¾ ins., signed Cartier London

AGL, 2018, report no. 1090173: 13.04 carats, Colombia, insignificant to minor clarity enhancement, traditional type

\$60,000–80,000



**318**  
**SAPPHIRE AND DIAMOND BROOCH**

Oval and cushion-shaped sapphires, circular and baguette-cut diamonds, platinum, 2½ ins.

\$30,000–50,000

**PROVENANCE:**

Annie-Laurie Aitken  
New York, 23 April 1985, lot 558  
Wynne Maxon Willim  
New York, 21 October 1993, lot 582



**319**  
**DIAMOND NECKLACE**

Circular, marquise and baguette-cut diamonds, platinum, 15¾ ins.

\$35,000-50,000



PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**320**

**DIAMOND AND EMERALD EARRINGS**

Round mixed-cut emeralds of 7.60 and 6.54 carats, marquise-cut diamonds, platinum and gold, 1¼ ins.

AGL, 2018, report no. 1090171: 7.60 carats, Brazil, minor clarity enhancement, traditional type

AGL, 2018, report no. 1090170: 6.54 carats, Brazil, minor clarity enhancement, traditional type

\$20,000–30,000

PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**321**  
**UNUSUAL DIAMOND AND MULTI-GEM SNAKE NECKLACE, JACQUES TIMEY,  
ATTRIBUTED TO HARRY WINSTON**

Of coiled snake design, circular, tapered baguette and marquise-cut diamonds, marquise and circular-cut sapphires, marquise-cut emeralds and pear-shaped rubies, platinum and gold, 13½ ins., unsigned, maker's mark (Jacques Timey)

\$120,000-150,000

PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**322**

**SET OF EMERALD, DIAMOND AND COLORED DIAMOND JEWELRY,  
HARRY WINSTON**

Rectangular-cut emeralds, oval and circular-cut diamonds, circular-cut yellow diamonds,  
18k gold and platinum, ring size 7¼, earrings 2 ins, each signed Winston

AGL, 2018, report no. 1096417: Ring, Zambia, insignificant clarity enhancement, traditional type

AGL, 2018, report no. 1096416 A and B: Earrings, Zambia, minor clarity enhancement,  
traditional type

\$120,000-180,000

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



**323**

**IMPRESSIVE EMERALD, DIAMOND AND COLORED DIAMOND BROOCH, FRED**

Square cushion-cut emerald of 50.24 carats, oval-cut diamonds, circular-cut diamonds and yellow diamonds, 18k gold (French marks), 5 ins., signed Fred

AGL, 2018, report no. 1090169: 50.24 carats, Colombia, minor clarity enhancement, modern type

\$250,000–350,000

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



PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**324**

**EMERALD AND DIAMOND NECKLACE**

Oval cabochon emeralds, baguette-cut emeralds, baguette and circular-cut diamonds, platinum, 14¾ ins.

AGL, 2018, report no. 1096479: Colombia, minor clarity enhancement, traditional type

\$40,000–60,000

PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**325**

**PAIR OF DIAMOND AND EMERALD BRACELETS**

Pear and circular-cut diamonds, pear-shaped emeralds, platinum,  
each 7 ins.

\$30,000-50,000

PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**326**

**ELEGANT CULTURED PEARL AND DIAMOND NECKLACE,  
VAN CLEEF & ARPELS**

Drop and button-shaped cultured pearls, circular, marquise and pear-shaped diamonds, platinum and 18k white gold, 16½ ins., signed V.C.A., N.Y., numbered

\$150,000-180,000







PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



327



328

**327**  
**SAPPHIRE AND DIAMOND RING, HARRY WINSTON**

Rectangular-cut sapphire of 34.38 carats, pear and circular-cut diamonds, platinum, ring size 7, signed Winston, maker's mark (Jacques Timey)

AGL, 2017, report no. 1088600: 34.38 carats, Ceylon, no gemological evidence of heat, no clarity enhancement

\$250,000–350,000

**328**  
**IMPORTANT EMERALD AND DIAMOND RING**

Rectangular-cut emerald of 26.17 carats, pear and circular-cut diamonds, platinum, ring size 6 $\frac{3}{4}$

AGL, 2018, report no. 1096415: 26.17 carats, Classic Colombia, insignificant to minor clarity enhancement, traditional type

\$550,000–750,000







PROPERTY OF A DISTINGUISHED COLLECTOR  
LOTS 293-329



**329**

**MAGNIFICENT RUBY AND DIAMOND EARRINGS, JACQUES TIMEY,  
ATTRIBUTED TO HARRY WINSTON**

Cushion and oval-cut rubies, pear and marquise-cut diamonds, platinum, pendants are detachable, 4 1/8 ins., unsigned, maker's marks (Jacques Timey)

AGL, 2018, report no. 10902567 A and B: Burma, with no gemological evidence of heat

\$300,000–500,000





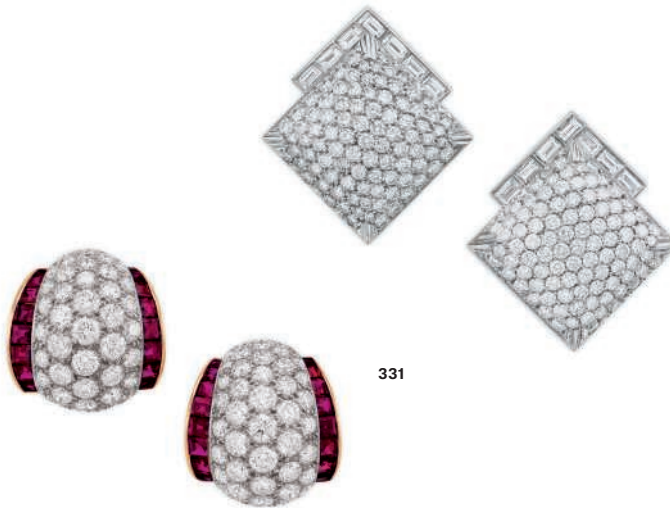
LOT 111



LOTS 109, 110



330



331

PROPERTY OF A LADY

**330**

**RUBY AND DIAMOND RING**

Square cushion-cut ruby of 2.33 carats, circular-cut diamonds, platinum, ring size 7

AGL, 2018, report no. 191053: 2.33 carats, Burma, no gemological evidence of heat

\$40,000–60,000

PROPERTY OF A GENTLEMAN

**331**

**DIAMOND AND RUBY EARRINGS, OSCAR HEYMAN & BROTHERS AND DIAMOND EARRINGS**

One pair with circular-cut diamonds and calibré-cut rubies, 18k gold and platinum,  $\frac{3}{4}$  in., with maker's mark for Oscar Heyman & Brothers, numbered; one pair with circular and baguette-cut diamonds, platinum,  $\frac{7}{8}$  in.

\$10,000–15,000



332



333

PROPERTY FROM A SOUTH CAROLINA  
PRIVATE COLLECTION

**332**  
**RUBY AND DIAMOND NECKLACE**

Oval-cut rubies, circular, baguette and pear-shaped diamonds,  
platinum, 16 ins.

\$20,000–30,000

**333**  
**DIAMOND RING, BULGARI**

Square-cut diamond of 3.36 carats, tapered baguette-cut diamonds,  
platinum, ring size 6, signed Bulgari

GIA, 2017, report no. 5182627587: 3.36 carats, F color, VS2 clarity

\$30,000–50,000





**334**

**SUITE OF SAPPHIRE AND DIAMOND JEWELRY**

Circular-cut sapphires of 2.24 and 2.24 carats, rectangular-cut sapphires of 13.74, 8.09, 1.65, and 1.64 carats, circular-cut diamonds, platinum and 18k white gold, drop earrings fitted with jackets and may be converted to stud earrings, cuff diameter 2¼ ins., pendant 1¼ ins., stud earrings ½ in., drop earrings 1⅞ ins.

GIA, 2010, report no. 2125872388: 13.74 carats, no indications of heating (cuff bracelet)

GIA, 2009, report no. 2105703682: 8.09 carats, no indications of heating (pendant)

GIA, 2012, report no. 2145567236: 1.64 carats, no indications of heating (stud earrings)

GIA, 2012, report no. 2145567246: 1.65 carats, no indications of heating (stud earrings)

GIA, 2009, report no. 2105899577: 2.24 carats, no indications of heating (drop earrings)

GIA, 2009, report no. 2105899576: 2.24 carats, no indications of heating (drop earrings)

\$20,000–30,000



PROPERTY OF A PROMINENT COLLECTOR

**335**

**DIAMOND NECKLACE, WILLIAM GOLDBERG**

Round-cornered rectangular modified brilliant-cut 'Ashoka' diamond of 7.08 carats, circular-cut diamonds, platinum, 16 ins., maker's mark, numbered

GIA, 2018, report no. 12324081: 7.08 carats, G color, VS1 clarity

\$100,000-150,000



**336**

PROPERTY FROM A PRIVATE COLLECTION

**336**

**DIAMOND PENDANT NECKLACE**

Round brilliant-cut diamond of 6.83 carats, tapered baguette-cut diamonds, platinum, pendant  $\frac{3}{4}$  in., chain 16 ins.

GIA, 2018, report no. 5192516805: 6.83 carats, K color, VS1 clarity

\$40,000-60,000



337

PROPERTY OF A GENTLEMAN

**337**  
**DIAMOND RING**

Cut-cornered rectangular modified brilliant diamond of 7.83 carats, half-moon diamonds, platinum, ring size 6½

GIA, 2018, report no. 2191606306: 7.83 carats, I color, SI1 clarity

\$30,000–40,000



338

PROPERTY OF A PROMINENT PRIVATE COLLECTOR

**338**  
**SAPPHIRE AND DIAMOND NECKLACE**

Twenty-eight graduated cushion mixed-cut sapphires, marquise-cut diamonds, platinum, 16¼ ins.

AGL, 2018, report no. 1095562: Excess of 50% tested at random, Burma, no gemological evidence of heat

\$70,000–90,000



339



340

PROPERTY OF A LADY

**339**  
**DIAMOND NECKLACE, KWIAT**

Circular and marquise-cut diamonds, platinum, 16¼ ins.,  
signed D.K.W. for Kwiat, numbered  
Copies of 11 GIA, 1996-1998: 1.50-0.69 carats, D-E color,  
VS1-VS2 clarity  
Kwiat, 1999: Copy of Appraisal  
\$35,000-50,000

**Please note that the reports are over 5 years old and may require  
an update.**

PROPERTY OF A BEVERLY HILLS LADY

**340**  
**SAPPHIRE AND DIAMOND RING**

Rectangular-cut sapphire of 18.04 carats, heart and circular-cut  
diamonds, platinum, ring size 5¼  
AGL, 2018, report no. 1096439: 18.04 carats, Ceylon, no gemological  
evidence of heat or clarity enhancement  
\$12,000-18,000





341

PROPERTY OF A LADY

**341**  
**DIAMOND RING**

Round brilliant-cut diamond of 7.34 carats, tapered baguette-cut diamonds, accompanied by an additional gold and diamond mounting, platinum, ring size 5 $\frac{3}{4}$

GIA, 2018, report no. 6193660011: 7.34 carats, G color, VVS2 clarity

\$150,000–200,000

**342**  
**DIAMOND NECKLACE, TIFFANY & CO.**

Rose and modified rectangular-cut diamonds, platinum, neckchain 16 ins., pendant 1 $\frac{1}{2}$  ins., signed Tiffany & Co., numbered

\$8,000–12,000





**343**

**SUITE OF AQUAMARINE AND DIAMOND JEWELRY, BOUCHERON**

Rectangular-cut aquamarines, baguette and circular-cut diamonds, platinum and 18k white gold (French marks), ring size 6 $\frac{3}{4}$ , brooch 1 $\frac{1}{2}$  ins., earrings  $\frac{3}{4}$  in., signed Boucheron, earrings with workshop mark (Senez)

\$15,000-20,000

## THE HOUSE OF BOIVIN

Millicent Rogers was the heiress of Standard Oil and a well-known socialite in the 1930s and 1940s. As one of the most photographed women during this time, Roger's elegance and sense of style routinely landed her on the International Best Dressed list.

