



New York  
*Jewels*  
11 June 2009

CHRISTIE'S

## INTERNATIONAL JEWELLERY DEPARTMENT & AUCTION CALENDAR

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01/04/09

### AUCTION CALENDAR

To include your property in these sales please consign ten weeks before the sale date. Contact the specialists or representative office for further information.

**13 MAY**  
THE GENEVA SALE

**14 MAY**  
JEWELS AT  
SOUTH KENSINGTON  
LONDON

**26 MAY**  
THE HONG KONG SALE

**27 MAY**  
MILAN JEWELS

**10 JUNE**  
THE LONDON SALE

**11 JUNE**  
THE NEW YORK SALE

**17 JUNE**  
JEWELS AT  
SOUTH KENSINGTON  
LONDON

**14 JULY**  
JEWELS AT  
SOUTH KENSINGTON  
LONDON

**8 SEPTEMBER**  
JEWELS AT  
SOUTH KENSINGTON  
LONDON

**6 OCTOBER**  
PARIS JEWELS

**21 OCTOBER**  
THE NEW YORK SALE

**27 OCTOBER**  
THE DUBAI SALE

**27 OCTOBER**  
JEWELS AT  
SOUTH KENSINGTON  
LONDON

**3 NOVEMBER**  
AMSTERDAM JEWELS

**17 NOVEMBER**  
JEWELS AT  
SOUTH KENSINGTON  
LONDON

**18 NOVEMBER**  
THE GENEVA SALE

**25 NOVEMBER**  
MILAN JEWELS

**1 DECEMBER**  
THE HONG KONG SALE

**9 DECEMBER**  
THE LONDON SALE

**10 DECEMBER**  
THE NEW YORK SALE

**15 DECEMBER**  
JEWELS AT  
SOUTH KENSINGTON  
LONDON

Subject to change.

21/04/09

# NEW YORK JEWELS

Thursday 11 June 2009

## AUCTION

Thursday 11 June 2009  
at 10.00 am (Lots 1-186)  
20 Rockefeller Plaza  
New York, NY 10020

## AUCTIONEER

Rahul Kadakia (# 1005929)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ETÉ-2177**

## VIEWING

|           |         |                    |
|-----------|---------|--------------------|
| Saturday  | 6 June  | 10.00 am - 6.00 pm |
| Sunday    | 7 June  | 10.00 am - 6.00 pm |
| Monday    | 8 June  | 10.00 am - 6.00 pm |
| Tuesday   | 9 June  | 10.00 am - 6.00 pm |
| Wednesday | 10 June | 10.00 am - 5.00 pm |

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(e.g. Rahul Kadakia =  
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For general enquiries about this auction,  
email should be addressed to the auction  
administrator

Front cover: Lot 90  
Back cover: Lot 89

## PRIVATE VIEWING

Appointments may be made for private viewing through any of our offices or agents, but the auctioneers reserve the right to demand satisfactory identification and to refuse admittance. In New York, appointments may be made by telephoning +1 212 636 2300.

## SERVICES

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### TELEPHONE BIDS

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**CHRISTIE'S**

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### CONDITIONS OF SALE

This auction is subject to  
Important Notices,  
Conditions of Sale and to Reserves

### BUYING AT CHRISTIE'S

For an overview of the process, see the  
Buying at Christie's section.  
[60]

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View catalogues and leave bids online  
at [christies.com](http://christies.com)

PROPERTY OF A CALIFORNIA LADY



1

**•1  
A GOLD AND DIAMOND WRISTWATCH,  
BY PATEK PHILIPPE, TIFFANY & CO.**

With quartz movement, the circular white dial with black Roman numerals and black hands, within a circular-cut diamond bezel, to the sculpted 18k gold tapered band, 6¼ ins., with Swiss assay mark

*Dial signed Patek Philippe, Geneva, Tiffany & Co., clasp signed Patek Philippe, Geneva*

\$4,000-6,000



2

**•2  
A DIAMOND, RUBY AND GOLD BROOCH,  
BY DAVID WEBB**

Designed as a sculpted 18k gold coiled sea serpent, extending hammered gold fins, with a circular-cut diamond head and a bezel-set cabochon ruby eye, to the circular-cut diamond and hammered gold tail, mounted in 18k gold and platinum

*Signed Webb for David Webb*

\$5,000-7,000



3

**•3  
A PAIR OF DIAMOND AND GOLD  
EAR CLIPS, BY VAN CLEEF & ARPELS**

Each designed as a tapered 18k gold fluted half-hoop, with circular-cut diamond bands, mounted in 18k gold, with French assay marks and maker's mark

*Signed V.C.A. for Van Cleef & Arpels, France, N.Y., no. 59341*

\$2,000-4,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"



4

•4  
**A DIAMOND AND GOLD NECKLACE,  
BY VAN CLEEF & ARPELS**

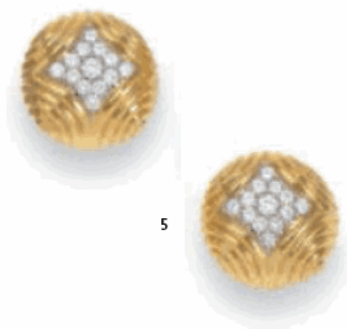
The tapered expandable 18k gold tubogas band, joined at the front by polished gold open links, gathered by a circular-cut diamond domed spacer, mounted in 18k gold, 14 ins., adjustable, with French assay marks and maker's mark (indistinct)

Signed V.C.A. for Van Cleef & Arpels, France, N.Y., no. 59339

\$3,000–5,000

3

PROPERTY OF A CALIFORNIA LADY



5



6



7

**•5  
A PAIR OF DIAMOND AND GOLD  
EAR CLIPS, BY VAN CLEEF & ARPELS**

Each designed as a circular bombé fluted gold plaque, centering upon a circular-cut diamond panel, mounted in 18k gold and platinum

*Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 3K456-5*

\$1,500-2,000

**•6  
A DIAMOND AND GOLD RING,  
BY VAN CLEEF & ARPELS**

Of circular-cut diamond bombé design, with polished gold "X" motif detail, mounted in 18k gold

*Signed V.C.A. for Van Cleef & Arpels, no. CSO 6077*

\$2,000-4,000

**•7  
A DIAMOND AND GOLD BROOCH,  
BY DAVID WEBB**

Designed as a sculpted and hammered 18k gold fleur-de-lis, centering upon a detachable circular-cut diamond arched plaque, mounted in 18k gold and platinum, *(accompanied by an additional textured gold arched plaque)* (3)

*Signed Webb for David Webb*

\$4,000-6,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"



8

•8

**A GOLD NECKLACE, BY DAVID WEBB**

Composed of a series of three fluted and hammered 18k gold tapered plaques with polished gold fluted terminals, spaced by polished gold scrolled openwork links, to the scrolled 18k gold link backchain, 1 1/2 ins.

*Signed Webb for David Webb*

\$3,000-5,000

5

PROPERTY OF A CALIFORNIA LADY



**9**  
**A GOLD NECKLACE,  
BY VAN CLEEF & ARPELS**

Designed as a series of articulated textured 18k gold openwork circular links, joined by sculpted gold branch-shaped spacers, 28 ins., (may also be worn as four bracelets, 7 ins. each, accompanied by an additional textured gold link) (4)

Signed V.C.A. for Van Cleef & Arpels, no. 4H 33.13

\$6,000-8,000

6

9





10



11



12

**•10  
A CULTURED PEARL, DIAMOND AND  
GOLD OWL BROOCH, BY RUSER**

Designed as a textured 18k gold owl with black star sapphire eyes, each within a circular-cut diamond surround, the body set with a baroque cultured pearl, to the textured gold wings and feet trimmed by circular-cut diamonds, perched on a textured gold branch, mounted in 18k gold and platinum, *with pendant hoop for suspension*

*Signed Ruser*

\$2,000–3,000

**•11  
A DIAMOND AND GOLD LION BROOCH,  
BY VAN CLEEF & ARPELS**

Designed as a sculpted and textured 18k gold lion's head with circular-cut diamond eyes, its mouth holding a textured gold and circular-cut diamond articulated ring, *with pendant hoops for suspension*

*Signed V.C.A. for Van Cleef & Arpels, no. 4H 33.13*

\$3,000–5,000

**•12  
A PAIR OF CULTURED PEARL, DIAMOND  
AND GOLD EAR CLIPS, BY DAVID WEBB**

Each set with a cultured pearl, measuring approximately 16.45 x 14.85 and 15.60 x 14.90 mm, enhanced by a circular-cut diamond and fluted gold surmount, mounted in 18k gold and platinum

*Signed Webb for David Webb*

\$3,000–5,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"

7

PROPERTY OF A CALIFORNIA LADY



13

**13**  
**A GROUP OF ONYX AND GOLD  
 BRACELETS, BY VAN CLEEF & ARPELS**

Comprising four bracelets, each composed of a series of circular black onyx and textured 18k gold links, joined by textured 18k gold geometric links, 7½ ins. each, (may also be worn as a necklace, 31 ins.) (4)

Each signed V.C.A. for Van Cleef & Arpels, no. 243H-1

\$6,000-8,000

8



14

**•14**  
**A DIAMOND, ONYX AND GOLD**  
**BROOCH, BY VAN CLEEF & ARPELS**

Designed as a textured 18k gold and black onyx Maltese Cross, centering upon a smaller cross set with circular-cut diamonds, extending textured gold rays, mounted in 18k gold, (with pendant hoop for suspension)

Signed V.C.A. for Van Cleef & Arpels, no. CSO 2733

\$3,000–5,000



15

**•15**  
**A PAIR OF HEMATITE, DIAMOND AND**  
**GOLD BRACELETS, BY MARINA B.**

Each flexible springband cuff designed as a series of sculpted hematite geometric links, alternating with circular-cut diamond and 18k gold spacers of freeform design, mounted in 18k gold, 2 ins. diameter each, with maker's mark

Each signed Marina B., Italy, nos. A405 and A4063

\$3,000–5,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"

9



16

PROPERTY FROM A  
PARK AVENUE ESTATE

•16

**A PAIR OF RETRO GOLD AND RUBY  
CLIP BROOCHES, BY CARTIER**

Each designed as a textured gold open circular plaque, bezel-set with five circular-cut rubies, decorated with a polished gold bar with cabochon ruby terminals, circa 1940, in a Cartier green case (2)

Each signed Cartier, one clip no. 0168

\$3,000–5,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"

10



17

18

**17**  
**A PAIR OF AVENTURINE QUARTZ AND GOLD BRACELETS, BY SEAMAN SCHEPPS**

Each designed as alternating openwork links of sculpted 18k gold and aventurine quartz, 8 ins. each, with maker's mark (2)  
Each signed Seaman Schepps

\$6,000-8,000

**18**  
**A TOURMALINE, DIAMOND AND GOLD RING, BY BUCCELLATI**

Bezel-set with an oval-cut rubellite tourmaline, within a circular-cut diamond and 18k white gold foliate surround, to the textured gold tapered hoop, mounted in 18k yellow and white gold

Signed M. Buccellati for Mario Buccellati, Italy

\$10,000-15,000



**19**  
**A GOLD AND MULTI-GEM LARIAT NECKLACE, BY ILIAS LALAOUNIS**

Designed as two sculpted 18k gold lion head terminals, with circular-cut ruby eyes and a single-cut diamond mane, enhanced by circular-cut sapphires and rubies, joined to a gold mesh cylindrical necklace, with a circular-cut ruby and gold slide, 35 ins., adjustable, with maker's mark, (may also be worn as a belt)

*Signed Lalaounis for Ilias Lalaounis*

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

19



20



20

#### A GROUP OF GOLD JEWELRY

Comprising a bracelet, designed as a tapered and hammered gold fluted cuff; and a pair of ear clips, each designed as a fluted and hammered 18k gold tapered half-hoop, bracelet 2¼ ins. diameter (2)  
 Ear clips signed Webb for David Webb

\$4,000-6,000



21

21

#### A DIAMOND AND GOLD "COLOR DREAMS" WRISTWATCH, BY FRANCK MULLER

With quartz movement, the tonneau-shaped engine-turned white dial, with multi-colored enamel Arabic numerals and blued-steel luminous hands, within a pavé-set diamond bezel, to the 18k gold bracelet and deployant clasp, circa 2004, 6 ins., with Swiss assay mark and maker's mark, in a Franck Muller wooden box

Dial signed Franck Muller, Color Dreams, caseback signed Franck Muller, inscribed 'Master of Complications, Color Dreams,' no. 216, reference no. 7502 QZ D

\$7,000-10,000

13



22

23



24

•22  
**AN ART DECO SAPPHIRE  
 AND DIAMOND BRACELET**

Designed as a tapered band, set with a central row of rectangular-cut sapphires, trimmed by old European and old mine-cut diamonds, mounted in platinum, *à la* 1925, 6½ ins.