Her distinctive taste was not only reflected in her fashion, but in her jewelry. She had many innovative and whimsical ideas that designers turned into striking pieces at her request. According to Elizabeth Irvine Bray in *Paul Flato Jewelry to the Stars*, Rogers was drawing hearts in Paul Flato's New York office when the 'fat hearts' collection was born. Rogers worked with Paul Flato to commission a ruby heart bracelet in the late 1930s. Complete with a yellow diamond arrow and a sapphire ribbon with the words, 'Verbum Carro,' Rogers was pictured wearing the brooch in *Harper's Bazaar* (1938) and *Vogue* (1939). This whimsical Flato brooch was sold at Christie's in April 2015 for \$425,000.

The present lot, Lot 344, is an exceptionally rare enamel, gold and diamond bracelet by the house of Boivin. Ronald Balcom, Millicent Roger's third husband, commissioned the brooch in 1939. Of similar motif to Roger's Flato brooch, Boivin's bold blue enamel heart and heavy gold ribbon is reminiscent of the translucent gemstones used by Flato. Instead of the words 'Verbum Carro,' the diamond ribbon is a stylized monogram of the letters 'M. R.', a tribute to Balcom's wife.

Millicent Rogers donated much of her fashion collection to the Brooklyn Museum, including dresses by Charles James, Mainbocher, Adrian and Elsa Schiaparelli. This Boivin bracelet remains an iconic piece of fashion and jewelry history so it is no surprise that Andy Warhol eventually acquired it for his personal collection. Warhol was not only a celebrated pop artist, but an avid collector of various categories, including jewelry. The act of collecting was an intrinsic part of the artist's life; he would almost daily rummage through antique stores, local galleries, flea markets and auctions to find hidden treasures and

bargains. Warhol was likely drawn to this 'Beribboned Heart' Boivin bracelet for both its whimsy and its provenance.

The distinct style of René Boivin is highly sought after by today's collectors. Like many famous jewelry houses, the House of Boivin has its roots in the 19th Century. By the time René Boivin established his workshop in 1890, he was already known as one of the most talented young jewelers in Paris. From the beginning, he shunned the mainstream ideas of jewelry design in favor of a more eclectic vision. Exploring new motifs and materials, he created jewels with precious gemstones, but also enjoyed the freedom of color provided by semi-precious stones and enamel. It is this sense of adventure and creativity that established René Boivin as the jeweler of the intellectual elite. After his death in 1917, his wife, Jeanne Boivin, assumed control of the firm. She continued to share with the world René Boivin's vision, joined by their daughter, Germaine, and designer Juliette Moutard.

When Juliette Moutard first started at Boivin, she was conscious of remaining true to the house's style and history. A gifted designer and artist, she studied past drawings and worked in tandem with Madame Boivin and Germaine Boivin to ensure continuity. Like René Boivin, Moutard favored botany and naturalistic themes, however, she was equally skilled in abstract drawing. Germaine often indulged in surrealism and together they explored motifs of romanticism and fantasy.

Typical of the house of Boivin, the few existing examples of 'beribboned heart' jewels are sculptural and bold. Lot 344 is an exceptional example. With polished gold and opaque blue enamel, the design has strong emotional overtones and captures movement. The circular-cut diamond detail adds a pop of bright light and whimsy. It is a rare find with excellent provenance – undoubtedly the product of these three innovative women who kept the spirit of René Boivin alive through their jewels.







**344**

**RARE ENAMEL, GOLD AND DIAMOND 'BERIBBONED HEART'  
BANGLE BRACELET, RENÉ BOIVIN**

Blue enamel, gold, old and single-cut diamonds with 'M.R.' monogram, diameter 2¾ ins.,  
1939, unsigned, maker's mark (Charles Profilet)

Madame Françoise Cailles, 2018: Certificate of Authenticity

\$100,000–150,000

**PROVENANCE:**

Millicent Rogers

Andy Warhol

The Andy Warhol Collection, New York, 27 April 1988, lot 2106

**LITERATURE:**

F. Cailles, *René Boivin Jeweller*, London, Quartlet Books Limited, 1994, p. 337  
(sketched as a brooch)

J. Price, *Masterpieces of French Jewelry*, Philadelphia, 2006, p. 13







Charlotte and Lennart Erickson, wearing lots 353-355

## CHARLOTTE AND LENNART ERICKSON

Christie's is proud to offer the following jewels (Lots 345-355) from the collection of Lennart and Charlotte Erickson. The beautiful assemblage of emeralds, diamonds, star sapphires and jade reflects the refined lifestyle and sophisticated taste of the Ericksons.

Mr. Erickson was the co-founder of Lenkurt Electric Company of San Carlos, California. Together with Kurt Appert, they formed their microwave and telecommunications firm in 1944. Originally based in San Francisco with ten employees, the company grew to over seventy-five employees by the time it moved to San Carlos in 1947 and by 1956, had grown to 1500 employees.

The Lenkurt Electric Company developed notable technology that advanced businesses and improved households. The firm was responsible for inventing a two-way loud speaker system that allowed for parties to engage in simultaneous conversation, without a 'talk-listen' lever key. Among other advancements, their teams produced rear-illuminated card holders for apartment buildings and rear-illuminated translucent buttons to improve functionality of everyday appliances.

Mr. Erickson's career as an engineer and Mrs. Erickson's keen eye for design proved to be an excellent collaboration and an article featured in the San Mateo Times on September 2, 1950 described their newly built home. Mr. Erickson drew up the plans for the home himself and together, they supervised the construction. Mrs. Erickson impressively decorated the property. She incorporated glass walls, fireplaces and specially designed furniture to suit her family's needs. Through clean lines and open spaces, she created a sophisticated and modern atmosphere.

Perhaps even more impressive than the home's décor was its built-in technology. Buttons on the wall in the bedroom turned on the coffee pot in the kitchen, speakers in their son's room connected him to his maid

and solar panels used sunlight to effectively heat the home in winter months. Perhaps common features today, these assets were certainly cutting-edge in the 1950s.

Compelled to support their community, Mr. and Mrs. Erickson funded the construction of an educational laboratory at Burlingame High School in 1966. The Ericksons believed that the \$50,000 facility would motivate students to pursue a future in science. They hoped that exposure to top instruments would spark interest and also prevent students from dropping out of school. With advanced equipment provided, well beyond the limits of the school's budget, the laboratory also allowed for teachers to develop more challenging curriculums.

Mrs. Erickson was also an active supporter of the arts. She sat on the boards of the Merola Fund and the San Francisco Chamber Music Society. She was the executive vice-president of the Spring Opera of San Francisco and in 1966 was appointed to the Board of Governors of the San Francisco Opera Association. From promoting fundraisers, to selling tickets and organizing table arrangements, no job was too small for Mrs. Erickson. She was proud to volunteer. In an article featured in the Advance-Star in 1964, when asked how Mr. Erickson responded to all of her projects, Mrs. Erickson explained "He supports all of my causes and works with me in absolutely everything."

Mr. and Mrs. Erickson especially enjoyed attending opening nights at the San Francisco Opera together, where, for years, they had a private box. Photographs from these events captured Mrs. Erickson wearing jewels from her beautiful collection, especially her stunning emerald and diamond necklace. Her jewelry remains as elegant and timeless today as it did in the 1950s and 1960s and will be appreciated for generations to come.



PROPERTY FROM THE COLLECTION OF THE LATE  
CHARLOTTE AND LENNART ERICKSON  
LOTS 345-355



345



346

(two views illustrated)

**345**  
**STAR SAPPHIRE AND DIAMOND EARRINGS,  
MOUNTED BY HARRY WINSTON**

Oval double cabochon star sapphires, marquise, pear and baguette-cut diamonds, platinum, 1¼ ins., unsigned

Harry Winston, 2018: Copy of archive letter

AGL, 2018, report no. 1095709 A and B: Ceylon, no gemological evidence of heat or clarity enhancement

\$15,000–20,000

**346**  
**STAR SAPPHIRE AND DIAMOND RING,  
MOUNTED BY HARRY WINSTON**

Oval cabochon star sapphire of 59.40 carats, marquise, pear and baguette-cut diamonds, platinum, ring size 6¼, unsigned

Harry Winston, 2018: Copy of archive letter

AGL, 2018, report no. 1095835: Ceylon, no gemological evidence of heat or clarity enhancement

\$15,000–20,000



**347**

**STAR SAPPHIRE AND DIAMOND PENDANT NECKLACE**

Oval cabochon star sapphire, pear, marquise and baguette-cut diamonds, platinum and 14k white gold, pendant originally designed as a brooch mounted by Harry Winston and later converted to its current design, pendant 2¼ ins., five-strand faceted chain 17 ins.

Harry Winston, 2018: Copy of archive letter

AGL, 2018, report no. 1095693: Ceylon, no gemological evidence of heat

\$20,000–30,000

PROPERTY FROM THE COLLECTION OF THE LATE  
CHARLOTTE AND LENNART ERICKSON  
LOTS 345-355



348



349

**348**  
**JADE AND DIAMOND EARRINGS,  
MOUNTED BY HARRY WINSTON**

Jadeite jade hololiths, cabochon pear-shaped jade, pear-shaped diamonds, platinum, 1¼ ins., unsigned, black Harry Winston pouch  
Harry Winston, 2018: Copy of archive letter.  
GIA, 2018, report no. 2191707305: Two Hololiths Jadeite Jade, natural color, no indications of impregnation  
\$20,000–30,000

**349**  
**JADE AND DIAMOND BRACELET,  
MOUNTED BY HARRY WINSTON**

Oval double cabochon jadeite jade, plaques and disc-shaped jade, marquise, pear, baguette, circular and single-cut diamonds, platinum, 6¾ ins., unsigned, one jade tablet replaced by green enamel plaque with area of deficiency  
Harry Winston, 2018: Copy of archive letter  
GIA, 2018, report no. 5191704575: Oval Double Cabochon, Jadeite Jade, natural color, no indications of impregnation  
\$40,000–60,000

PROPERTY FROM THE COLLECTION OF THE LATE  
CHARLOTTE AND LENNART ERICKSON

LOTS 345-355



**350**

**JADE AND DIAMOND NECKLACE**

Jade beads, oval, circular and pear cabochon jade, marquise, pear and circular-cut diamonds, platinum, clasp originally mounted by Harry Winston, 16¼ ins.

Harry Winston, 2018: Copy of archive letter

GIA, 2018, report no. 2195704627: Oval cabochon, Jadeite Jade, natural color, no indications of impregnation

\$30,000–50,000

**351**

**JADE AND DIAMOND RING,  
MOUNTED BY HARRY WINSTON**

Oval double cabochon jadeite jade, pear cabochon jade, pear-shaped diamonds, platinum, ring size 6, unsigned

Harry Winston, 2018: Copy of archive letter.

GIA, 2018, report no. 1196704371: Oval Double Cabochon, Jadeite Jade, natural color, no indications of impregnation

\$20,000–30,000



PROPERTY FROM THE COLLECTION OF THE LATE  
CHARLOTTE AND LENNART ERICKSON  
LOTS 345-355

**352**

**DIAMOND PENDANT, JACQUES TIMEY, ATTRIBUTED TO HARRY WINSTON,  
ACCOMPANIED BY A DIAMOND NECKLACE**

Pendant with a pear-shaped diamond of 7.30 carats, with maker's mark (Jacques Timey);  
necklace with pear, marquise, circular and baguette-cut diamonds, platinum, internal  
circumference 15 ins.