\$2,000–4,000

•23  
**AN ART DECO DIAMOND  
 AND SAPPHIRE BRACELET**

Designed as a single and old European-cut diamond band, centering upon a series of navette-shaped single and old European-cut diamond plaques, with calibré-cut sapphire detail, mounted in platinum, *à la* 1925, 6½ ins.

\$1,500–2,000

•24  
**A DIAMOND AND RUBY RING**

Bezel-set with an old European-cut diamond, within a calibré-cut ruby surround, to the graduated old European-cut diamond pierced shoulders, mounted in platinum

\$4,000–6,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"





25

**25**  
**AN ART DECO EMERALD AND DIAMOND  
 NECKLACE**

Centering upon an oval emerald intaglio depicting a woman's face, within a pierced old European and single-cut diamond scalloped plaque, to the tapered old European and single-cut diamond band, set with a line of calibré-cut emeralds, with two square-cut emerald accents, to the platinum backchain, circa 1925, 14 ins.

\$6,000–8,000

15



26



27



28

**26****A PAIR OF DIAMOND EAR PENDANTS,  
BY GRAFF**

Each suspending an articulated circular-cut diamond floret, from a graduated circular-cut diamond hoop, mounted in platinum and white gold, *in a Graff navy leather case*

*Signed Graff, no. 6711*

\$8,000–12,000

**27****A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 7.05 carats, flanked on either side by a baguette-cut diamond, mounted in platinum

\$10,000–15,000

**28****A SAPPHIRE AND DIAMOND RING**

Set with a cut-cornered rectangular-cut sapphire, weighing approximately 21.92 carats, flanked on either side by a vertically-set baguette-cut diamond, to the tapered baguette-cut diamond shoulders, mounted in platinum

*Numbered 478755*

\$10,000–15,000

PROPERTY FROM A  
PARK AVENUE ESTATE



29

**29****A DIAMOND PENDANT NECKLACE**

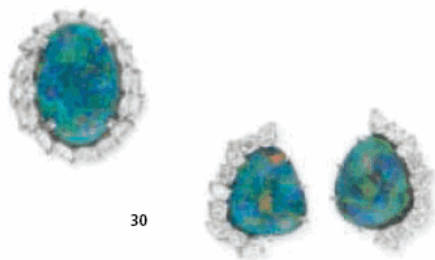
Designed as a detachable pendant, set with a pear-shaped diamond, weighing approximately 4.16 carats, within a circular-cut diamond surround, swinging within an openwork circular-cut set diamond frame, from a diamond-set double link bale, to the fine link 18k white gold chain, mounted in platinum and 18k white gold, 16 ins.

*With report 17447911 dated 25 June 2008 from the Gemological Institute of America stating that the diamond is F color, VS2 clarity*

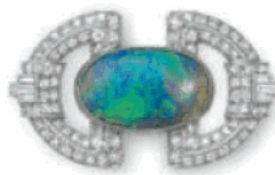
**\$55,000–65,000**

17

PROPERTY OF THE WALTERS ART MUSEUM,  
SOLD TO BENEFIT THE ACQUISITIONS FUND



30



31



32

**30**  
**A SET OF BLACK OPAL  
AND DIAMOND JEWELRY**

Comprising a ring, set with an oval-shaped black opal, within a marquis-cut diamond spiral surround; and a pair of ear clips, set with a pear-shaped black opal, trimmed by pear and circular-cut diamonds, mounted in platinum (2)

\$6,000-8,000

**31**  
**AN ART DECO BLACK OPAL  
AND DIAMOND BROOCH**

Centering upon a bezel-set oval-shaped black opal, extending pierced single-cut diamond arched panels, with baguette-cut diamond geometric detail, mounted in platinum, *circa 1925*

\$4,000-6,000

**32**  
**A BLACK OPAL AND DIAMOND  
BRACELET**

Centering upon an oval-shaped black opal, within an arched circular-cut diamond panel enhanced by marquis-cut diamond detail and baguette-cut diamond trim, joined by circular-cut diamond bar links, extending circular and baguette-cut diamond pierced plaques, each centering upon a rectangular-cut diamond, mounted in platinum, *6½ ins.*

\$10,000-15,000



33



34



35

**33**  
**A BELLE EPOQUE DIAMOND**  
**WRISTWATCH, BY MARCUS & CO.**

With nickel-finished lever movement, 17 jewels, the white tonneau-shaped dial with black Arabic numerals and blued-steel hands, within a single-cut diamond surround, joined by pierced single and old European-cut diamond tapered links, to the black ribbon band, mounted in platinum, *circa 1910, 1¼ ins. diameter*  
*Dial signed Marcus & Co., movement signed Silvana Watch Co.*

\$5,000–7,000

**34**  
**AN ART DECO DIAMOND LINE**  
**BRACELET, BY TIFFANY & CO.**

Of fifty-seven old European-cut diamonds, mounted in platinum, *circa 1920, 7 ins.*

*Signed Tiffany & Co.*

\$4,000–6,000

**35**  
**AN ANTIQUE SAPPHIRE AND DIAMOND**  
**BRACELET**

Designed as a hinged bangle, the top set with a series of five graduated oval cabochon sapphires, each within an openwork single-cut diamond surround of crossover design, with fleur-de-lis accents, spaced by circular-cut sapphires, terminating with old mine-cut diamonds, to the polished gold openwork hoop, mounted in silver-topped gold, *circa 1880, 2¼ ins. diameter*

\$4,000–6,000



36



37



38

**36**  
**A DIAMOND AND ONYX BRACELET,  
 BY TIFFANY & CO.**

Designed as double rows of circular-cut diamond and black onyx bar links, spaced by circular-cut diamond boules and black onyx beads, joined by a circular-cut diamond and black onyx bar clasp, mounted in platinum, 7 ins., in a *Tiffany & Co. black suede case*  
*Signed Tiffany & Co., no. 19143651*

\$3,000–5,000

**37**  
**AN ART DECO DIAMOND BRACELET**

Designed as three pierced circular-cut diamond geometric plaques, each centering upon a larger circular-cut diamond, flanked on either side by a marquise-cut diamond, spaced by twin circular-cut diamond oval-shaped hoops, joined by baguette-cut diamond links, mounted in platinum, *circa 1925*, 6½ ins.

\$8,000–12,000

**38**  
**A DIAMOND RING**

Set with a circular-cut diamond, weighing approximately 4.65 carats, to the graduated baguette-cut diamond shoulders, mounted in platinum

\$15,000–20,000



39

**39**

**AN ART DECO EMERALD, DIAMOND  
AND SEED PEARL CHOKER NECKLACE**

Centering upon an octagonal-cut emerald, within a pierced single and baguette-cut diamond surround, enhanced by calibr -cut emerald links, joined by openwork single-cut diamond spacers, to the four-row seed pearl band, spaced by single-cut diamond scalloped links, to the openwork single-cut diamond clasp, mounted in platinum, *circa 1920, 14 1/2 ins.*

**\$12,000–15,000**

21



40



42

**40**  
**AN ART DECO DIAMOND AND ONYX**  
**JABOT PIN, BY CARTIER**

Each terminal designed as an old European and single-cut diamond openwork tapered plaque, with calibr -cut black onyx detail, to the single-cut diamond arch, trimmed by calibr -cut black onyx, to the platinum pin, mounted in platinum, *circa 1925, with French assay marks and maker's marks*  
*Signed Cartier*

\$10,000–15,000

**41 No Lot**

**42**  
**AN ART DECO DIAMOND, EMERALD**  
**AND RUBY "TUTTI FRUTTI" BRACELET,**  
**BY CARTIER**

Designed as an undulating single and circular-cut diamond vine, set with alternating carved emerald leaves and cabochon ruby bead berries, each topped by a collet-set diamond, to the baguette-cut diamond clasp, mounted in platinum, *circa 1925, 6½ ins.*

*Signed Cartier*

\$15,000–20,000



PROPERTY FROM A  
PARK AVENUE ESTATE

•43  
**AN ART DECO DIAMOND, ONYX  
AND SEED PEARL WRISTWATCH**

With nickel-finished lever movement, 13 jewels, the cream circular dial with black Arabic numerals and blued-steel hands, within a single-cut diamond and calibr -cut black onyx crossover surround, the shoulders set with pierced old European-cut diamond scalloped plaques, to the triple-row seed pearl and black onyx bead bracelet, joined by an openwork old European-cut diamond clasp, mounted in platinum, *circa 1915, 6 1/2 ins.*

*Movement signed Leschot, Geneva, no. 5534, case no. 30901*

**\$3,000–5,000**



43

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"



44



45

**44**  
**AN ART DECO ROCK CRYSTAL, PEARL  
 AND ENAMEL BROOCH,  
 BY GEORGES FOUQUET**

The octagonal frosted rock crystal plaque, set at the center with a white and gray half pearl, upon a rectangular 18k white gold panel, flanked on either side by a black enamel horizontal band, circa 1930, with French assay marks and maker's marks  
*Signed G. Fouquet for Georges Fouquet, no. 21900*

\$6,000–8,000

**45**  
**AN ART DECO DIAMOND AND ONYX  
 BRACELET**

Designed as a series of old European and single-cut diamond links, each set with a diagonal band of calibre-cut black onyx, spaced by larger old European-cut diamonds, mounted in platinum, circa 1925, 7¼ ins.

\$10,000–15,000



46

**46**  
**AN ART DECO DIAMOND AND**  
**MULTI-GEM "TUTTI FRUTTI"**  
**DRESS CLIP, BY CARTIER**

Designed as a vari-cut diamond tapered geometric plaque, set with a baguette-cut diamond and carved emerald basin, extending a bouquet of flowers, comprising a carved emerald blossom topped by a collet-set diamond, a carved sapphire blossom, a shield-shaped diamond blossom and two ruby cabochon buds, mounted in platinum, *circa 1925, with French assay mark and maker's mark, in an original Cartier red leather fitted case*  
*Signed Cartier, no. 03741*

\$12,000–18,000

**47**  
**AN ART DECO AGATE, ENAMEL AND**  
**MULTI-GEM DESK CLOCK, BY CARTIER**

With mechanical movement, the golden textured circular dial with black Roman numerals and rose-cut diamond hands, within a black and gold enamel bezel, enclosed in a beige agate square frame, set at each corner with a cabochon ruby, *circa 1924, 3 x 3 ins., the reverse inscribed "To Audrey from Grandpa and Grandma, Christmas 1924," in Cartier red leather fitted case*  
*Dial signed Cartier, France, movement signed E.W.C. for European Watch & Clock Co. Inc., caseback no. 378, stand signed European Watch & Clock Co. Inc., France, nos. 1037 and 2009*

\$15,000–20,000



47

25



48

PROPERTY FROM A  
PARK AVENUE ESTATE

•48

#### A DIAMOND PENDANT NECKLACE

Suspending a pendant, designed as an old European-cut diamond heart-shaped locket, the reverse transparent encasement opening to reveal a compartment, from a graduated old European-cut diamond link, to the graduated collet-set old European-cut diamond neckchain, mounted in platinum and platinum-topped gold, 15 ins.

\$5,000–7,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"

26



49

**49**  
**A DIAMOND BROOCH, BY BUCCELLATI**

Designed as a bouquet of flowers, each bezel-set with a circular-cut diamond pistil, extending circular-cut diamond petals, with rose-cut diamond leaves, to the polished white gold stems, gathered by a rose-cut diamond ribbon, mounted in white gold, in a *Buccellati blue pouch*

*Signed Buccellati*

\$5,000–7,000



50

**50**  
**A COLORED DIAMOND RING**

Set with an oval-cut fancy yellow diamond, weighing approximately 4.56 carats, flanked on either side by a half-moon diamond, mounted in platinum and 18k gold

*With report 11168143 dated 24 May 2000 from the Gemological Institute of America stating that the diamond is fancy yellow, natural color, VS2 clarity*

\$20,000–30,000



51

**51**  
**A DIAMOND RING**

Of bombé design, set with an old mine-cut diamond, weighing approximately 5.05 carats, within a pavé-set diamond surround and hoop, mounted in platinum, ring size, 6¼

*With report 11237001 dated 12 September 2000 from the Gemological Institute of America stating that the diamond is E color, SI1 clarity*

\$60,000–80,000



52



54



53

**52****A GOLD BELT BUCKLE, BY DAVID WEBB**

Designed as a sculpted 18k gold buckle depicting a coiled snake, 2½ x 2½ ins.

*Signed Webb for David Webb*

\$3,000–5,000

**53****A SAPPHIRE AND DIAMOND BRACELET**

Of bombé design, the flexible circular-cut sapphire band, segmented by diagonal circular-cut diamond rows, mounted in 18k gold, 6 ins., with French assay marks

\$15,000–20,000

**54****\*\*A CORAL, DIAMOND AND MULTI-GEM BROOCH, BY CARTIER**

The carved coral head, draped in an 18k gold panther headdress, set with pear-shaped emerald eyes and a black enamel nose, the head and paws decorated with black enamel stripes, enhanced by circular-cut diamond detail, gathered at the bottom by gold ropework, mounted in 18k gold and platinum, with pendant hoop for suspension of later addition, with French assay mark, exportation mark and maker's mark

*Signed Cartier, France, no. 9389, other number indistinct*

\$7,000–10,000



55

**•55**  
**A DIAMOND, GOLD AND**  
**MOTHER-OF-PEARL WRISTWATCH,**  
**BY VAN CLEEF & ARPELS**

With quartz movement, the rectangular textured mother-of-pearl dial with single-cut diamond Roman numerals and polished gold hands, within a circular-cut diamond and polished gold surround, to the triple-row snake link gold bracelet, with a diamond-set clasp, mounted in 18k gold, 7¼ ins., with Swiss assay marks and maker's marks

*Dial with maker's mark for Van Cleef & Arpels, caseback signed Van Cleef & Arpels, no. 141947*

\$6,000–8,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"

29



56



57

**56**  
**A SET OF RETRO RUBY, DIAMOND  
 AND GOLD JEWELRY**

Comprising a brooch, designed as an textured 18k gold fan, centering upon two curved bands of circular-cut diamonds and calibré-cut rubies, interspersed with circular-cut rubies, to the openwork scalloped gold trim, set with circular-cut diamonds and rubies; and a pair of ear clips en suite, mounted in 18k gold and platinum, circa 1940, brooch with maker's marks (2)

*Brooch signed France, nos. 462359 and 11*

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

**57**  
**A DIAMOND RING**

Set with a circular-cut diamond, weighing approximately 3.00 carats, to the tapered baguette-cut diamond shoulders, mounted in platinum

*Numbered 9031*

**\$15,000-20,000**

PROPERTY OF A LADY





58

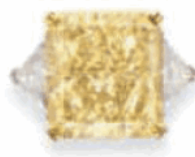
**58**  
**A RETRO SAPPHIRE, DIAMOND AND**  
**GOLD BRACELET, BY BOUCHERON**

Centering upon an 18k gold stylized bow, gathered by three vertical rows of square-cut sapphires, trimmed by circular-cut diamonds, enhanced by circular-cut diamond arched links, to the wide gold brick-link band, *circa 1940, 7 ins., with French assay marks and maker's mark*

*Signed Boucheron, Paris*

**\$8,000–12,000**

31



59

PROPERTY OF A LADY

59

**AN IMPRESSIVE COLORED DIAMOND RING**

Set with a cut-cornered modified rectangular-cut fancy yellow diamond, weighing approximately 46.72 carats, flanked on either side by a trillion-cut diamond, mounted in 18k yellow gold and platinum

*With report 17488295 dated 22 August 2008 from the Gemological Institute of America stating that the diamond is fancy yellow, natural color, SI1 clarity*

\$500,000-700,000

32





60



61

**60****A RETRO GOLD BRACELET**

Designed as a series of sculpted 18k gold oval-shaped links, joined by 18k gold ropework knotted spacers, *circa 1940, 8¼ ins.*

\$3,000–5,000

**61****AN UNMOUNTED RECTANGULAR-CUT DIAMOND**

Weighing approximately 3.41 carats

*With report 5101400926 dated 10 November 2008 from the Gemological Institute of America stating that the diamond is E color, VS1 clarity*

\$35,000–50,000

34



62

**62**  
**A SUITE OF GOLD JEWELRY,**  
**BY VAN CLEEF & ARPELS**

Comprising a necklace, designed as a series of seven sculpted 18k gold lion heads, each holding a textured gold hoop in its teeth, spaced by textured gold open circular hoops; and a pair of ear clips, each designed as a sculpted gold lion's head, set with circular-cut emerald eyes, holding a textured gold hoop in its teeth, necklace 29 ins. (2)

Each signed V.C.A. for Van Cleef & Arpels, necklace no. 4V313.7, ear clips no. 3V523-9

\$12,000-18,000

35



63

**63**

**A GOLD AND DIAMOND SAUTOIR**

Designed as a series of textured 18k gold oval-shaped links,  
joined by gold and circular-cut diamond elongated hoops,  
*30 ins.*

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



64

**64**  
**\*\*A MULTI-GEM AND GOLD BRACELET,  
BY SEAMAN SCHEPPS**

Designed as a polished 18k gold hinged cuff, bezel-set with  
vari-cut multi-colored gemstones,  $2\frac{1}{2}$  ins. diameter, with maker's  
mark, in a Seaman Schepps cream suede pouch

*Signed Seaman Schepps*

\$6,000-8,000

37



65

**65**

**\*\*A SUITE OF CORAL, DIAMOND AND SAPPHIRE JEWELRY, BY BOUCHERON**

Comprising a necklace, the front designed as a sculpted 18k gold shield-shaped plaque, trimmed by a band of circular-cut diamonds, centering upon a bezel-set oval cabochon sapphire, suspended from two strands of coral beads spaced by gold rondelles, joined by two oval cabochon sapphire and circular-cut diamond links, to the single strand coral bead backchain; and a pair of ear pendants en suite, mounted in 18k gold,

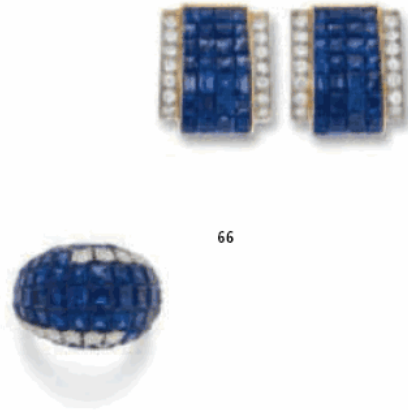
*necklace 16 ins., with maker's mark, ear daps with French assay marks (2)*

*Each signed Boucheron, necklace no. 58136, ear pendants no. 39933*

**\$6,000-8,000**

38





66

**66**  
**A GROUP OF SAPPHIRE AND DIAMOND**  
**JEWELRY**

Comprising a ring of bombé design, the top set with calibré-cut sapphires, enhanced by two bands of graduated circular-cut diamonds, mounted in platinum; and a pair of ear clips, each designed as a calibré-cut sapphire scrolled link, flanked on either side by circular-cut diamonds, mounted in 18k gold and platinum (2)

\$10,000–15,000



67

**67**  
**A DIAMOND AND GOLD "DATEJUST"**  
**WRISTWATCH, BY ROLEX**

With automatic nickel-finished lever movement, the circular pavé-set diamond dial with single-cut sapphire chapters and gold hands, with a magnified date aperture at 3 o'clock, within a baguette-cut diamond bezel, to the 18k gold case and flexible link bracelet, set with circular-cut diamonds, with a deployant clasp, 7 ins., with Swiss assay marks and maker's mark

*Dial signed Rolex, clasp signed Rolex, Geneva, case no. W509822, reference 69308*

\$25,000–30,000



68

**68**  
**A GROUP OF ENAMEL AND GOLD**  
**NECKLACES**

Comprising three necklaces, each designed as a series of white, green or alternating blue and white enamel openwork links, spaced by interlocking 18k gold hoop links, mounted in 18k gold, *white necklace 35¼ ins., green necklace 35½ ins., blue and white necklace 34 ins.*

(3)

\$6,000–8,000

40



69

**69**  
**A GROUP OF CITRINE, YELLOW**  
**SAPPHIRE, DIAMOND AND GOLD**  
**JEWELRY, BY CARTIER**

Comprising a necklace, centering upon an inlaid oval-cut yellow sapphire, within a bezel-set lozenge-shaped yellow citrine, joined by circular-cut diamond links to the 18k gold link neckchain; and a pair of ear clips, each bezel-set with a pear-shaped yellow sapphire, within a polished gold drop-shaped surround,  
*necklace 14 $\frac{1}{2}$  ins., necklace and ear clips with French assay marks,*  
*ear clips with maker's marks* (2)

*Each signed Cartier, Paris, necklace no. 226232, ear clips no. 226231*

**\$ 12,000–15,000**

41

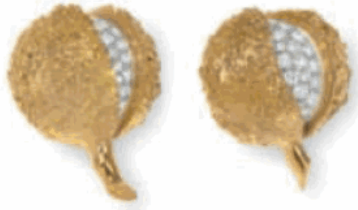


70

**70**  
**AN ART DECO DIAMOND AND ROCK**  
**CRYSTAL WRISTWATCH, BY CARTIER**

With nickel-finished lever backwound movement, 17 jewels, the cream rectangular dial with black Arabic numerals and blued-steel hands, the platinum case enhanced by baguette-cut diamonds, to the bracelet designed as an alternating series of single-cut diamond panels and open rectangular rock crystal links, mounted in platinum, circa 1920, 6¼ ins., with French assay mark  
*Dial signed Cartier, movement and inside case signed European Watch and Clock Co., Inc., inside case no. 23008, caseback engraved with initials "C.L.L."*