GIA, 2018, report no. 5191709735: 7.30 carats, D color, VVS1 clarity

\$200,000–300,000

PROPERTY FROM THE COLLECTION OF THE LATE  
CHARLOTTE AND LENNART ERICKSON  
LOTS 345-355









PROPERTY FROM THE COLLECTION OF THE LATE  
CHARLOTTE AND LENNART ERICKSON  
LOTS 345-355



Mrs. Charlotte Erickson wearing lots 353-355



**353**

**EMERALD AND DIAMOND RING, HARRY WINSTON**

Rectangular-cut emerald of 25.44 carats, triangular-cut diamonds, platinum, ring size 6¼, inscription dated 1961, unsigned, maker's mark (Jacques Timey), black Harry Winston envelope pouch

Harry Winston, 2018: Copy of archive letter

AGL, 2018, report no. 1095691: Colombia, minor clarity enhancement, traditional type

\$350,000–550,000

PROPERTY FROM THE COLLECTION OF THE LATE  
CHARLOTTE AND LENNART ERICKSON

LOTS 345-355



**354**  
**EXQUISITE EMERALD AND DIAMOND NECKLACE,  
HARRY WINSTON**

Twenty graduated square-cut emeralds, marquise-cut diamonds, platinum, 14 ins., may be separated into four segments and worn as a shorter necklace of 13¼ ins. or two bracelets of 6½ and 6¾ ins., 1959, unsigned, maker's mark (Jacques Timey), black Harry Winston envelope pouch

Harry Winston, 2018: Copy of archive letter

AGL, 2018, report no. 1095692: Colombia, Zimbabwe, insignificant to minor clarity enhancement, traditional type

\$700,000-1,000,000



**355**  
**EMERALD AND DIAMOND PENDANTS, HARRY WINSTON**

Rectangular-cut emeralds of 8.44 and 8.29 carats, marquise-cut diamonds, platinum, 1½ ins., unsigned, maker's mark (Jacques Timey), accompanied by pear and marquise-cut diamond earring surmounts

Harry Winston, 2018: Copy of archive letter

AGL, 2018, report no. 1095708 A and B: Colombia, insignificant to minor clarity enhancement, traditional type

\$350,000-550,000



## Fancy Intense Pink Diamond Records at Christie's

### THE PERFECT PINK

14.23 carats, Fancy Intense Pink, VVS2, Type IIa  
Sold November 2010 in Hong Kong  
Price per carat: \$1,627,967



### THE MARTIAN PINK

12.04 carats, Fancy Intense Pink, VS1, Type IIa  
Sold May 2012 in Hong Kong  
Price per carat: \$1,444,828



### 9.07 carats, Fancy Intense Pink, Internally Flawless, Type IIa,

Mounted by Harry Winston  
Sold June 2015 in Hong Kong  
Price per carat: \$1,394,022



### 8.80 carats, Fancy Intense Pink, VVS1, Type IIa

Sold November 2017 in Hong Kong  
Price per carat: \$1,114,972



### 8.77 carats, Fancy Intense Pink, VVS1, Type IIa

Sold October 2013 in New York  
Price per carat: \$721,209







# GIA®

## GIA COLORED DIAMOND REPORT

October 10, 2017

Report Type ..... **Grading Report**

GIA Report Number ..... **5161125444**

Shape and Cutting Style ..... **Heart Modified Brilliant**

Measurements ..... **15.24 x 15.94 x 9.21 mm**

Carat Weight ..... **15.56 carat**

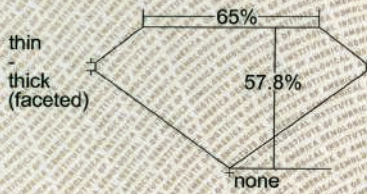
Color Grade ..... **Fancy Intense Pink**

Color Origin ..... **Natural**

Color Distribution ..... **Even**

Clarity Grade ..... **VS1**

Proportions



Profile not to actual proportions

Polish ..... **Very Good**

Symmetry ..... **Good**

Fluorescence ..... **None**

GIA.edu

## GIA REPORT 5161125444

Verify this report at GIA.edu

## ADDITIONAL INFORMATION

### GIA COLORED DIAMOND SCALE

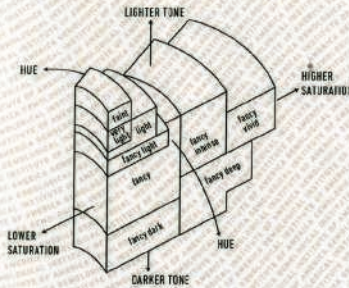
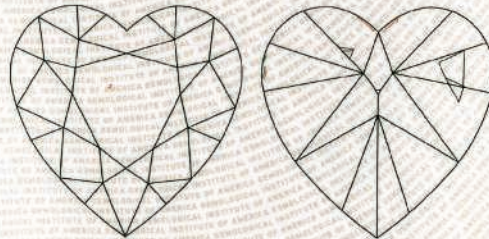


Illustration of GIA fancy color grade interrelationships

### GIA CLARITY SCALE

FLAWLESS
INTERNALLY FLAWLESS
VVS <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>

### CLARITY CHARACTERISTICS



### KEY TO SYMBOLS\*

- Crystal
- △ Extra Facet
- ⋄ Feather
- ⋄ Indented Natural
- ⋄ Natural

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

CDD



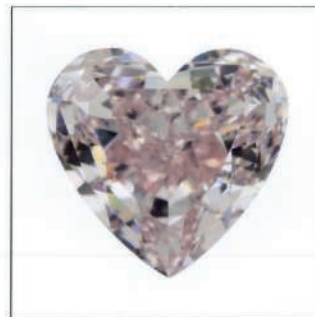
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October 10, 2017

## DIAMOND TYPE CLASSIFICATION FOR GIA COLORED DIAMOND GRADING REPORT #5161125444

Scientists classify diamonds into two main "types" - type I and type II - based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (less than 2% of all gem diamonds).



According to the records of the GIA Laboratory, the 15.56 carat Heart Modified Brilliant diamond described in GIA Colored Diamond Grading Report #5161125444 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.

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

**356**

**RARE COLORED DIAMOND AND DIAMOND NECKLACE**

Fancy intense pink heart modified brilliant-cut diamond of 15.56 carats, circular-cut diamonds, platinum and rose gold, 16 ins.

GIA, 2017, report no. 5161125444: 15.56 carats, Fancy Intense Pink, natural color, VS1 clarity, Type IIa

\$9,500,000-12,000,000







LOTS 34, 222, 291



LOT 146



357



358  
(two views illustrated)

**357**  
**RUBY AND DIAMOND 'MYSTERY-SET' EARRINGS,**  
**VAN CLEEF & ARPELS**

Calibré-cut rubies, circular-cut diamonds, 18k gold and platinum (French marks), 1½ ins., signed Van Cleef & Arpels, maker's mark, numbered

\$100,000–150,000

**358**  
**RUBY AND DIAMOND 'MYSTERY-SET' RING,**  
**VAN CLEEF & ARPELS**

Calibré-cut rubies, circular-cut diamonds, 18k gold and platinum (French marks), ring size 5¾, signed Van Cleef & Arpels, maker's mark, numbered

\$60,000–80,000







## KASHMIR SAPPHIRES

To the gemologist, sapphires are an aluminum oxide with the generic name of corundum. A sapphire's color is derived from microscopic traces of titanium and iron oxide and crystallizes in the trigonal subdivision of the hexagonal system. Its hardness is second to that of a diamond.

To collectors, sapphires and more specifically, Kashmir sapphires, there is only one meaning – the most magnificent blue color and the most sought after and valuable of sapphires known to man. Highly prized in Ancient Rome, sapphires in their early history were found in Sri Lanka (still a rich source of gems) and much sought after amongst the Roman elite. Carved as cameos and strung as beads, sapphires symbolized power and wealth.

From the thirteenth century on, great sapphires began to appear in crown jewels throughout Europe, but it was not until the end of the nineteenth century that the world was to witness the extraordinary richness and color of sapphires from Kashmir, a northern province of India. Discovered after a landslide in 1882, the world's most sought after source of sapphires lasted only fifty years. From then on production became erratic because of problematic weather conditions and the eroding relations between India and Pakistan.

Kashmir sapphires command a much higher price premium than all other sapphires, not only for their rarity, but also for their rich, velvety blue color that has a mesmerizing quality. Christie's is proud to present the following eight lots which include ten Kashmir sapphires of various sizes and shapes. With antique and contemporary examples, each lot is a lovely addition to a colored gemstone collector's prized assemblage.





(three views illustrated)

PROPERTY OF A GENTLEMAN

**359**  
**SAPPHIRE RING**

Cushion-shaped cabochon sapphire of 11.01 carats, 18k white gold, ring size 9½

Gübelin, 2018, report no. 1804005: 11.01 carats, Kashmir, no indications of heating, with information sheet

SSEF, 2018, report no. 98934: 11.017 carats, Kashmir, no indications of heating

\$100,000–200,000



**360**  
(three views illustrated)

PROPERTY OF A LADY

**360**  
**FINE BELLE ÉPOQUE SAPPHIRE AND DIAMOND RING**

Cushion mixed-cut sapphire of 6.28 carats, single-cut diamonds, platinum, ring size 6, circa 1915

AGL, 2018, report no. 1094087: 6.28 carats, Classic Kashmir, no indications of heating

Gübelin, 2018, report no. 18072062: 6.29 carats, Kashmir, no indications of heating, with Information Sheet

\$250,000–350,000







361



362

PROPERTY FROM A PRIVATE COLLECTION

**361**  
**SAPPHIRE AND DIAMOND EARRINGS,  
VAN CLEEF & ARPELS**

Cushion mixed-cut sapphires of 1.72 and 1.62 carats, tapered baguette-cut diamonds, 18k gold, signed Van Cleef & Arpels, N.Y., maker's mark, numbered, blue Van Cleef & Arpels case and outer box

Gübelin, 2018, report no. 18082021/1 and 2: 1.72 and 1.62 carats, Kashmir, no indications of heating

AGL, 2012, report no. CS 52141 A and B: 1.72 and 1.62 carats, Kashmir, no gemological evidence of heat or clarity enhancement

\$70,000–90,000

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

**362**  
**SAPPHIRE AND DIAMOND RING, RAYMOND YARD**

Cushion mixed-cut sapphire of 2.53 carats, circular, old and baguette-cut diamonds, platinum, ring size 5½, signed Yard SSEF, 2018, report no. 97571: 2.538 carats, Kashmir, no indications of heating

AGL, 2018, report no. 1091238: 2.53 carats, Kashmir, no gemological evidence or clarity enhancement

\$20,000–30,000



363

PROPERTY OF A LADY

**363**

**SAPPHIRE AND DIAMOND RING**

Cushion-cut sapphire of 6.20 carats, trapezoid-shaped diamonds, platinum, ring size 5¼

Gübelin, 2018, report no. 18092008: 6.20 carats, Kashmir, no indications of heating, with Information Sheet

AGL, 2018, report no. 1095294: 6.20 carats, Kashmir, no gemological evidence of heat or clarity enhancement

\$300,000–500,000



364

**364**

**SAPPHIRE AND DIAMOND RING,  
OSCAR HEYMAN & BROTHERS**

Cushion mixed-cut sapphire of 5.60 carats, oval-cut diamonds, platinum, ring size 6¼, maker's mark, numbered

AGL, 2018, report no. 1090288: 5.60 carats, Kashmir, no gemological evidence of heat or clarity enhancement

Gübelin, 2018, report no. 18022044: 5.60 carats, Kashmir, no indications of heating, with Information Sheet

\$120,000–180,000



**365**

**IMPORTANT SAPPHIRE AND DIAMOND EARRINGS**

Square cushion mixed-cut sapphires of 11.98 and 9.81 carats, old circular-cut diamonds, silver and gold,  $\frac{7}{8}$  in.

AGL, 2018, report no. 1096203 A and B: Kashmir, no gemological evidence of heat or clarity enhancement

Gübelin, 2018, report no. 18102048/1 and 2: 11.98 and 9.81 carats, Kashmir, no gemological evidence of heat, with Information Sheet

\$400,000–600,000



**366**

**IMPRESSIVE SAPPHIRE AND DIAMOND PENDANT**

Modified pear mixed-cut sapphire of 30.35 carats, old-cut diamonds, platinum and gold, with pendant hoop, 1½ ins.