\$7,000-10,000



71



72



73

**71**  
**A PAIR OF DIAMOND AND GOLD**  
**POMEGRANATE BROOCHES,**  
**BY VERDURA**

Each designed as a textured gold pomegranate, with circular-cut diamond detail, mounted in gold and platinum, *in a Verdura blue suede case*

*Each signed Verdura*

**\$3,000–5,000**

**72**  
**A MULTI-GEM AND GOLD CIGARETTE**  
**CASE, BY VAN CLEEF & ARPELS**

The rectangular polished 18k gold case, depicting an engraved seaside scene, with an etched sailboat and cabochon ruby hull, accented by a vari-cut diamond *Isle of View* plaque with a house and lighthouse, set with carved emerald shrubs and trees with cabochon ruby detail, to the square-cut emerald pushpiece, *3¼ x 3 x ½ ins.*

*Signed Van Cleef & Arpels, N.Y., no. 8099*

**\$3,000–5,000**

**73**  
**A DIAMOND AND GOLD BRACELET,**  
**BY VAN CLEEF & ARPELS**

Designed as a flexible band, centering upon a flower, with a circular-cut diamond cluster pistil, extending sculpted 18k gold petals, to the band of similar design, mounted in 18k gold and platinum, *7 ins., with French exportation marks*

*Signed Van Cleef & Arpels, France, New York, no. 18635*

**\$7,000–10,000**



74



75

PROPERTY FROM AN ESTATE

**74**  
**A GROUP OF "TWO FRUIT" MULTI-GEM AND DIAMOND BROOCHES, BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Comprising two brooches, each designed as two gold wirework pinecones, one set with circular-cut diamonds and cabochon turquoise, the other set with circular-cut rubies and yellow diamonds, with sculpted gold leaves, to the circular-cut diamond and polished gold serrated leaf surmount, mounted in gold and platinum, *turquoise and diamond brooch with French exportation marks and maker's marks, in a Tiffany black suede case (2)*  
*One signed Schlumberger for Jean Schlumberger, Tiffany, France; the other signed Schlumberger for Jean Schlumberger*

\$5,000-7,000

Cf. John Loring, *Tiffany Colored Gems*, Abrams, Inc., New York, 2007, page 213

**75**  
**AN ENAMEL AND GOLD BRACELET, BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a white enamel hinged bangle, decorated with sculpted gold vertical bands and circular and navette-shaped gold detail, mounted in 18k gold, *2 ins. diameter, with French exportation marks*

*Signed Schlumberger for Jean Schlumberger, Tiffany, France*

\$6,000-8,000

44



76

**76**  
**A LAPIS LAZULI, COLORED DIAMOND  
 AND GOLD "BIRD ON A ROCK"  
 PENDANT NECKLACE,  
 BY JEAN SCHLUMBERGER,  
 TIFFANY & CO.**

Suspending a detachable pendant, designed as a circular-cut diamond and yellow diamond bird, with a circular-cut emerald eye and gold head feathers, beak, legs and feet, perched on a rectangular cabochon lapis lazuli, from an 18k gold oval link necklace, mounted in 18k gold and platinum, 42 ins., chain with French assay marks and maker's mark (indistinct), (pendant may also be worn as a brooch)

*Pendant signed Schlumberger for Jean Schlumberger, Tiffany*

**\$7,000–10,000**

Cf. Bizot, Chantal, *The Jewels of Jean Schlumberger*, Harry N. Abrams, Inc., 2001, page 70

Cf. John Loring, *Tiffany's 20th Century: A Portrait of American Style*, Harry N. Abrams, Inc., 1997, cover

Jean Schlumberger created the original design of the "Bird on a Rock" brooch in the 1960s to hold the Tiffany Diamond, weighing approximately 128.54 carats. The diamond bird holding the cushion-cut fancy yellow diamond is still exhibited at Tiffany & Co.'s Fifth Avenue store in New York.



77

**77**  
**A DIAMOND, RUBY AND GOLD  
 "GAZELLE" BROOCH,  
 BY JEAN SCHLUMBERGER,  
 TIFFANY & CO.**

Designed as a circular-cut diamond gazelle's head with cabochon sapphire eyes and twisted gold antlers with textured gold ears, holding a pear-shaped ruby and gold branch in its mouth, mounted in 18k gold and platinum

*Signed Schlumberger for Jean Schlumberger, Tiffany*

**\$6,000–8,000**

(2) Cf. John Loring, *Tiffany's 20th Century: A Portrait of American Style*, Harry N. Abrams, Inc., New York, 1997, page 155

Cf. John Loring, *Tiffany Jewels*, Harry N. Abrams, Inc., New York, 1999, page 191



78

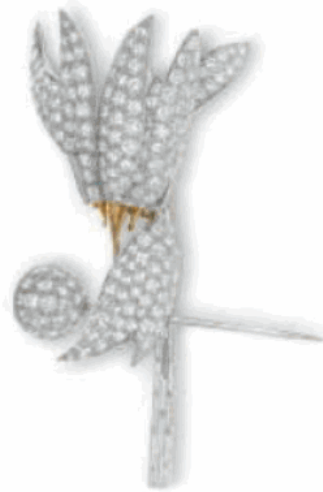
**78**  
**A MULTI-GEM, ENAMEL AND GOLD**  
**ELEPHANT BROOCH,**  
**BY JEAN SCHLUMBERGER,**  
**TIFFANY & CO.**

Designed as a bluish silver enamel elephant head with cabochon ruby eyes and pavé-set diamond ears, each enhanced by square-cut smoky quartz within polished gold wirework surrounds and twisted gold tassels, with a polished sculpted gold headdress suspending drop-shaped turquoise drops, to the white agate tusks with sculpted gold caps, and a textured gold trunk with square-cut tsavorite garnet detail, mounted in 18k gold and platinum, with French exportation marks, in a Tiffany black suede box  
*Signed Schlumberger for Jean Schlumberger, Tiffany, France*

**\$25,000–35,000**

Cf. John Loring, *Tiffany Style: 170 Years of Design*, Abrams, New York, 2008, page 193

Cf. Franco Maria Ricci, *Bijoux de Jean Schlumberger*, Milan, 1976, page 123 and front cover



79

**79**  
**A DIAMOND CORSAGE BROOCH,**  
**BY JEAN SCHLUMBERGER,**  
**TIFFANY & CO.**

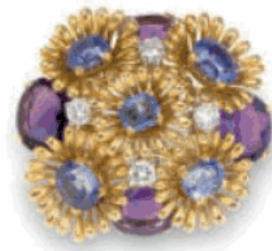
Designed as a circular-cut diamond flower blossom with sculpted 18k gold detail, joined by a circular-cut diamond tapered leaf and baguette-cut diamond stem, to the removable pin with a pavé-set diamond terminal, mounted in platinum, 18k yellow and white gold, with French assay marks and maker's mark (indistinct), in a Tiffany black suede case  
*Signed Schlumberger for Jean Schlumberger, Tiffany*

**\$20,000–30,000**





80



81

80

**A MULTI-COLORED SAPPHIRE AND  
DIAMOND BUTTERFLY BRACELET,  
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a series of eight butterflies, each with circular-cut diamond wings and a sculpted gold body, spaced by oval-cut pink, yellow and blue sapphires, mounted in gold and platinum, 7 ins., in a Tiffany & Co. black box

*Signed Schlumberger for Jean Schlumberger, Tiffany*

\$15,000–20,000

81

**AN AMETHYST, SAPPHIRE  
AND DIAMOND BROOCH**

Designed as a floral cluster, each flower centering upon an oval-cut sapphire pistil, extending sculpted 18k gold petals, with circular-cut diamond and oval-cut amethyst detail, mounted in 18k gold and platinum, with French assay mark and maker's mark, in a Tiffany black suede case

*Signed Schlumberger for Jean Schlumberger, Monture S*

\$5,000–7,000



82

82

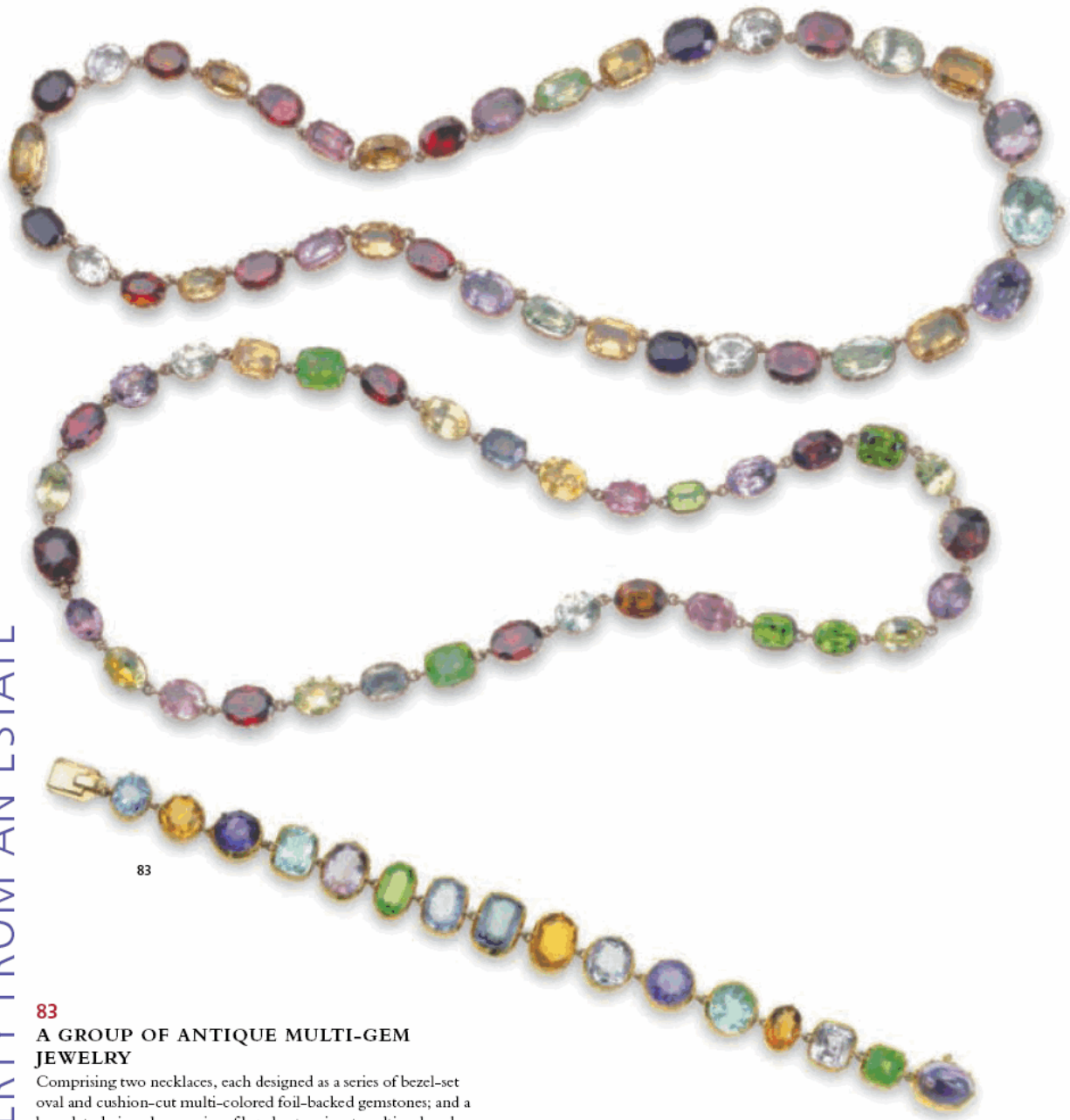
**A GOLD, MULTI-GEM AND DIAMOND  
CAMEL BROOCH,  
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a textured 18k gold camel with a cultured pearl headdress, and a cabochon lapis lazuli hump, accented by circular-cut diamond and gold blanket and harness, the leg enhanced by a bezel-set oval-cut pink sapphire, in a Tiffany black suede case

*Signed Schlumberger for Jean Schlumberger, Tiffany*

\$4,000–6,000

Cf. John Loring, *Tiffany's 20th Century: A Portrait of American Style*, Harry N. Abrams, Inc., 1997, page 155



83

**83**  
**A GROUP OF ANTIQUE MULTI-GEM  
 JEWELRY**

Comprising two necklaces, each designed as a series of bezel-set oval and cushion-cut multi-colored foil-backed gemstones; and a bracelet, designed as a series of bezel-set vari-cut multi-colored gemstones, mounted in gold, necklaces circa 1830, 16½ and 15¼ ins., (longer necklace with pendant hoop for suspension, shorter necklace may also be worn as two bracelets, 7½ and 8 ins.); bracelet circa 1880, 6¼ ins. (3)

\$3,000–5,000



84

**AN ANTIQUE EMERALD, DIAMOND  
AND GOLD SERPENT NECKLACE**

Designed as a tapered coiled gold serpent, with sculpted gold scales, to the old mine-cut diamond and square-cut emerald head, with cabochon ruby eyes, mounted in silver and gold, *circa 1860, 17 ins.*

84

\$15,000–20,000

Cf. David Bennett and Daniela Mascetti, *Understanding Jewelry*, Antique Collectors' Club Ltd., Woodbridge, Suffolk, England, 2003, pages 114 to 117



85

**85**  
**A GOLD AND ROSE GOLD CIGARETTE CASE, BY BULGARI**

Of rectangular outline, the 18k gold case with a rose gold "MULTIFILTER, PHILIP MORRIS, 20 CLASS A CIGARETTES" label trimmed with black and white enamel bands, the lid opening to reveal a single compartment, 1977, 4 x 2¼ x 1 ins.

Signed Bulgari

\$3,000–5,000

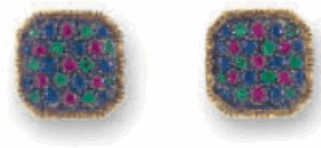
Cf. Amanda Triossi and Daniela Mascetti, *Bulgari*, Abbeville Press Publishers, New York, 2007, page 237

**86**  
**A PAIR OF MULTI-GEM CUFFLINKS, BY BUCCELLATI**

Each designed as a cushion-shaped plaque, set with circular-cut rubies, sapphires and emeralds, within an 18k gold surround, to the textured gold pin and navette-shaped toggle set with rubies, sapphires and emeralds, mounted in 18k gold, with maker's marks

Signed Gianmaria Buccellati, Italy, no. B1413

\$6,000–8,000



86



87

**87**  
**A PAIR OF COLORED DIAMOND CUFFLINKS, BY GRAFF**

Each bezel-set with a cut-cornered square-cut light yellow diamond, within a stepped yellow and white gold setting, to the white gold pin and yellow gold toggle, channel-set with square-cut light yellow diamonds, mounted in yellow and white gold, in a Graff navy leather case

Signed Graff, no. 1254

\$40,000–60,000



88

**88**  
**AN ART DECO EMERALD AND DIAMOND  
BRACELET, BY CARTIER**

Centering upon an oval-shaped cabochon emerald, flanked on either side by a single-cut diamond scrolled link, extending a bezel-set pear-shaped diamond within a French-cut diamond surround, to the pierced old European and single-cut diamond band, mounted in platinum, *circa 1925, 7¼ ins., with French assay mark*

*Signed Cartier*

\$70,000–100,000

51



89

PROPERTY OF A LADY

**89**

**AN ELEGANT EMERALD AND DIAMOND  
"THREAD" RING, BY JAR**

Set with a sugarloaf cabochon emerald, weighing approximately 16.27 carats, within a micro pavé diamond surround and hoop, mounted in platinum, ring size, 5, with French assay mark, in a JAR pink suede pouch

*Signed JAR*

*Please contact the Jewelry Department for more information regarding a report from the AGTA Gemological Testing Center*

**\$200,000–300,000**

52



PROPERTY FROM THE COLLECTION OF HUGH GRANT  
AND LUCIE MACKEY GRANT, NEW YORK



90

**A SUPERB ART DECO PEARL AND  
DIAMOND SAUTOIR**

The three-row pearl band, spaced by circular-cut diamond links, and a vari-cut diamond geometric bar clasp, to the pierced single and hexagonal-cut diamond geometric surmount, suspending a twin staggered tassel composed of an alternating series of collet-set and baguette-cut diamonds, to the pearl and diamond geometric link, with drop-shaped gray pearl terminals, each topped by a rose-cut diamond cap, mounted in platinum, circa 1925, 24 ins.

*Please contact the Jewelry Department for more information regarding a report from the Gemological Institute of America*

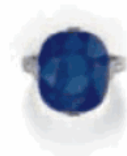
**\$300,000–500,000**







91



92

**•91  
AN ART DECO DIAMOND AND  
SAPPHIRE BRACELET**

Designed as a pierced old European and single-cut diamond geometric band, enhanced by calibr -cut sapphire lozenge-shaped detail, mounted in platinum, *circa 1925, 7 ins.*

\$3,000-5,000

**•92  
AN ART DECO SAPPHIRE AND  
DIAMOND RING**

Set with a cushion-cut sapphire, weighing approximately 8.16 carats, to the single-cut diamond gallery and shoulders, mounted in platinum, *circa 1925*

\$4,000-6,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"



93

**93**

**AN ART DECO DIAMOND NECKLACE**

Set with a series of openwork single-cut diamond hexagonal-shaped links, each bezel-set with two old European-cut diamonds, spaced by single-cut diamond ribbon motif links, mounted in platinum, *circa 1915, 15 ins., with French importation marks, (may also be worn as two bracelets, 7½ ins. each)*

**\$25,000–35,000**

57



94

**A CULTURED PEARL, DIAMOND AND  
OPAL NECKLACE, BY TIFFANY & CO.**

The front suspending a detachable drop-shaped baroque cultured pearl, enhanced by a circular-cut diamond cap, from a carved pink opal starfish, decorated with circular-cut diamonds and bezel-set cabochon pink sapphires, to the neckchain of twenty-four baroque cultured pearls, mounted in platinum, 18½ ins., in a *Tiffany & Co.* black suede case

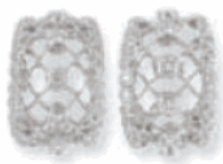
Necklace signed *Tiffany & Co.*, France, pendant signed *T & Co.* for *Tiffany & Co.*, no. 21525502, clasp signed *T & Co.* for *Tiffany & Co.*, Australia

**\$7,000–10,000**

94



95



96

**95****A PAIR OF COLOR-CHANGE SAPPHIRE AND DIAMOND EAR CLIPS**

Each set with an oval-cut color-change sapphire, weighing approximately 14.95 and 16.65 carats, within a pear and circular-cut diamond surround, mounted in white gold

\$20,000–30,000

**96****A SET OF DIAMOND "LATTICE" JEWELRY, BY TIFFANY & CO.**

Comprising a bracelet, designed as an openwork latticework band, centering upon a line of collet-set diamonds, trimmed by a collet-set diamond border; and a pair of ear clips en suite, mounted in platinum, *bracelet 7 ins., each in a Tiffany & Co.*

*black suede cases*

(2)

*Bracelet signed Tiffany & Co., France, ear clips signed T & Co. for Tiffany & Co., France*

\$4,000–6,000

59



**97**  
**AN EMERALD AND DIAMOND**  
**NECKLACE**

The front designed as a double swag of oval-cut emeralds, each within a circular-cut diamond surround, spaced by marquise and collet-set diamond triple links, enhanced by a fringe of pear-shaped diamonds, each within a circular-cut diamond surround, joined at the center by a pendant of girandole design, set with four oval-cut emeralds, each within a circular-cut diamond surround, to the single-row backchain of similar design, mounted in 18k white gold, 17 ins.

97

\$70,000-90,000



98

98

**A DIAMOND RING**

Set with a pear-shaped diamond, weighing approximately 10.01 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum

*With report 5101466552 dated 14 January 2009 from the Gemological Institute of America stating that the diamond is F color, internally flawless clarity*

**\$200,000-300,000**

61



99

**A DIAMOND NECKLACE,  
BY GRAFF**

Suspending a pear-shaped diamond, weighing approximately 3.42 carats, from a series of forty graduated marquise, circular, square, oval and pear-shaped diamonds, mounted in platinum, 15½ ins., with pendant hoop for suspension, in a Graff navy leather fitted case

Signed Graff, no. 4267

*With report 14538902 dated 25 August 2005 from the Gemological Institute of America stating that the pear-shaped diamond, weighing approximately 3.42 carats, is D color, internally flawless clarity*

*With twenty-two reports dated from 7 February 2003 to 28 September 2005 from the Gemological Institute of America stating that twenty-two of the forty diamonds, ranging from 0.70 to 2.20 carats, range from D to F color, internally flawless to VS2 clarity*

**\$300,000–500,000**

99



PROPERTY OF A GENTLEMAN



100

**100**  
**AN UNMOUNTED RECTANGULAR-CUT  
DIAMOND**

Weighing approximately 30.17 carats

*With report 5101646553 dated 25 March 2009 from the Gemological  
Institute of America stating that the diamond is Y to Z color range,  
VS1 clarity*

**\$300,000–500,000**

63



101

PROPERTY OF A LADY

101

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

Each suspending a pear-shaped emerald, weighing approximately 12.93 and 14.14 carats, from an alternating line of circular and baguette-cut diamonds, to the cushion-cut diamond surmount, mounted in platinum, in a Cartier red leather box

*Signed Cartier, no. 894595*

*With reports 0202181 and 0410196 dated 22 February 2002 and 27 October 2004 from the Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of emeralds originating from Colombia. Indications of minor clarity enhancement*

**\$250,000–350,000**





102

**102**

**A DIAMOND AND CULTURED PEARL  
"WAVE" NECKLACE, BY TIFFANY & CO.**

The front designed as an undulating double-row circular-cut diamond swag, set with graduated cultured "keshi" pearls, to the single-row neckchain of similar design, mounted in platinum, 2001, 14 ins., in a Tiffany & Co. black suede case

*Signed Tiffany & Co., France*

**\$6,000–8,000**

66



PROPERTY OF A LADY

103

**A CULTURED PEARL AND DIAMOND NECKLACE**

Of thirty-one graduated cultured pearls, measuring from approximately 12.75 to 17.75 mm, joined by a pavé-set diamond boule clasp, mounted in platinum, 19½ ins.

\$15,000-20,000

103



105



104

**104**

**A STAINLESS STEEL WRISTWATCH,  
BY BULGARI**

With quartz movement, the circular black dial with Arabic numerals at 12 and 6 o'clock, within a polished stainless steel bezel, to the stainless steel flexible cuff bracelet, 6 ins.