SSEF, 2018, report no. 101807: 30.355 carats, Madagascar, no indications of heating

AGL, 2017, report no. 1085488: 30.35 carats, Kashmir, no gemological evidence of heat

\$500,000–700,000





367

**367**  
**DIAMOND EARRINGS, TIFFANY & CO.**

Circular and marquise-cut diamonds, platinum, 3 $\frac{3}{8}$  ins., signed Tiffany & Co.

\$15,000–20,000



368

**368**  
**RETRO SAPPHIRE AND DIAMOND RING, OSCAR HEYMAN & BROTHERS**

Rectangular-cut sapphire of 19.52 carats, modified shield step-cut sapphires of 1.38 and 1.28 carats, circular-cut diamonds, platinum, ring size 6 $\frac{1}{4}$ , 1944, unsigned, numbered

Oscar Heyman & Brothers, 2018: Certificate of Authenticity

AGL, 2017, report no. 1084837: 19.52 carats, Ceylon, no gemological evidence of heat or clarity enhancement

AGL, 2017, report no. 1086622 A and B: 1.38 and 1.28 carats, Burma, no gemological evidence of heat or clarity enhancement

\$30,000–50,000



369

370

**369**  
**DIAMOND NECKLACE, OSCAR HEYMAN & BROTHERS**

Circular and rectangular-cut diamonds, platinum, 16½ ins., maker's mark, numbered, black Oscar Heyman & Brothers envelope case

\$80,000-120,000

**370**  
**COLORED DIAMOND AND DIAMOND RING, OSCAR HEYMAN & BROTHERS**

Fancy light yellow cut-cornered rectangular-modified brilliant-cut diamond of 17.86 carats, triangular-cut diamonds, gold, ring size 7½  
Oscar Heyman & Brothers, 2018: Certificate of Authenticity  
GIA, 2017, report no. 13044573: 17.86 carats, Fancy Light Yellow, natural color, VVS1 clarity

\$120,000-180,000

THE DIAVIK  
FOXFIRE





# THE FOXFIRE DIAMONDS

37.87 AND 36.80 CARATS



CUT FROM THE LARGEST KNOWN GEM QUALITY  
ROUGH MINED IN NORTH AMERICA





## DIAVIK DIAMOND MINE

The setting is the ethereally beautiful, almost mythical, hard-to-reach corner of the earth, that is the source of the Foxfire Diamonds: Canada's Northwest Territories and home to the Diavik Diamond Mine. Known as the Barren Lands, this sub-arctic landscape is virtually endless, immense and supremely beautiful. More than two billion years ago, the forces of nature were hard at work producing the first stages of a diamond mine. However, it took even more fortitude, finesse and technology to establish the Diavik mines. It wasn't until the 1990s that the promise of gems was revealed beneath a frozen lake.

With slightly less than a 25 year history, diamond mining in Canada is relatively new. The Diavik mine began construction in 2001 and production commenced in 2003. Today the Diavik mine is Canada's largest diamond mine by volume, producing approximately 6 to 7 million carats of gem quality diamonds annually. Located about 190 miles northeast of Yellowknife, much has been noted about Diavik's extensive efforts to ensure the long-term integrity of the land, water and wildlife. On the icy tundra that is the birthplace of the Foxfire, ethics and the environment take center stage, wildlife has the right of way, modern pioneers champion wind energy and ultimately we see the best of man and the best of nature. Diavik has taken this commitment to heart in an inspired collaboration between local indigenous people and a modern mining company.

## THE FOXFIRE ROUGH

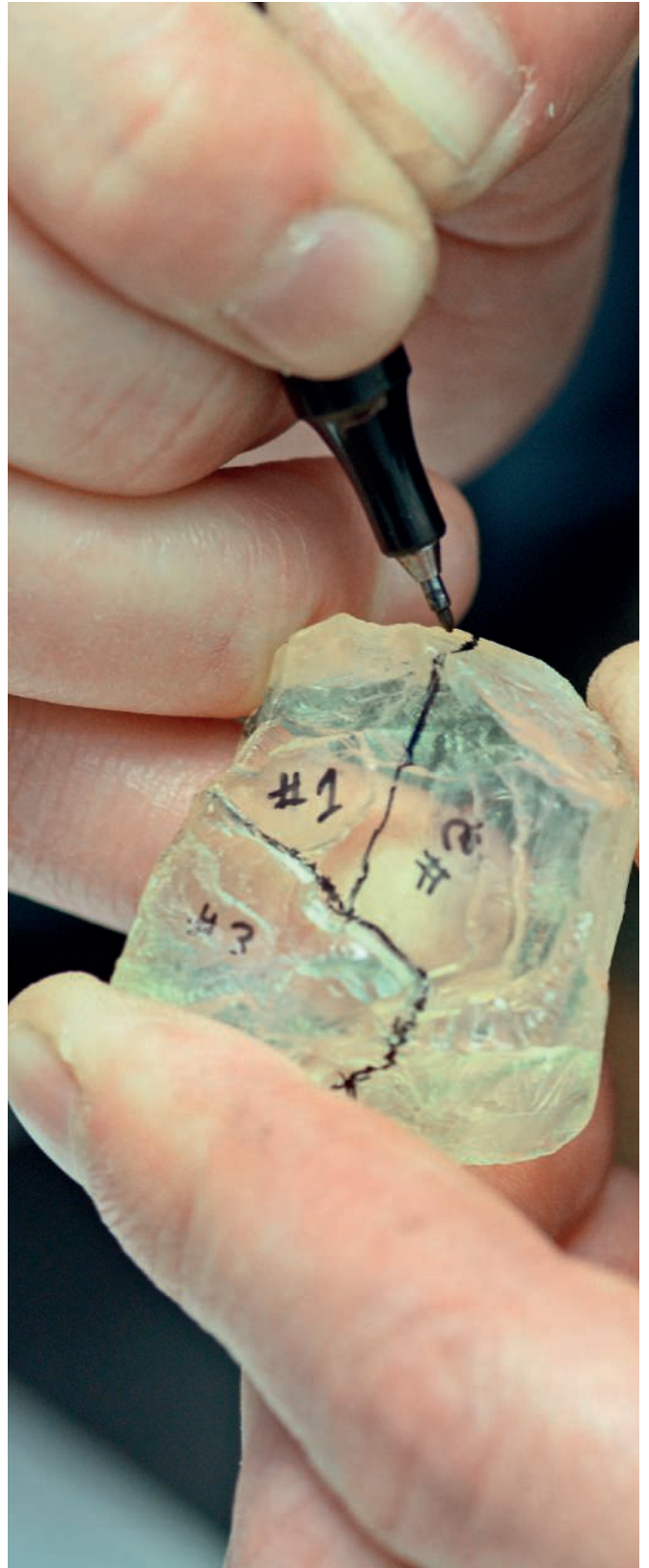
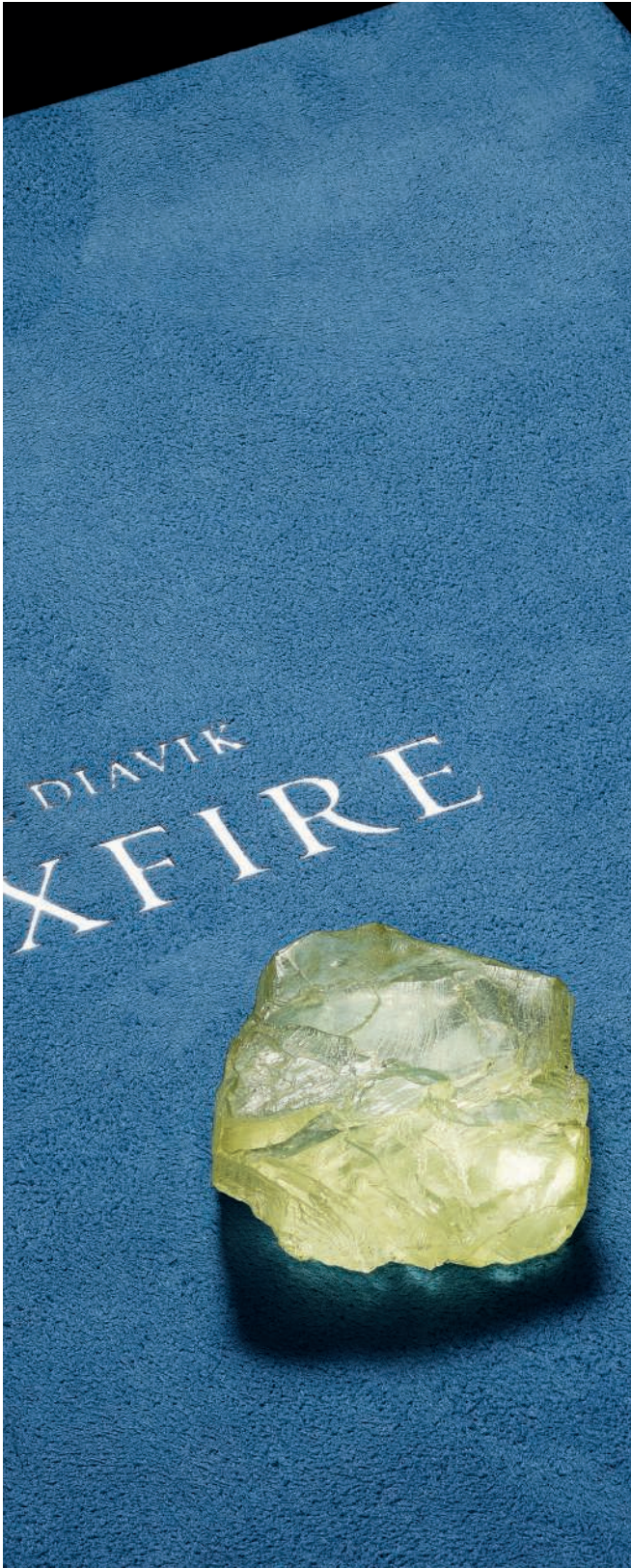
From its subarctic Canadian birthplace, the Foxfire rough diamond takes inspiration for its name from a legend of the Northern Lights: a fabled story of a fox whose tail strikes a fresh drift of snow as it dashes across the tundra, casting a spray of otherworldly light into the night sky. This mythical fox is said to have created fire in the sky; fire of incomparable luminescence known as the Aurora Borealis today. Unearthed in 2015, the Foxfire rough weighed 187.66 carats and is the largest known gem quality rough diamond ever mined in North America. The rough measured 36.96 x 32.99 x 16.80 mm. When observed under standard color grading lighting conditions, it appeared a pale yellow color.







THE FOXFIRE JOURNEY





THE FOXFIRE JOURNEY





GIA NATURAL DIAMOND GRADING REPORT

October 08, 2018  
GIA Report Number ..... 5192237621  
Shape and Cutting Style ..... Pear Brilliant  
Measurements ..... 30.42 x 18.30 x 11.27 mm

GRADING RESULTS

Carat Weight ..... 37.87 carat  
Color Grade ..... U to V Range  
Clarity Grade ..... VS1

ADDITIONAL GRADING INFORMATION

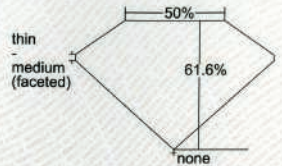
Polish ..... Excellent  
Symmetry ..... Excellent  
Fluorescence ..... Very Strong Blue  
Inscription(s): FOXFIRE - 2  
Comments: Clarity grade is based on internal graining that is not shown.