*Bezel, movement, caseback and bracelet signed Bulgari, caseback nos. BB232TS and D311979*

\$1,500-2,000

**105**

**A GROUP OF WHITE GOLD AND  
DIAMOND "PARENTESI" BRACELETS,  
BY BULGARI**

Comprising three cuff bracelets, each designed as a springband composed of sculpted 18k white gold geometric links, two enhanced by circular-cut diamond detail, mounted in white gold, 2½ ins. diameter each (3)

*Each signed Bulgari, Italy*

\$8,000-12,000



106

**106****A SUITE OF DIAMOND AND COLORED  
DIAMOND JEWELRY**

Comprising a necklace, designed as a series of openwork pavé-set black diamond foliate links, each stem bezel-set with a rose-cut diamond; and a pair of ear pendants en suite, mounted in platinum and 18k white gold, necklace 16¼ ins., with French assay marks and maker's marks

(2)

**\$20,000–30,000**

69



107

**107**  
**A SET OF DIAMOND AND WHITE GOLD**  
**"PIRAMIDE" JEWELRY, BY BULGARI**

Comprising a pair of ear clips, each of pyramidal design, set with a central pavé-set diamond plaque, to the polished 18k white gold frame with scalloped detail at the corners; and a ring en suite,

mounted in 18k white gold

*Each signed Bulgari, Italy*

**\$3,500-4,500**



108

**108**  
**A WHITE GOLD "TANK AMERICAIN"**  
**WRISTWATCH, BY CARTIER**

With automatic nickel-finished lever movement, the rectangular white dial with black Roman numerals and blue-steel hands, within a polished 18k white gold bezel with a circular-cut sapphire crown, to the white gold link bracelet and deployant buckle, 7 ins., 45 mm length of case, with Swiss assay marks and maker's marks

*Dial, caseback and clasp signed Cartier, caseback no. CC107920, reference no. 1741*

**\$8,000-12,000**





109

**109**

**A DIAMOND NECKLACE**

Designed as a series of graduated rose-cut diamonds, each within a circular-cut diamond surround, spaced by bezel-set marquise-cut diamonds, mounted in platinum, *16½ ins.*

**\$50,000-70,000**



110

**110****A GROUP OF GOLD ACCESSORIES**

Comprising an 18k gold mesh evening bag, decorated with two-tone diagonal stripes, suspended by a gold link chain, the clasp set with two cabochon sapphires, opening to reveal a single compartment with two interior pockets, (illustrated); an 18k gold "Love" bangle bracelet, enhanced by engraved screw motifs, circa 1970, 2 ins. diameter, signed Aldo Cipullo, Cartier, accompanied by a screwdriver; an 18k gold wristwatch of mechanical movement, the square cream dial within a polished gold bezel, to the gold link bracelet, 7/4 ins., dial signed Tudor, bracelet signed Rolex; a sculpted gold bar brooch, with maker's mark; a gold flask; a woven 18k gold compact, opening to reveal a fitted mirror, numbered 8V161, in a fitted case; a woven gold notebook, signed Tiffany, in a fitted case; a woven gold case, opening to reveal a picture frame, in a black suede case; and a gold charm of oval outline, signed Cartier, engraved with initials 'VFS' (10)

\$5,000-8,000



111

**111**

**A GOLD NECKLACE**

Designed as a series of sculpted 18k gold flat curb links,  
*17 ins., 143.90 grams*

**\$5,000–7,000**

73



112



113

**112**  
**A CULTURED PEARL AND DIAMOND**  
**CHOKER NECKLACE**

Designed as a five-row cultured pearl band, measuring approximately 5.50 to 6.00 mm, spaced by circular-cut diamond bars, to the openwork circular-cut diamond plaque, enhanced by baguette-cut diamond foliate detail, mounted in platinum, 13 ins.

\$10,000–15,000

**113**  
**A MULTI-GEM AND GOLD CHARM**  
**BRACELET**

Designed as a gold link bracelet, suspending ten charms of various motifs with inscriptions, including a whistle, an openwork circular Leo lion charm accented by a circular-cut diamond, a St. Christopher charm, a circular gold charm with a figure depicting an angel, a square-shaped gold calendar charm for the month of August, a polished gold heart-shaped charm, a St. Christopher charm trimmed by circular-cut rubies, a heart-shaped charm set with a circular-cut pink sapphire, and a circular gold charm with a sculpted gold articulated flower accented by a circular-cut ruby, mounted in gold, 8 ins.

Six charms signed Cartier, one signed Tiffany, Boucher

\$6,000–8,000



**114**  
**A GOLD AND EMERALD LION PENDANT  
NECKLACE**

Suspending a detachable sculpted 18k gold lion's head pendant,  
set with pear-shaped emerald eyes, to the sculpted 18k gold link  
neckchain, 40½ ins., pendant may also be worn as a brooch (2)

*Pendant signed Cartier, N.Y.*

\$5,000-7,000

114

75



115



116

**115****A PAIR OF MABE PEARL, DIAMOND AND GOLD EAR CLIPS, BY VERDURA**

Each set with a mabé pearl, measuring approximately 20.95 mm, decorated with sculpted gold wirework detail, within a circular-cut diamond scalloped surround, mounted in platinum and gold

*By Verdura*

*Accompanied by a letter stating that the ear clips are by Verdura*

**\$6,000–8,000**

**116****A PAIR OF DIAMOND AND GOLD EAR CLIPS, BY DAVID WEBB**

Each designed as a sculpted 18k gold and circular-cut diamond whirl, with circular-cut diamond accents, mounted in 18k gold and platinum

*Signed Webb for David Webb*

**\$7,000–10,000**



117

**117****A GOLD PENDANT NECKLACE**

Suspending three detachable gold pendants, comprising a gold wishbone, a sculpted gold Leo charm, and a rose gold openwork seal with a carnelian intaglio, to the gold link neckchain, 28½ ins.

(4)

*Leo charm signed Cartier*

**\$4,000–6,000**



**118**  
**A ROSE QUARTZ BEAD AND**  
**GOLD NECKLACE,**  
**BY VERDURA**

Designed as three strands of rose quartz beads, spaced by smaller 18k gold boules, gathered at the front by a sculpted 18k gold ropework knot, suspending a staggered three-strand rose quartz bead tassel, joined at one side by a sculpted gold bar clasp, mounted in 18k gold, 14 ins.

*Signed Verdura*

\$5,000-7,000

118

77



119

**119**  
**A PAIR OF GOLD, DIAMOND AND EMERALD CHIMERA BRACELETS, BY DAVID WEBB**

Each sculpted 18k gold hinged bangle, designed as two opposing chimera heads set with cabochon emerald eyes and circular-cut diamond collars, to the bracelet decorated with sculpted gold scales,  
 2½ ins. diameter, each  
 Each signed Webb for David Webb  
 \$8,000–12,000



120

**120**  
**A PAIR OF RUBY AND DIAMOND EAR PENDANTS, BY DAVID WEBB**

Each detachable pendant designed as a circular-cut diamond and cabochon ruby tapered openwork hoop, trimmed by hammered 18k gold foliate detail, suspended from a pear-shaped surmount of similar design, mounted in 18k gold and platinum  
 Signed Webb for David Webb  
 (2)  
 \$15,000–20,000





121

**121**  
**A SUITE OF EMERALD, RUBY AND GOLD**  
**JEWELRY, BY DAVID WEBB**

Comprising a necklace, the front set with an oval-shaped carved cabochon emerald of foliate motif, to the neckchain designed as a series of hammered 18k gold 'figure-8' links, spaced by a graduated series of bezel-set oval cabochon rubies and carved cabochon emeralds; and a pair of ear clips, each set with a pear-shaped carved emerald within a two-tiered hammered 18k gold surround, mounted in 18k gold, *necklace 27½ ins., (the front may be detached and worn as a choker, 14½ ins., or as a bracelet, 7 ins.)* (2)

*Each signed Webb for David Webb*

**\$20,000–30,000**

79

PROPERTY FROM AN AMERICAN COLLECTOR



**122**

**A THREE-STRAND CULTURED PEARL  
AND DIAMOND NECKLACE,  
BY DAVID WEBB**

Of thirty-five, thirty-seven and forty-one cultured pearls,  
measuring approximately 8.95 mm, joined by an openwork  
circular-cut diamond clasp, mounted in platinum and  
18k white gold, 14¼ ins.

*Signed Webb for David Webb*

\$10,000–15,000

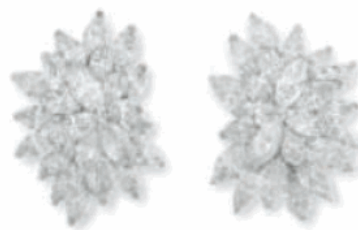


123

**123**  
**A DIAMOND CATTAIL FLOWER BROOCH**

Designed as two single and old European-cut diamond cattail flower blossoms, each bezel-set at the top with a square-cut diamond, to the polished platinum stems and single and old European-cut diamond leaves, mounted in 18k white gold, with French assay marks

\$20,000–30,000

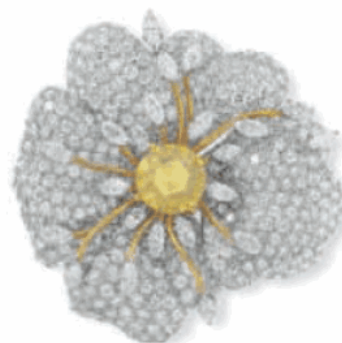


124

**124**  
**A PAIR OF DIAMOND EAR CLIPS**

Each designed as a domed cluster of marquise-cut and pear-shaped diamonds, mounted in platinum

\$40,000–60,000



125

**125**  
**A DIAMOND AND YELLOW SAPPHIRE BROOCH**

Designed as a flower blossom, centering upon a circular-cut yellow sapphire pistil, extending sculpted 18k gold stems with marquise-cut diamond bud terminals, to the circular-cut diamond overlapping petals, mounted in platinum and 18k gold

\$30,000–50,000



126



127

PROPERTY FROM AN AMERICAN COLLECTOR

**126****A PAIR OF DIAMOND AND ROCK CRYSTAL EAR CLIPS, BY DAVID WEBB**

Of oval outline, each designed as a sculpted rock crystal bombé plaque, set with a central circular-cut diamond cluster, mounted in platinum and white gold,

*one ear clip with chips to the rock crystal*

*Signed Webb for David Webb*

\$7,000–10,000

**127****\*\*A PAIR OF DIAMOND AND CORAL EAR PENDANTS, BY DAVID WEBB**

Each suspending a detachable pear-shaped cabochon coral drop, within a graduated circular-cut diamond surround, swinging within a detachable graduated circular-cut diamond frame, enhanced by a baguette-cut diamond horizontal band, joined by a circular-cut diamond link

to the sugarloaf cabochon coral surmount, within a circular-cut diamond surround, mounted in platinum

*Signed Webb for David Webb*

\$25,000–35,000





128

**128**  
**A CULTURED PEARL AND DIAMOND  
NECKLACE, BY DAVID WEBB**

Designed as three strands of cultured pearls, measuring approximately 8.20 to 9.00 mm, spaced by two circular-cut diamond open hoops with circular-cut diamond scalloped links, mounted in platinum, 28 ins.

*Signed Webb for David Webb*

\$30,000-50,000

83



129

**129****A FINE COLORED DIAMOND PENDANT NECKLACE**

Suspending a fancy intense blue pear-shaped rose-cut diamond, weighing approximately 5.01 carats, within a micro pavé diamond surround, spaced by a circular-cut diamond, to the fancy intense pink hexagonal-cut diamond, weighing approximately 3.01 carats, spaced by a circular-cut diamond, from a fancy intense blue inverted pear-shaped rose-cut diamond, within a micro pavé surround, from a micro pavé diamond hoop, to the fine link platinum neckchain, mounted in platinum, 16 ins.

*With report 2105498793 dated 16 March 2009 from the Gemological Institute of America stating that the diamond, weighing approximately 5.01 carats, is fancy intense blue, natural color, VS1 clarity*

*With report 1102557652 dated 11 February 2009 from the Gemological Institute of America stating that the diamond, weighing approximately 3.01 carats, is fancy intense pink, natural color, SI1 clarity*

*With report 2105428211 dated 9 December 2008 from the Gemological Institute of America stating that the diamond, weighing approximately 2.03 carats, is fancy intense blue, natural color, VVS2 clarity*

Estimate on Request

84





130

**130**

**A DIAMOND AND CULTURED PEARL  
NECKLACE, BY GRAFF**

Of nineteen graduated multi-colored cultured pearls, measuring from approximately 13.55 to 10.90 mm, spaced by a graduated series of nineteen circular-cut diamonds, mounted in platinum, 16½ ins., in a Graff navy leather fitted case

*Signed Graff, no. 4762*

*With nineteen reports dated 4 April 2005 to 29 June 2005 from the Gemological Institute of America stating that the diamonds, ranging from 1.00 to 1.59 carats, range from E to I color, internally flawless to SI1 clarity*

**\$80,000-120,000**

PROPERTY OF A LADY

86





131

**131****A DIAMOND RING**

Set with a cut-cornered square-cut diamond, weighing approximately 10.90 carats, to the graduated circular-cut diamond shoulders, mounted in platinum

*With report 1102606085 dated 12 March 2009 from the Gemological Institute of America stating that the diamond is J color, VS1 clarity*

\$ 100,000–150,000



132

**132****A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a cut-cornered square-cut diamond, weighing approximately 5.05 and 5.36 carats, from a smaller old mine-cut diamond surmount, mounted in platinum

*With report 11907263 dated 7 February 2002 from the Gemological Institute of America stating that the square-cut diamond, weighing approximately 5.05 carats, is G color, VVS2 clarity*

*With report 11907266 dated 8 February 2002 from the Gemological Institute of America stating that the square-cut diamond, weighing approximately 5.36 carats, is H color, VVS2 clarity*

\$ 150,000–200,000

87



133

**133****A SUITE OF RUBY AND DIAMOND JEWELRY**

Comprising a necklace, designed as a series of graduated cushion-cut rubies, each within a circular-cut diamond surround, spaced by circular-cut diamond quatrefoil links, the front suspending a detachable pear-shaped ruby pendant, within a two-tiered circular-cut diamond surround; and a pair of ear pendants en suite, mounted in gold,  
*necklace 16 ins.* (2)

*Necklace no. 78919*

**\$35,000–55,000**



134



135

**134**  
**AN EMERALD AND GOLD BRACELET,  
 BY BUCCELLATI**

Designed as two rows of sculpted and matte 18k gold leaves, with polished white gold veining, spaced by bezel-set oval-shaped cabochon emeralds, mounted in 18k yellow and white gold, 7½ ins., in a Buccellati gray leather case

*Signed Buccellati, Italy*

\$20,000–30,000

**135**  
**A DIAMOND RING**

Set with a cut-cornered rectangular-cut diamond, weighing approximately 5.22 carats, the shoulders bezel-set with three trapeze and bullet-cut diamonds, mounted in platinum

*With report 10928614 dated 22 December 1999 from the Gemological Institute of America stating that the diamond is G color, VS2 clarity*

\$75,000–100,000



136

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

Each set with a drop-shaped emerald, with a pavé-set diamond and baguette-cut fringe cap, suspended from an old mine and baguette-cut diamond geometric motif top with tassel detail, to the old European-cut diamond surmount, mounted in platinum

*With report no. 0901649/1 and 2 dated 4 February 2009 from the Gübelin Gem Lab stating that the emeralds are natural. Indications of minor clarity enhancement*

**\$100,000–150,000**





137

**137**  
**\*\*AN IVORY, TOURMALINE AND GOLD FLOWER BROOCH, BY JEAN SCHLUMBERGER**

Designed as a bouquet of three sculpted ivory roses, each set with a pink tourmaline pistil within an 18k gold spray surround, each blossom enhanced by gold bead detail, gathered by a polished gold ribbon bow, mounted in 18k gold, *circa 1950, with French assay marks and maker's marks*

*Signed Schlumberger for Jean Schlumberger*

\$15,000–20,000



138

**138**  
**A RETRO GOLD BRACELET**

Designed as a series of five gold links, each composed of a central arched band with horizontal line and dot detail, flanked by gold boules and freeform arched trim to the half ball spacers, *circa 1940, 8 ins., with French importation marks*

\$3,000–5,000



139



140

**139**  
**AN ENAMEL AND GOLD FROG**  
**DRESS SET, BY DAVID WEBB**

Comprising a pair of cufflinks, each designed as a white enamel and 18k gold spotted frog, with red enamel eyes, to the white enamel and gold striped toggle; and four shirt studs en suite, mounted in 18k gold (5)

*Each signed Webb for David Webb*

\$4,000–6,000

**140**  
**A DIAMOND AND GOLD "CRASH"**  
**WRISTWATCH, BY CARTIER**

With mechanical nickel-finished lever movement, the cream dial of freeform design, with stylized black Roman numerals and blue-steel hands, within a circular-cut diamond bezel, with an inverted circular-cut diamond crown, to the black leather strap and gold deployant buckle, mounted in 18k gold, 5½ ins., caseback with French assay marks and maker's mark, clasp with Swiss assay mark and maker's mark for Cartier

*Dial and caseback signed Cartier, Paris, caseback no. A109782, buckle signed Cartier*

\$25,000–30,000

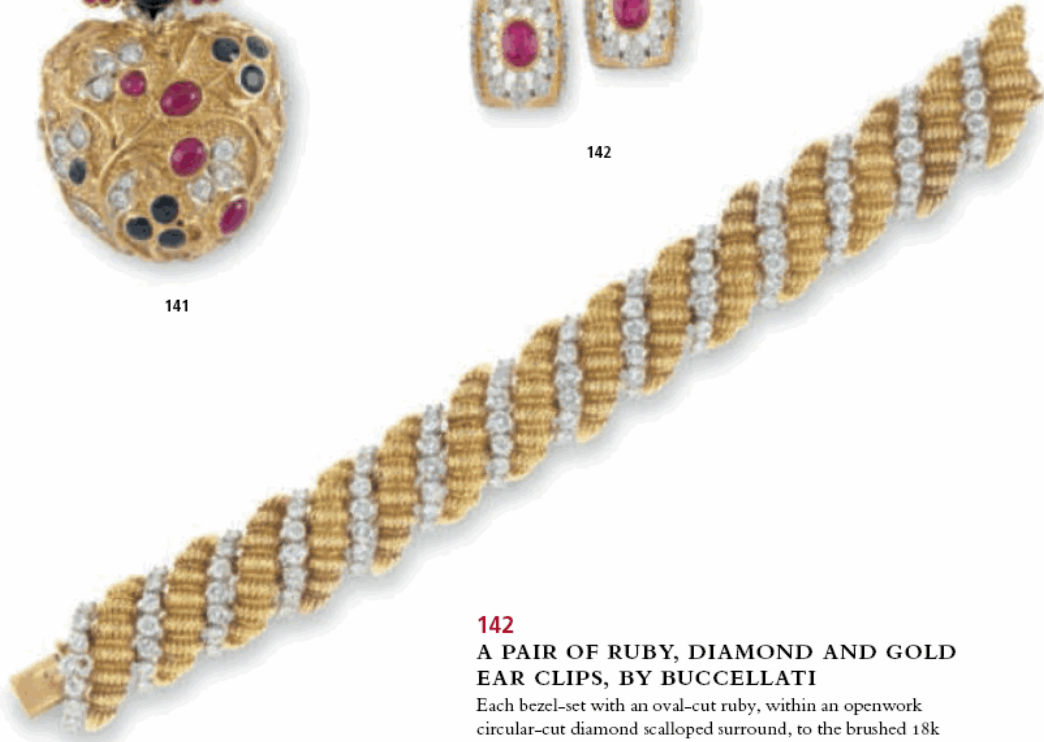
93



141



142



143

**141**  
**A MULTI-GEM, DIAMOND AND GOLD  
 BLACKAMOOR BROOCH, BY NARDI**

The carved black ebony blackamoor wearing circular-cut diamond and cabochon ruby ear pendants, with a sculpted gold turban enhanced by circular-cut diamond, cabochon ruby and circular-cut sapphire foliate detail, surmounted by a mabé pearl, and a textured 18k gold tunic, decorated with circular-cut diamond, cabochon ruby and circular and oval-cut sapphire floral motifs, mounted in 18k gold

*Signed S. Nardi*

**\$3,000–5,000**

**142**  
**A PAIR OF RUBY, DIAMOND AND GOLD  
 EAR CLIPS, BY BUCCELLATI**

Each bezel-set with an oval-cut ruby, within an openwork circular-cut diamond scalloped surround, to the brushed 18k gold half-hoop with white gold trim, mounted in 18k yellow and white gold

*Signed M. Buccellati for Mario Buccellati, Italy*

**\$10,000–15,000**

**143**  
**A DIAMOND AND GOLD BRACELET**

The flexible band designed as alternating series of circular-cut diamond and sculpted gold vertical links, mounted in 18k gold, *7¼ ins.*

*Numbered 2796*

**\$10,000–15,000**





144

**144**

**A GOLD NECKLACE**

Designed as a series of interlocking hammered 18k gold knot links, 15 ins., 228.90 grams

\$4,000-6,000

**145****A MULTI-COLORED  
SAPPHIRE AND DIAMOND  
LONGCHAIN NECKLACE**

Composed of seventy-nine large and small cushion-cut collet-set multi-colored sapphires, ranging in color from light green to light yellow to light pink to violet to blue, alternately spaced by seventy-eight rose-cut collet-set diamonds, joined by a pavé-set diamond claw clasp, mounted in 18k white gold, 56 ins.