GIA REPORT

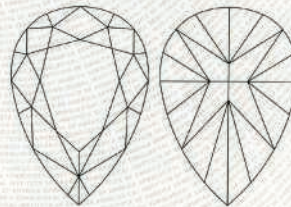
5192237621

Verify this report at GIA.edu

PROPORTIONS



CLARITY CHARACTERISTICS



GIA NATURAL DIAMOND GRADING REPORT

October 08, 2018  
GIA Report Number ..... 5192237625  
Shape and Cutting Style ..... Pear Brilliant  
Measurements ..... 30.33 x 18.32 x 11.32 mm

GRADING RESULTS

Carat Weight ..... 36.80 carat  
Color Grade ..... U to V Range  
Clarity Grade ..... VS1

ADDITIONAL GRADING INFORMATION

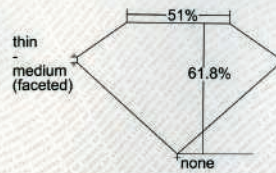
Polish ..... Excellent  
Symmetry ..... Excellent  
Fluorescence ..... Very Strong Blue  
Inscription(s): FOXFIRE - 1  
Comments: Clarity grade is based on internal graining that is not shown.

GIA REPORT

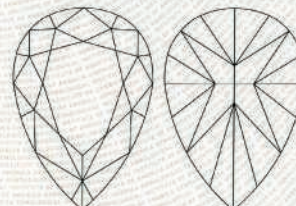
5192237625

Verify this report at GIA.edu

PROPORTIONS



CLARITY CHARACTERISTICS



KEY TO SYMBOLS\*

Pinpoint





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October 22, 2018

When the Foxfire, weighing 187.66 carats, was discovered in 2015 it was celebrated as the largest diamond mined in North America. Since then the Foxfire was extensively tested by GIA, studied by researchers and exhibited at the Smithsonian Institution in Washington D.C. Indeed it was a rare opportunity for all involved, as well as the public, to better understand one of nature's most special creations.

It was also during this three-year period that the Foxfire was examined to determine the possibilities it would hold when cut. Now, three years after its discovery we have the opportunity to commemorate the unique Foxfire rough through the two matched pear shape diamonds it has yielded. These two diamonds, one weighing 37.87 carats and the other 36.80 carats, are rarities unto themselves but their provenance lends even greater meaning.

The pear shape itself is a stunning visual blend with the sharpness of its point and softness of its curve; another apt lesson of how opposites attract. Much of the visual appeal of these diamonds is how, through their unique attributes, they reflect the environment from which they came. The soft yellow color, strongly fluorescent reaction to daylight and excellently placed and polished facets result in a subtle play of light that calls to mind the northern Canadian skies under which they were found. Historically, this interplay of color and fluorescence like the Foxfire's was a trademark of diamonds from South Africa and they were referred to as *premiers* based on the mine from which many were found. The famous 127 carat Portuguese Diamond in the collection of the Smithsonian Institution is perhaps the best known example of a "premier". While from a very different environment, the Foxfire diamonds are, in the truest sense of the word, "premier" as well and their study and documentation has added to gemological history.

John M King

Chief Quality Officer

GIA Laboratory

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## COMPLIMENTARY TRIP TO DIAVIK

Included with Lot 371, the successful bidder will also receive a complimentary, luxurious trip for two to Canada to visit the mine where the Foxfire Diamonds originated. Included in the trip package are two round-trip business class tickets from anywhere in the United States of America or Canada to Yellowknife, Canada and two nights of accommodation. The visit to the Diavik mine will also include a surface tour exploring the mine's processes, technique, and cutting edge technology.

## THE FOXFIRE DIAMONDS



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

**371**

### **MAGNIFICENT DIAMOND EARRINGS**

Pear brilliant-cut diamonds of 37.87, 36.80, 1.53 and 1.51 carats, platinum and 18k white gold, 2¼ ins. Accompanied by a replica of the rough diamond, blue suede display box and book, GIA portrait report, and a framed Rio Tinto Diavik Certificate of Authenticity.

GIA, 2018, report no. 5192237621: 37.87 carats, U to V color range, VS1 clarity

GIA, 2018, report no. 5192237625: 36.80 carats, U to V color range, VS1 clarity

\$1,000,000–3,000,000

The 187.66 carat rough yielded all four pear-shaped diamonds set in Lot 371.

Complimentary trip for two individuals to visit Diavik, including prepaid round-trip business class tickets from anywhere in the United States of America or Canada to Yellowknife, Canada, two nights of accommodation, and surface tour of the Diavik Mine.







## SUZANNE BELPERRON

Elegant and audacious, Suzanne Belperron pioneered a new aesthetic in jewelry. While perhaps the most important woman jeweler of the Twentieth Century, she is relatively unknown today except to collectors. Asked once why she never signed her work, Madame Belperron replied, "My style is my signature."

Born in Eastern France in 1900, Belperron studied drawing and jewelry at the École des Beaux-Arts in Besançon, beginning her career in 1919 as a model-maker and designer at the celebrated Maison René Boivin in Paris, eventually becoming co-directress with Jeanne Boivin. Though designing at the avant-garde of Art Deco, she quickly tired of the new vogue and began experimenting with a more sensual style that is still so arrestingly modern today. Recognizing this burgeoning talent, Bernard Herz, a Parisian stone dealer, hired away the young Suzanne in 1932 to design exclusively under his company name, B. Herz. With her newfound artistic freedom, she left behind the rigid lines of Art Deco to invoke the delicacy of wings, petals, and fruit, carving these organic shapes from hardstone and adorning them with precious gems. She drew on motifs from a range of cultures – African, Cambodian, Celtic, Egyptian, Indian, Mayan – and created a daring new look in fine jewelry. Paris Vogue photographed Schiaparelli wearing Belperron's creations in 1933, declaring them, "the new theme in jewels."

The 1930s were a period of creative and commercial success for Madame Belperron, gaining her a famously influential following – Colette, Diana Vreeland, Daisy Fellowes, and Mona Bismarck – but World War II brought hardship and tragedy. In German-occupied Paris, Belperron re-registered the company under her own name to protect it from confiscation. While Bernard Herz had formally retired at the onset of war, he remained a target of the Nazi regime and was arrested twice, the second time along with Madame Belperron in November 1942. While Belperron was released, Herz was sent to the internment camp,



Suzanne Belperron, photographed in her office at 59 rue de Châteaudun. Photo courtesy of Belperron, LLC.





# BELPERRON

*anciennement* B.HERZ/HERZ-BELPERRON

SEPTEMBER 25, 2018  
CERTIFICATE No. B58709252018

DIAMOND, PLATINUM AND GOLD "TUBE" LINK  
BRACELET

PLATINUM AND GRAY GOLD BRACELET IN A TUBULAR LINK DESIGN SET WITH APPROXIMATELY 972 OLD-EUROPEAN AND MIXED-CUT DIAMONDS, INCLUDING THREE LARGER DIAMONDS ON THE CENTER THREE LINKS. MEASURING 25.0 CM LONGER AND 4.4 CM WIDE. WEIGHING A TOTAL OF 107.1 GRAMS. FRENCH ASSAY MARKS FOR PLATINUM AND GOLD. ORIGINALLY FEATURED IN A COMPANY ADVERTISEMENT FOR JEAN HERZ - SUZANNE BELPERRON, PUBLISHED IN *VOGUE* PARIS, FEBRUARY 1948.

WE DO HEREBY CERTIFY THAT THE PIECE PICTURED BELOW WAS MANUFACTURED IN PARIS CIRCA 1948 BY THE COMPANY JEAN HERZ - SUZANNE BELPERRON FROM A DESIGN BY SUZANNE BELPERRON.

*NOUS CERTIFIONS QUE L'OBJET CI-DESSOUS REPRÉSENTÉ A ÉTÉ FABRIQUÉ À PARIS VERS 1948 PAR LA SOCIÉTÉ JEAN HERZ - SUZANNE BELPERRON D'APRÈS UN DESSIN PAR SUZANNE BELPERRON.*

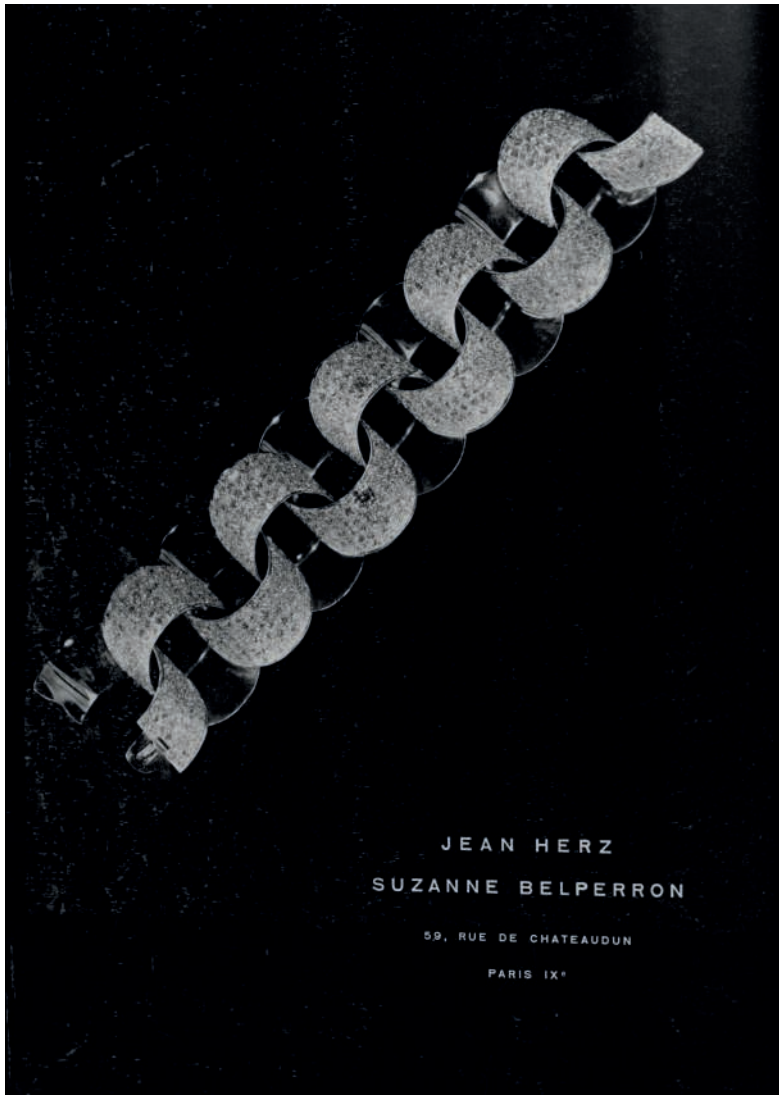
THIS ITEM HAS BEEN ENTERED IN THE CURRENT BELPERRON LEDGERS AS SVBR80.



212.702.9040 • INFO@BELPERRON.COM

ALL CERTIFICATES REFLECT THE OPINION OF BELPERRON, LLC.

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Advertisement for Jean Herz-Suzanne Belperron, originally featured in Vogue Paris, February 1948. Published less than three years after the end of World War II, this advertisement illustrates the company's strong return and proud announcement of a new partnership, which would enjoy nearly thirty years of success. Advertisement courtesy of Belperron, LLC.

Drancy, in the northeast suburb of Paris. Belperron "moved heaven and earth" to release him but as Herz was over 65 years of age, he was sent to Auschwitz, where he was executed upon arrival. Madame Belperron received at least thirteen offers to escape France during the war years, but chose instead to remain in occupied Paris, preserving the company for Herz's son, Jean, who returned safely from the front after being released as a prisoner of war. Together, they formed a new partnership, Herz-Belperron, which flourished until their retirement in 1974.

In 1963, Madame Belperron was awarded a Legion of Honor for her contributions to the jewelry industry, but her influence as a designer continued to grow, even after her death in 1983. Having long admired her work, Ward Landrigan, owner of Verdura, acquired the Belperron name and archive of designs in 1999. Ward and his son, Nico Landrigan, President of Verdura and Belperron, continue today to share Madame Belperron's vision with collectors.





**372**

**EXCEPTIONAL DIAMOND 'TUBE' BRACELET, BELPERRON**

Old and single-cut diamonds, platinum and 18k gray gold  
(French marks), circa 1948, unsigned

Belperron: Certificate of Authenticity

\$200,000–300,000

**LITERATURE:**

P. Corbett, W. Landrigan, N. Landrigan, *Jewelry by Suzanne Belperron*,  
Thames & Hudson, 2015, p. 19

S. Raulet, O. Baroin, *Suzanne Belperron*, Antique Collectors Club Ltd.,  
2011, p. 259





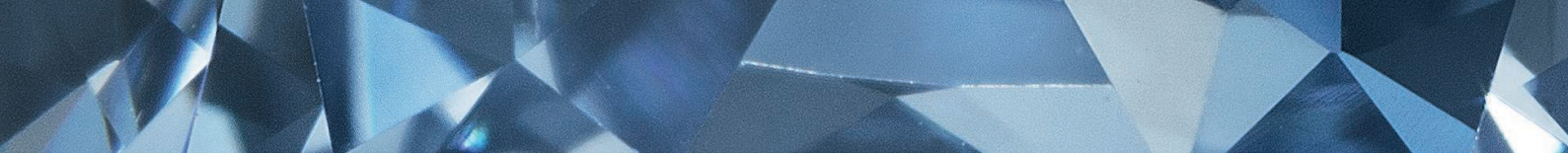


BULGARI  
FANCY VIVID BLUE

8.08 CARATS

VS2 CLARITY, TYPE IIb









# Blue Diamond Records at Christie's

## THE OPPENHEIMER BLUE DIAMOND

14.62 carats, Fancy Vivid Blue, VVS1  
Sold May 2016 in Geneva  
Price per carat: \$3,935,826



## 8.01 carats, Fancy Vivid Blue, Internally Flawless

Sold May 2018 in Hong Kong  
Price per carat: \$2,558,501



## 3.98 carats, Fancy Vivid Blue, VVS2

Sold May 2017 in Hong Kong  
Price per carat: \$2,249,196



## 3.36 and 2.71 carats, Fancy Vivid Blue, VVS2 Potential, VS1 Potential

Sold December 2017 in New York  
Price per carat: \$2,071,664



## 3.39 carats, Fancy Vivid Blue, Internally Flawless

Sold November 2014 in Hong Kong  
Price per carat: \$1,717,296





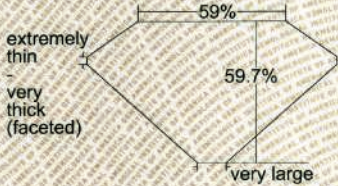
# GIA®

GIA REPORT  
2191711258

Verify this report at GIA.edu

### GIA NATURAL COLORED DIAMOND REPORT

September 28, 2018  
 Report Type ..... Grading Report  
 GIA Report Number ..... 2191711258  
 Shape and Cutting Style ..... Cushion Modified Brilliant  
 Measurements ..... 13.04 x 11.10 x 6.62 mm  
 Carat Weight ..... 8.08 carat  
 Color Grade ..... Fancy Vivid Blue  
 Color Origin ..... Natural  
 Color Distribution ..... Even  
 Clarity Grade ..... VS2  
 Proportions:



Profile not to actual proportions

Polish ..... Very Good  
 Symmetry ..... Good  
 Fluorescence ..... None

### ADDITIONAL INFORMATION

#### GIA COLORED DIAMOND SCALE

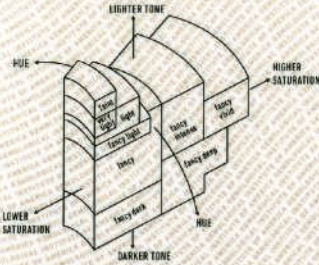
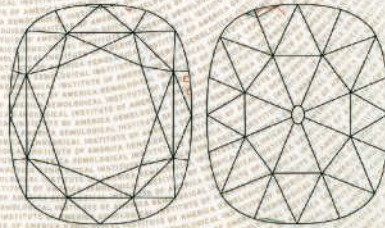


Illustration of GIA fancy color grade interrelationships

#### GIA CLARITY SCALE

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

#### CLARITY CHARACTERISTICS



#### KEY TO SYMBOLS\*

- ▲ Feather
- ▲ Chip
- ▲ Natural
- ▲ Extra Facet

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

GIA.edu

CDD







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E labservice@gia.edu  
GIA.edu

September 28, 2018

**DIAMOND TYPE CLASSIFICATION FOR GIA COLORED DIAMOND GRADING REPORT  
#2191711258**

Scientists classify diamonds into two main "types" - type I and type II - based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (reportedly less than 2% of all gem diamonds fall into the type II category).



According to the records of the GIA Laboratory, the 8.08 carat Cushion Modified Brilliant diamond described in GIA Colored Diamond Grading Report #2191711258 has been determined to be a **type IIb** diamond. Type IIb diamonds are very rare in nature (from our experience, less than one half of one percent) and contain small amounts of boron that can give rise to a blue or gray coloration. An unusual property of type IIb diamonds is that they are semi-conductors and conduct electricity. Historically, the ancient mines of India produced occasional blue diamonds but today the most significant source is limited to the Cullinan (formerly Premier) Mine in South Africa.

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

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## BULGARI

As one of the world's distinguished jewelry houses, Bulgari holds a place in history as a paragon of superb craftsmanship and style, spanning over more than a century. In 1879, Sotirio Bulgari moved to Rome where he opened his first shop on the Via Sistina and in 1905, he transferred to Via dei Condotti. Upon his death in 1932, his sons Giorgio and Constantino took command of the business and are credited with developing the distinctive Bulgari style, inspired by Greek and Roman classicism, the Italian Renaissance and the 19th century Roman school of goldsmiths.

Generation after generation, the Bulgari family has maintained the integrity of the classical Roman aesthetic, keeping within the design principles upon which the House was founded; characterized by elegant simplicity, Bulgari designs recall the grandeur of classical design. The 1970s marked the House's international expansion and to this day, the most fashionable women around the globe count Bulgari as a favorite source of exquisite jewels. Today, the firm is overseen by Nicola and Paolo Bulgari, grandsons of Sotirios Bulgari.

They continue to oversee the production of jewelry that is both universal in scope, yet unique in aesthetic –true to the firm's heritage.

From captivating sapphires, stunning rubies and refined emeralds to the rarest diamonds, Bulgari creations feature some of the most prestigious gemstones in the world. On December 5th, Christie's is honored to present a true Bulgari masterpiece. Offered from a private collection, this 8.08 carat fancy vivid blue diamond is truly a rare find and a splendid treasure to behold.

PROPERTY OF A LADY



(three views illustrated)

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

**373**

**A SENSATIONAL COLORED DIAMOND RING, BULGARI**

Fancy vivid blue cushion modified brilliant-cut diamond of 8.08 carats,  
triangular-cut diamonds, platinum, ring size 6¼, signed Bulgari, blue Bulgari case  
GIA, 2018, report no. 2191711258: 8.08 carats, Fancy Vivid Blue, natural color,  
VS2 clarity, Type IIb

\$13,000,000–18,000,000





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## BIOGRAPHIES

### ASSIL

Alan and Kevin Assil have been manufacturers of fine modern jewellery since 1974 when they established their business in New York. Their family originated from Iran and it was their grandfather who first became a jeweller, opening a shop in Tehran and acquiring a reputation for being a connoisseur of gemstones.

Alan graduated from the Institute of Fashion and Technology in New York in the early 1970s and immediately teamed up with brother Kevin. Establishing offices in Israel, India and Thailand in order to source gemstones in the large quantities required for their business of supplying jewels to many of the New York retail stores.

### 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 Besançon, 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 café 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.

### BHAGAT

The firm of Bhagat was founded almost a century ago in Lathi, a small village on the western coast of India. Now into its fourth generation, it is currently run by Viren, the designer, and his two brothers, Bharat and Rajan. The design inspiration encompasses a varied field of Indian aesthetics, including cultural symbols, textile motifs and temple friezes, combined with contemporary western influences. Most of the creations are one of a kind and reflect the family's philosophy of understated elegance. Bhagat exhibits regularly with Fred Leighton in New York and, more recently, with Fulvio Maria Scavia in Milan. Bhagat retails their exclusive jewellery through their boutique at Om Chambers in Mumbai.

### BLACK, STARR & FROST

The oldest jewellery house in America, Black, Starr & Frost was founded as Marquand & Paulding in Savannah, Georgia, in 1801. In 1810, Isaac Marquand moved to New York, consolidating the company with several other firms. They were one of the few American retailers who displayed at the 1851 London Crystal Palace Exposition. In 1876, Cortlandt Starr and Aaron V. Frost joined as partners and the name changed to Black, Starr & Frost. For the 1939 New York World's Fair, they contributed large sculptural jewellery based on the bold designs of the period.

### RENÉ BOIVIN

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

### BOUCHERON

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

### GIANMARIA BUCELLATI

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.

### MARIO BUCELLATI

Mario Buccellati, christened the "Prince of Goldsmiths" by the famous Italian poet D'Annunzio, was born in 1881 and became an apprentice at Milan jeweller Beltrami e Besnati at age 12. In 1919, he took over the firm, since renamed Mario Buccellati and known for its originality, craftsmanship, and exquisite details. Exhibiting at the Madrid exposition at the Casa Errazy y Comp brought Buccellati international success as well as a clientele that included members of royalty around the world. Mario died in 1965 and his 2 sons Gianmaria and Federico parted ways. The original shop on Via Condotti in Roma opened in 1926 is now run by Federico's children Lorenzo and Benedetta under the name of Federico Buccellati. The business expanded to Florence in 1929, and established itself in New York in 1953. It is still a private company owned by a branch of the family. Gianmaria runs another firm Gianmaria Buccellati based in Milan.

### BULGARI

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

### MATTHEW CAMBERY

Matthew Cambery studied jewellery design at the Sir John Cass School of Art (now City of London Polytechnic), and following valuable experience gained at the independent jewellery workshops, Cambery set up in business in 1987. Employing a small team of skilled craftsmen, Cambery Designs is an exciting young British company using their technical expertise to produce high quality precious jewellery. The trade mark of Cambery Designs is simplicity and quality, manufacturing prestigious pieces on an exclusive basis and continuing to expand into the international market. He was also honoured with the 1994 De Beers Diamonds-International Award for a bracelet which was designed by Jennifer Bloy.

### 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.

## CHAUMET

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

## DONALD CLAFLIN

Donald Claflin, an American-born jewellery designer, joined Tiffany & Co. in 1965, and three years later he was asked to design the entire Tanzanite collection, then being widely promoted by the company. Claflin's most important commission for Tiffany & Co. came in 1970, when he designed a new Tiffany setting in which the diamond centre stone is set in the cross of two intersecting bands of precious metal. Along with Jean Schlumberger, he led the way towards a new sophisticated jewellery that other designers were quick to emulate. Following his highly successful years with Tiffany & Co., Donald Claflin became a major designer for Bulgari. His untimely death in 1979 left a serious gap in the ranks of imaginative and productive American jewellery designers.

## SALVADOR DALÍ

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

and museums worldwide, including the Salvador Dalí Museum in Cleveland, Ohio, and St. Petersburg, Florida, and his Teatro-Museo Dalí in Figueras, Spain.

## DE GRISOGONO

Following twenty years working with the world's top jewellers, Fawaz Gruosi founded de Grisogono in 1995. After reading about the famous "Black Orlov" diamond of 180 carats, Mr Gruosi became fascinated with the lure of black diamonds, and decided to create a collection of haute joaillerie – using these seldomly used gems as the focus. In addition to his innovative jewels and a new collection of watches, de Grisogono is also known for creating original objects, including pavé-set black diamond mobile phones and sunglasses. Located on the rue du Rhone in Geneva, Mr Gruosi's jewellery can also be found in his boutiques in Gstaad, London and Rome.

## ETCETERA

Founded in 2000 by Edmond Chin, who ran Christie's Hong Kong jewellery department for five years, Etcetera Limited has become a well regarded and recognised name within the jewellery trade, especially through their yearly exhibitions at the international jewellery and watch show in Basel, Switzerland. The jewellery of Etcetera is characterised by technical innovation, and often incorporates new methods of mounting and presenting gems, giving each of their jewels a unique and sometimes unexpected appearance. Based in Hong Kong, the fine reputation of these creative jewels is developing in Europe and America amongst private collectors.

## 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.

## FRED

In 1936 Fred Samuel founded the jewellery firm which bears his name at 6 rue Royale in Paris, creating jewellery for such screen luminaries as Marlene Dietrich and Douglas Fairbanks. After the war, when business resumed its pre-war pace, he re-established his foothold in the world of "haute joaillerie", creating not only his trademark pearl jewellery, but also bold contemporary designs. The business expanded to the United States, beginning in 1977 with their first branch location in Beverly Hills, followed by Houston, and then Costa Mesa in 1995. They also have salons in Cannes, Monte Carlo and Tokyo. In 1995, the firm was purchased by the luxury group LVMH.

## GHISO

In the 1890s a member of the Ghiso family emigrated to Buenos Aires from his native Italy. Within a short period of time he opened a jewellery salon. The business became the pre-eminent house of this type in Buenos Aires. At the beginning of the century his two sons traveled to Paris, where they established a branch location. One son, Oscar, coordinated all business matters as well as arranging with designers to create jewellery in the current styles, which were then shipped to Buenos Aires and their other branch location in New York City. Both locations were closed some time in the late 1930s or 1940s, but the flagship store in Buenos Aires remained open until the 1960s. Oscar Ghiso died in Buenos Aires in 1985.

## WILLIAM GOLDBERG

William Goldberg, born in 1925, made his entry as a diamond cutting apprentice for Harry Winston in the 1940s. At Harry Winston he moved from the cutting workshop to handling polished stones that were to become his passion. He set up his own business in 1973 and shortly after established an exclusive relationship with Van Cleef & Arpels, supplying them with many of their stones. In 1978 he made his first major purchase, the Queen of Holland, a diamond of 136.25 cts. Since then many stones have passed through his hands. After William Goldberg passed away in 2003, the business is closely run by the entire family, wife Lili, son Saul, daughters Eve and Deborah and son-in-law Barry Berg. They are established on Fifth Avenue in New York City.

## GRAFF

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

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

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

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

## ANDREW GRIMA

Andrew Grima was born in Rome in 1921. His family settled in England when he was five years old. After World War II he went to work for his father-in-law, who owned a jewellery manufacturing concern. In 1951 he took over the company. He was the first jeweller to win the Queen's Award for Export in 1966, and is the only jeweller to have won the Duke of Edinburgh Prize for Elegant Design. He has been awarded twelve Diamond International Awards, and in 1970 was appointed jeweller to Her Majesty the Queen. In 1971 he designed a collection of watches for Omega, the series entitled "About Time." In 1966 he opened a shop on Jermyn Street, as well as locations in Sydney and New York in 1970, Zurich in 1971, Tokyo in 1972, Lugano in 1987 and Gstaad in 1992. Upon Grima's retirement all of the boutiques were closed. Andrew and Jojo Grima continue to design in Gstaad, where they have their shop and atelier. Their work is also exhibited at Hancocks in the Burlington Arcade of London.

## 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

### JANESICH

Leopoldo Janesich opened his first shop in Trieste in 1835, offering jewellery and silverware to an international clientele. At the end of the century, he established a branch store in Paris at 19, rue de la Paix, followed by locations in Biarritz, London, Monte Carlo and Vichy. Their clients included such eminent personalities as the Archduke of Austria, King Nicholas of Montenegro and the Duke of Aosta. Janesich is well known for powder compacts and card cases in the Art Deco style. The firm remained in family hands until it closed in 1968.

### KWIAT

In the early 1900s, Sam Kwiat arrived in the United States on a steamship from Europe. In 1907, he opened a store selling diamonds and jewellery in the heart of New York's diamond district, on Manhattan's lower east side. In a short period, he became known as a skilled diamond merchant, with an expertise in cutting fine diamonds. In 1933, he was joined by his son David, who at 17 years old was a talented craftsman and jewellery designer. Under David's direction, the company greatly expanded. He was one of the first in the industry to publish a catalogue of his diamond jewellery inventory, and Kwiat's pieces could soon be found in shops on New York's Fifth Avenue and around the world. In 2008 Kwiat opened its first flagship boutiques in New York at 725 Madison Avenue and Las Vegas at the Palazzo Hotel. In 2009 it purchased the jewellery firm of Fred Leighton, based also in New York and Las Vegas. Today, the company continues to be owned and operated by the 3rd and 4th generation of Kwiat family members.

### LACLOCHE

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

### JACQUES LACLOCHE

The son of Jacques, one of the four Lacloche brothers, Jacques Lacloche (1901-1988) did all his training at Lacloche Frères before taking the direction of the London branch which was the former Fabergé's salon. After the closing of Lacloche Frères, he opened his first business at La Croisette in Cannes (1935) and then at no. 8 place Vendôme in Paris (1938) where his fanciful and highly imaginative production of multi-coloured jewels was immediately successful. After the war, Jacques Lacloche designed jewellery for a largely American clientele and some true connoisseurs like Ali Khan. The business closed in the 1960s.

### MARCHAK

The company was founded in Kiev in 1878 by Joseph Marchak. His son Alexandre Marchak left his home in the wake of the Russian Revolution in 1918, settling in Paris. By 1920 he had opened an establishment at 4, rue

de la Paix with Robert Linzler. They exhibited jewellery in the 1925 Exposition des Arts Décoratifs as well as in the 1937 International Exhibition of Arts and Techniques in Modern Life. Marchak's son carried on the firm and was associated in the 1940s with another scion of an important jewellery family, Jacques Verger, grandson of the great Parisian watchmaker Ferdinand Verger. Like other European jewellers, this firm switched from platinum to gold in the 1930s and created pieces such as trailing flowers and lovebirds with long bejewelled tails. From the sixties well into the eighties the creative spirit behind Marchak was designer Bertrand Degommier who, with the revival of Marchak since January 2000, continues as the senior designer for the new collection

### Neiman Marcus

Having celebrated its 150th anniversary in 2012, the

### PIAGET

Georges Piaget established his workshop in 1874 at La Côte-aux-Fées, Switzerland. He specialised in lever escapements before his rapidly growing company became a manufacturer. Supplier of watch movements to many world-famous brands, the family introduced watches under its own name in the late 1940s, launching the brand worldwide in 1957, and opening the first showroom at 40 rue du Rhône, Geneva, in 1959. Piaget rapidly became the specialist of the world's thinnest watches, creating them exclusively in gold and platinum, many enriched by precious stones. Pioneer of the stone dial in 1965, Piaget is regarded as a synonym for innovation in the luxury watch business. Since 1988, when Piaget joined the Vendôme Luxury Group, the company has upheld and consolidated its position as one of the main players in the field of top class horology, as well as jewellery.

### RUBEL FRERES

Rubel Frères, the Parisian manufacturing firm associated with Van Cleef & Arpels, moved to New York in 1939 shortly after Van Cleef & Arpels opened their salon. In 1943, their affiliation was dissolved and Rubel opened at 777 Fifth Avenue, next to the Savoy, under his Americanised name, John Rubel Co. There followed branches in London and Paris.

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### SCHLUMBERGER

Jean Schlumberger was born in 1907 in Mulhouse, in the German-controlled Alsace, into a family of textile industrialists. Preferring art to textiles, his first jewellery creations were china flowers mounted as clips, which he gave to his friends. They caught the attention of

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

### TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Jewellery and silver items were later added to their stock. By 1853, Charles Tiffany had assumed complete ownership of the business, renamed Tiffany & Co. During the 19th century, Tiffany became a leading international jeweler, buoyed by designers Edward C. Moore and G. Paulding Farnham, and gemmologist George Frederick Kunz. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of Charles. From 1955, a number of groundbreaking talents joined the firm, including Jean Schlumberger and Donald Claflin, followed by Elsa Peretti in 1974 and Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. followed by a management-led buyout headed by then chairman William R. Chaney in 1984. The company eventually went public in 1987, expanding into key domestic and international markets. Today they cover over 100 locations worldwide.

### VAN CLEEF & ARPELS

The house of Van Cleef & Arpels was the result of the marriage between Alfred Van Cleef and Estelle Arpels. In 1906, Alfred founded Van Cleef & Arpels with Estelle's brother Charles at 22 Place Vendôme, soon joined by family members Julien and Louis Arpels. 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 "Minaudière", 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.

### **RAYMOND YARD**

Raymond C. Yard began his career as a doorboy at Marcus & Co. in 1898, rising to salesman and then general manager. With the encouragement of John D. Rockefeller Jr., he opened his own salon at 522 Fifth Avenue in 1922, serving many prominent families in New York. Since then, the firm has moved five times, always remaining on Fifth Avenue. In 1958, when Yard died, the firm was taken over by his associates, Robert Gibson, Donald Bartow and Glen McQuaker. Upon the retirement of Bartow and McQuaker, Gibson assumed leadership of the company. In 1985, his son Robert M. Gibson became associated with the firm, later to become president upon his father's retirement.



LOT 372

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

### 4 VIEWING LOTS PRE-AUCTION

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

### 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

### 9 LOCAL BIDDING LAWS

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



## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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 or 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. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

- (iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- (iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- (v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

- (a) You must collect **purchase lots** within seven days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option:
  - (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will 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.



## H TRANSPORT AND SHIPPING

### 1 SHIPPING

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

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, 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 in paragraph F1(a).

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

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

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

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

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

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

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

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

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

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

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

# SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■ See Storage and Collection pages in the catalogue.

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
92		D	Internally Flawless	15.19	Old European
257		D	Internally Flawless	3.40	Round
265		D	Internally Flawless	0.73	Pear
58		D	VVS1, Potential	12.64	Rectangular
229		D	VVS1, Potential	4.01	Oval
352		D	VVS1	7.30	Pear
64		D	VVS1	4.01	Marquise
94		D	VVS2, Potential	9.16	Rectangular
177		D	VVS2	28.70	Rectangular
96		D	VVS2	11.34	Rectangular
52		D	VS1	2.20	Heart
152		D	VS2	18.77	Rectangular
48		D	VS2	5.28	Pear
30		E	Internally Flawless	3.42	Square
126		E	VVS2	3.26	Round
27		E	VVS2	3.03	Rectangular
233		E	VS1	5.30	Rectangular
247		E	VS1	3.01	Round
261		E	VS2	5.62	Pear
37	Pair	E, E	VS1, VS1	1.75, 1.71	Round
268	Pair	E, E	VS1, VS2	2.77, 2.65	Pear
215		F	VVS1	5.07	Cushion
236		F	VVS2	5.45	Round
243		F	VS1	10.18	Rectangular
197		F	VS1	4.36	Cushion
24		F	VS1	3.84	Round
25		F	VS1	3.19	Round
244		F	VS2	6.08	Rectangular
333		F	VS2	3.36	Square
164		F	SI1	5.00	Marquise
207		F	SI1	4.01	Radiant
49	Pair	F, F	VVS2, VVS2	1.06, 1.03	Rectangular
143		G	VVS1	5.16	Cushion
341		G	VVS2	7.34	Round
335		G	VS1	7.08	Modified Rectangular



## COLOURLESS DIAMOND INDEX

LOT		COLOUR	CLARITY	WEIGHT	CUT
135		G	VS1	7.01	Rectangular
212		G	SI1	5.94	Round
93	Pair	G, H	Internally Flawless, VVS1	5.81, 5.89	Round
33		H	VS2	3.11	Round
221		H	SI1	10.05	Round
271		H	SI2	4.01	Rectangular
28	Pair	H, H	VS2, VS2	3.20, 3.02	Round
210		I	VVS2	10.88	Marquise
31		I	VS1	4.35	Round
226		I	VS2	9.70	Rectangular
32		I	VS2	5.28	Marquise
337		I	SI1	7.83	Radiant
10		J	VVS2	8.69	Round
288		K	VS1	8.03	Rectangular
336		K	VS1	6.83	Round
77	Pair	K, K	VS2, VS2	2.94, 2.90	Old Mine
208		L	VS1	10.36	Rectangular
189		L	VS2	13.62	Round
196		L	SI1	7.31	Modified
38		L	SI1	4.31	Round
113		L	SI2	6.50	Rectangular
218		M	VS1	6.94	Round
45		O-P	VVS2	6.89	Round
178		O-P	VS1	4.59	Round
240		O-P	SI2	10.02	Round
371	Pair	U-V, U-V	VS1, VS1	37.87, 36.80	Pear
127		W-X	VS2	15.27	Rectangular

# COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
<b>PINK</b>				
153	Fancy Light Purplish Pink	VS1	0.35	Radiant
356	Fancy Intense Pink	VS1	15.56	Heart
81	Light Pink	VS1	1.60	Pear
83	Faint Pink	VVS1	11.25	Rectangular
34	Fancy Brown-Pink	VS2	2.28	Oval
278	Fancy Vivid Purplish Pink	~	0.61	Cushion
<b>YELLOW</b>				
242	Fancy Vivid Yellow	Internally Flawless	10.49	Rectangular
59	Fancy Vivid Yellow	VVS2, Potential	8.09	Oval
291	Fancy Vivid Yellow	VVS2	4.00	Radiant
209	Fancy Vivid Yellow	VS1	5.97	Pear
95	Fancy Intense Yellow	VS1	16.23	Square
225	Fancy Intense Yellow	VS1	6.82	Oval
52	Fancy Intense Yellow	VS1	2.49	Heart
206	Fancy Intense Yellow	SI2	5.09	Pear
370	Fancy Light Yellow	VVS1	17.86	Radiant
203	Fancy Light Yellow	VS2	4.18	Cushion
151	Fancy Yellow	VVS1, Potential	15.26	Radiant
72	Fancy Yellow	VVS2	6.49	Old Mine
35	Fancy Yellow	~	5.84	Cushion
145	Pair Fancy Vivid Orangy Yellow	I1, I1	5.58, 5.47	Cushion, Radiant
187	Fancy Vivid Orange-Yellow	SI1	1.53	Round
176	Fancy Deep Orange-Yellow (Treated)	VS1	15.83	Rectangular
15	Fancy Deep Brownish Yellow	VS2	11.52	Pear
<b>BLUE</b>				
373	Fancy Vivid Blue	VS2	8.08	Cushion
131	Fancy Gray-Blue	~	0.86	Pear
<b>GREEN</b>				
222	Fancy Vivid Green	~	3.01	Cushion
278	Fancy Intense Bluish Green	I1	0.40	Cushion
265	Fancy Bluish Green	SI1	0.73	Pear
<b>ORANGE</b>				
67	Fancy Deep Orange-Brown	VS2	56.66	Pear

## COLOURED STONE INDEX

LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
<b>EMERALD</b>					
129		Colombia	None	6.62	Rectangular
211		Colombia	None	5.00	Square
213		Colombia	None	4.76	Square
128	Pair	Colombia	None	2.70, 2.56	Square
214	Pair	Colombia	Insignificant, Traditional	7.05, 6.31	Pear
60		Colombia	Insignificant, Traditional	~	Oval
19		Colombia	Insignificant, Traditional	5.02	Rectangular
165		Colombia	Insignificant to Faint, Traditional	6.96	Rectangular
328		Colombia	Insignificant to Minor, Traditional	29.17	Rectangular
82		Colombia	Insignificant to Minor, Traditional	17.76	Rectangular
241		Colombia	Insignificant to Minor, Traditional	13.37	Square
317		Colombia	Insignificant to Minor, Traditional	13.04	Rectangular
355	Pair	Colombia	Insignificant to Minor, Traditional	8.44, 8.29	Square
155		Colombia	Insignificant to Minor, Traditional	~	Cabochon
267		Colombia	Insignificant to Minor, Traditional	~	Rectangular
353		Colombia	Minor, Traditional	25.44	Square
315	Pair	Colombia	Minor, Traditional	22.15, 20.25	Octagonal
292		Colombia	Minor, Traditional	17.07	Cushion
57		Colombia	Minor, Traditional	8.67	Rectangular
137		Colombia	Minor, Traditional	~	Octagonal
324		Colombia	Minor, Traditional	~	Cabochon
150	Pair	Colombia	Minor, Traditional	~	Square
204		Colombia	Minor, Traditional	~	Square
323		Colombia	Minor, Modern	50.24	Cushion
316		Colombia	Minor, Modern	10.59	Rectangular
65	Pair	Colombia	Minor, Modern	~	Pear
320	Pair	Brazil	Minor, Traditional	7.60, 6.54	Round
142		Brazil	Minor, Traditional	5.78	Oval
322	Suite	Zambia	Minor, Insignificant, Traditional	~	Rectangular
<b>RUBY</b>					
29		Burma	None	3.10	Cushion
330		Burma	None	2.33	Square Cushion
173		Burma	None	~	Cushion
227		Ceylon	None	15.80	Cushion
305		Ceylon/ Sri Lanka/ Undeterminable/ Burma	Heat/No Heat	16.90	Cushion
171		Thailand	Heat/Clarity, Minor	10.82	Cushion

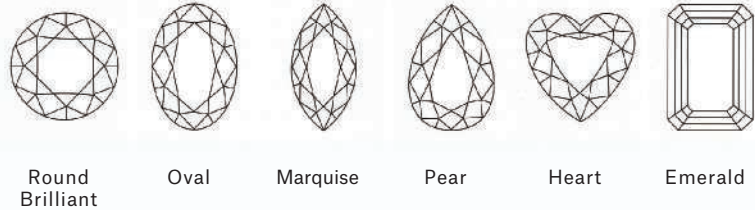
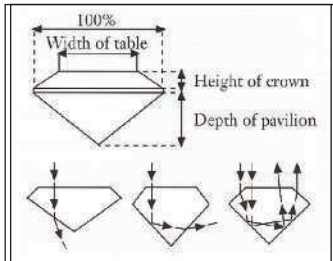
## COLOURED STONE INDEX

LOT		ORIGIN	TREATMENT	WEIGHT	SHAPE
<b>SAPPHIRE</b>					
359		Kashmir	None	11.01	Cabochon
360		Kashmir	None	6.28	Cushion
363		Kashmir	None	6.20	Cushion
364		Kashmir	None	5.60	Cushion
362		Kashmir	None	2.53	Cushion
361	Pair	Kashmir	None	1.72, 1.62	Cushion
365	Pair	Kashmir	None	11.98, 9.81	Cushion
366		Kashmir/ Madagascar	None	30.35	Pear
313		Burma	None	44.05	Oval
263		Burma	None	14.84	Cabochon
368	Pair	Burma	None	1.38, 1.28	Shield
223		Ceylon	None	40.34	Rectangular
327		Ceylon	None	34.38	Rectangular
368		Ceylon	None	19.52	Rectangular
340		Ceylon	None	18.04	Rectangular
140		Ceylon	None	17.82	Cushion
40		Ceylon	None	10.77	Antique Cushion
256		Ceylon	None	10.13	Cushion
175		Ceylon	Heat	9.79	Oval
260		Ceylon	None	8.99	Cushion
39		Ceylon	None	~	Cushion
345	Star, Pair	Ceylon	None	~	Cabochon
346	Star	Ceylon	None	~	Cabochon
347	Star	Ceylon	None	~	Cabochon
166		Madagascar	Heat	25.44	Rectangular
270		Madagascar	None	10.08	Oval
334	Pair	~	None	2.24, 2.24	Round
334	Pair	~	None	1.64, 1.65	Rectangular
334		~	None	13.74	Rectangular
334		~	None	8.09	Rectangular
26		~	None	7.01	Cushion
<b>COLORED SAPPHIRE</b>					
71	Pink	Ceylon	None	42.83	Oval
61	Padparadscha	Ceylon	None	20.08	Oval
230	Padparadscha	Ceylon	None	6.64	Round
<b>SPINEL</b>					
237	Dark Red	Undeterminable	None	12.72	Cushion
<b>OPAL</b>					
116		Australia	None	~	Oval Cabochon

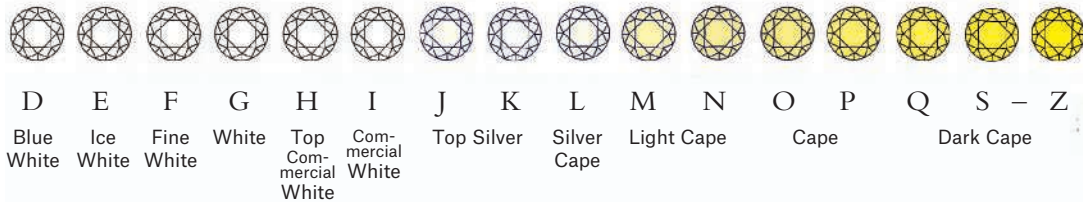


# DIAMONDS • THE 4 C'S

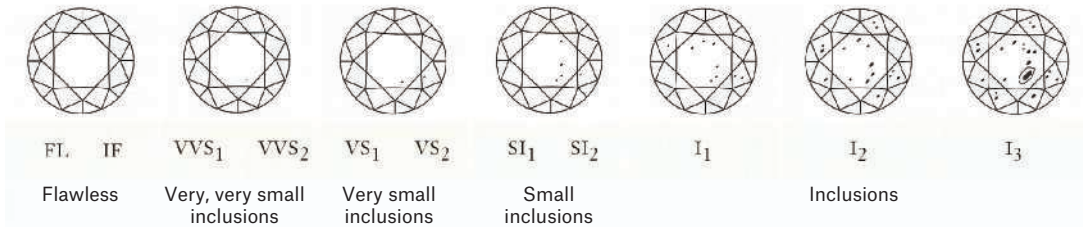
## Cut



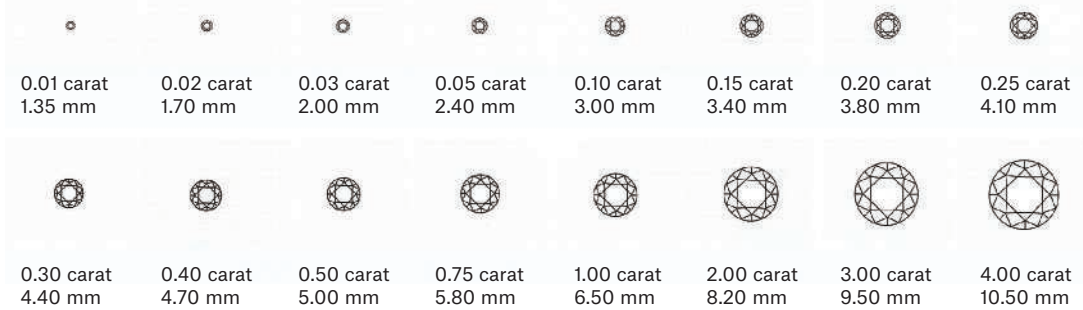
## Colour (G.I.A.)



## Clarity (G.I.A.)



## 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		
9	—	R	58.5732		15
9¼	19	R½	59.2116		
9½	20	S	59.8500		16
9¾	—	S½	60.4884		
10	21	T	61.1268	6	
10¼	22	T½	61.7652		17
10½	—	U	62.4026		
10¾	23	U½	63.0420		18
11	24	V	63.6804		
11¼	—	V½	64.3188		19
11½	25	W	64.8774		
11¾	—	W½	65.4759	7	
12	26	X	66.0744		20
12¼	—	X½	66.6729		
12½	—	Y	67.2714		21
12¾	—	Y½	67.8699		
13	—	Z	68.4684		22



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*A Rare and Important 'Femme Ailée' Sculpture,*  
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\$500,000 - 700,000

**DESIGN**

*New York, 13 December 2018*

**VIEWING**

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