*With report 94001312 dated 8 April 2009 from the AGTA Gemological Testing Center stating that the four multi-colored sapphires tested at random are natural. No indications of heating*

*The total weight of the multi-colored sapphires is approximately 91.87 carats*

**\$18,000-25,000**



146

**146**  
**A SET OF MULTI-GEM AND DIAMOND MUSHROOM DRESS CLIPS, BY CARNET**

Comprising three pairs of dress clips, each clip designed as a mushroom, set with either a sapphire, pink sapphire or green garnet cap, interspersed with circular-cut diamonds, to the blackened silver mesh stem, terminating with either diamonds or black diamonds, mounted in 18k white gold and blackened silver, in a *Camet purple leather case*

*Each signed Camet*

\$15,000–20,000



147

**147**  
**A PAIR OF EMERALD, AMETHYST AND DIAMOND EAR CLIPS, BY CARNET**

Each designed as a sculpted circular-cut emerald serrated leaf, trimmed by circular-cut amethysts, with a graduated circular-cut diamond stem, mounted in platinum, 18k white gold and blackened silver, in a *Camet purple leather case*

*Signed Camet*

\$5,000–8,000



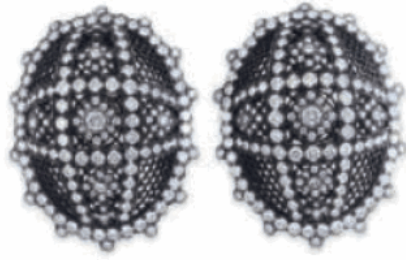
148

**148**  
**A SAPPHIRE, DIAMOND AND GARNET RING, BY MICHELE DELLA VALLE**

Set with an oval-cut sapphire, weighing approximately 40.31 carats, within a pavé-set diamond surround and hoop, accented by a pavé-set tsavorite garnet and diamond snake, with ruby eyes, mounted in 18k white gold and oxidized white gold, *ring size, 6½*

<sup>(6)</sup> *Signed della Valle for Michele della Valle; with maker's mark for Michele della Valle*

\$8,000–12,000



149



150

**149****A PAIR OF DIAMOND "BLACK LACE"  
EAR CLIPS, BY CARNET**

Of oval outline, each domed clip designed as blackened silver lacework, decorated with two intersecting bands of circular-cut diamonds, set at the center and cardinal points with circular-cut diamond clusters, trimmed by circular-cut diamonds, mounted in 18k white gold and blackened silver, *in a Carnet purple leather case*

*Signed Carnet*

\$12,000-15,000

**150****A DIAMOND RING**

Set with a circular-cut diamond, weighing approximately 7.80 carats, flanked on either side by a baguette-cut diamond, mounted in platinum

*Numbered 20552*

\$20,000-30,000



151

**151**

**A DIAMOND NECKLACE**

Designed as a graduated series of rose-cut diamond florets,  
mounted in platinum, 16 ins., with French importation marks

\$12,000–15,000

99



152



153

•152

**A PAIR OF DIAMOND EAR HOOPS**

Each designed as a tapered pavé-set diamond elongated oval hoop, mounted in 18k white gold

\$7,000–10,000

**153**

**A GROUP OF RUBY, SAPPHIRE AND PINK SAPPHIRE BRACELETS**

Comprising three bracelets, each designed as an articulated series of either oval-cut ruby, sapphire or pink sapphire rondelles, mounted in white gold, *ruby bracelet, 7¼ ins., sapphire bracelet, 7½ ins., pink sapphire bracelet, 7½ ins.* (3)

*Ruby and pink sapphire bracelets nos. 94 and 87, respectively*

\$8,000–12,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"

100



**154**  
**A DIAMOND LONGCHAIN  
NECKLACE**

Composed of one-hundred and fifty-five collet-set diamonds, joined by a pavé-set diamond barrel clasp, mounted in 18k white gold, 51 ins.

*The total weight of the diamonds is approximately 43.00 carats*

**\$25,000-30,000**

154

101



155

**155****A DIAMOND NECKLACE**

The front suspending a graduated fringe of pear-shaped diamonds, each from a baguette-cut diamond chevron link, to a cluster of three circular-cut diamonds, spaced by a baguette-cut diamond, to the graduated baguette and circular-cut diamond backchain and baguette-cut diamond clasp, mounted in platinum, *14¼ ins.*

*Numbered 51564*

**\$20,000-30,000**

102





156



157

**156**

**A PAIR OF DIAMOND EAR PENDANTS**

Each suspending a detachable pear-shaped diamond, weighing approximately 2.57 and 3.03 carats, from a detachable marquise-cut diamond link, to the pear-shaped diamond triple cluster surmount, mounted in platinum and white gold

\$ 100,000–150,000

**157**

**A DIAMOND RING**

Set with a square-cut diamond, weighing approximately 8.65 carats, to the graduated circular-cut diamond shoulders, mounted in platinum

*With report 17472384 dated 6 August 2008 from the Gemological Institute of America stating that the diamond is H color, VS1 clarity*

\$ 120,000–180,000



158

**158****A DIAMOND AND EMERALD BROOCH**

Designed as a graduated baguette-cut diamond scroll, enhanced by circular, pear and marquise-cut diamond clusters, suspending a detachable pendant, set with a rectangular-cut emerald, within a circular-cut diamond surround, mounted in platinum

\$6,000–8,000



159

**159****A COLORED DIAMOND PENDANT NECKLACE**

Suspending a pear-shaped light pink diamond, weighing approximately 1.30 carats, within a circular-cut pink diamond surround, swinging within an openwork circular-cut pink diamond and diamond double frame, from a modified square-cut fancy light pink diamond, framed by circular-cut diamonds, to the fine link 18k white gold chain, mounted in platinum and 18k rose and white gold, 16 ins.

*With report 16904335 dated 25 March 2008 from the Gemological Institute of America stating that the pear-shaped diamond, weighing approximately 1.30 carats, is light pink, natural color, VS2 clarity*

*With report 15696803 dated 26 February 2007 from the Gemological Institute of America stating that the square-cut diamond, weighing approximately 0.26 carats, is fancy light pink, natural color*

\$10,000–15,000

104



160

**160****A COLORED DIAMOND NECKLACE**

Designed as a series of graduated modified square-cut fancy yellow, fancy light yellow and yellow diamonds, each within a circular-cut diamond surround, spaced by twin-set circular-cut and modified square-cut diamond links, with pear-shaped diamond drops, mounted in platinum and 18k gold, 16¼ ins.

*With reports 15632463 dated 4 January 2007 and 15632472 dated 20 December 2006 from the Gemological Institute of America stating that two of the modified square-cut diamonds, weighing approximately 0.73 carats each, are fancy yellow, natural color*

*With reports 15632433 dated 21 December 2006 and 13649883 dated 23 August 2004 from the Gemological Institute of America stating that two of the modified square-cut diamonds, weighing approximately 0.89 and 1.59 carats, are fancy light yellow, natural color*

**\$30,000–50,000**

105



161

**161**  
**A DIAMOND AND CULTURED PEARL NECKLACE, BY GRAFF**

Suspending a drop-shaped cultured pearl, measuring approximately 12.95 x 14.10 mm, from a marquise and circular-cut diamond link, to a light pink cultured pearl, measuring approximately 10.95 mm, flanked on either side by a circular and marquise-cut diamond, to the fine link platinum chain, mounted in platinum, 15½ ins., in a Graff navy leather fitted case

*Signed Graff, no. 4500*

\$6,000–8,000



162

**162**  
**A DIAMOND RING**

Set with a rectangular-cut diamond, weighing approximately 2.95 carats, flanked on either side by a vertically-set baguette-cut diamond, to the baguette-cut diamond shoulders, mounted in platinum

\$10,000–15,000



163

**163**  
**A RUBY AND DIAMOND RING**

Set with a cushion-cut ruby, weighing approximately 5.28 carats, within a pear-shaped diamond surround, mounted in platinum

*With report 16861437 dated 4 February 2008 from the Gemological Institute of America stating that based on a collection of observations and analytical data, the geographic origin of this ruby is Burma (Myanmar). No indications of heating*

\$30,000–50,000



164

**164**

**A SUITE OF PERIDOT AND DIAMOND  
JEWELRY**

Comprising a necklace, designed as a series of oval-cut peridots, each within a circular-cut diamond surround, alternating with rose-cut diamond spacers, each framed by circular-cut diamonds, spaced by twin collet-set diamond links; and a pair of ear pendants en suite, mounted in 18k white gold, *necklace 15¾ ins.* (2)

\$12,000–15,000

107



165

**165**

**A GROUP OF DIAMOND, PINK  
TOURMALINE AND GOLD "SPIGA"  
JEWELRY, BY BULGARI**

Comprising two bracelets, each designed as a coiled springband composed of a series of polished gold zigzag links, enhanced by either circular-cut diamonds or pink tourmaline accents; and a pair of ear pendants, each hoop designed as a double-row of polished gold zigzag links, enhanced by circular-cut diamonds, mounted in 18k gold, *bracelets, 2 ins. diameter each, adjustable* (3)

*Each signed Bulgari, Italy, pink tourmaline bracelet no. T11075*

**\$12,000–15,000**

108



166

**166**  
**A SET OF THREE CULTURED PEARL  
 AND COLORED DIAMOND  
 LONGCHAIN NECKLACES**

Comprising three necklaces, composed of fifteen, fifteen and nineteen golden brown cultured pearls, measuring from approximately 10.30 to 12.00 mm, each spaced by a series of faceted brown diamond beads, joined by a pavé-set brown diamond barrel clasp, mounted in 18k oxidized gold, 23 ins., 24½ ins., 28½ ins. (3)

\$15,000–20,000

109



167



168

PROPERTY FROM A  
PARK AVENUE ESTATE

**•167**

**A RETRO GOLD, DIAMOND AND RUBY BRACELET WATCH, BY MATHEY-TISSOT**

Centering upon a circular-cut diamond arched plaque, bezel-set with three marquise and lozenge-shaped diamonds, trimmed with square-cut rubies, opening to reveal a watch, with nickel-finished lever movement, 17 jewels, the white rectangular dial with gold chapters and hands, within a polished gold bezel, joined by two openwork sculpted gold links, enhanced by circular-cut diamond and square-cut ruby detail, to the flexible geometric gold link bracelet, *circa 1940, 6 7/8 ins.*

*Dial, case and movement signed Mathey-Tissot*

**\$1,500–2,000**

**168**

**A PAIR OF ENAMEL AND GOLD CUFFLINKS, BY DAVID WEBB**

Each double-link designed as a brown enamel bull with red enamel eyes and gold horns, feet and tail, joined to a polished gold and brown enamel toggle link, mounted in 18k gold

*Signed Webb for David Webb*

**\$3,000–5,000**

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"





169

**169**  
**A SET OF DIAMOND AND GOLD  
NECKLACES**

Comprising two necklaces, each designed as a series of twisted gold ropework circular links, the links of one alternating with circular-cut diamond florets, joined by fluted polished gold spacers, mounted in 18k gold and white gold, 19½ ins. each (2)

*Gold and diamond necklace signed Buccellati, Italy*

**\$6,000-8,000**

111



170

**170****A GROUP OF GOLD AND DIAMOND COIN JEWELRY, BY BULGARI**

Comprising a necklace, set with twelve coins, each depicting a figure in profile, the reverse depicting various classical motifs, each within a polished 18k gold surround, flanked on either side by baguette-cut diamond chevron detail, to the gold flat curb-link chain; and a bracelet, centering upon a coin depicting a figure in profile, the reverse depicting a standing figure, within a polished gold surround, flanked on either side by baguette-cut diamond chevron detail, to the gold flat curb-link chain, mounted in 18k gold, necklace 31½ ins., bracelet 6½ ins., the reverse of two coin frames on the necklace inscribed "THURIUM III, SEC, B.C.", the reverse of the coin frame on the bracelet inscribed "CONSTANTIN FOLLIS ALEXANDRIE" (2)

Each signed Bulgari, necklace no. BD230, bracelet no. BD216

\$8,000-12,000

112





171

**171**  
**A SUITE OF EMERALD AND DIAMOND JEWELRY**

Comprising a necklace, designed as a graduated circular-cut emerald and diamond band, with circular-cut diamond spacers, the front suspending a detachable pear-shaped emerald pendant, within a graduated circular-cut diamond surround; and a pair of ear pendants en suite, mounted in platinum, *necklace 15 3/4 ins.* (2)

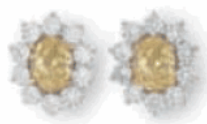
*Necklace signed Staal for F. Staal Inc.*

**\$20,000-30,000**

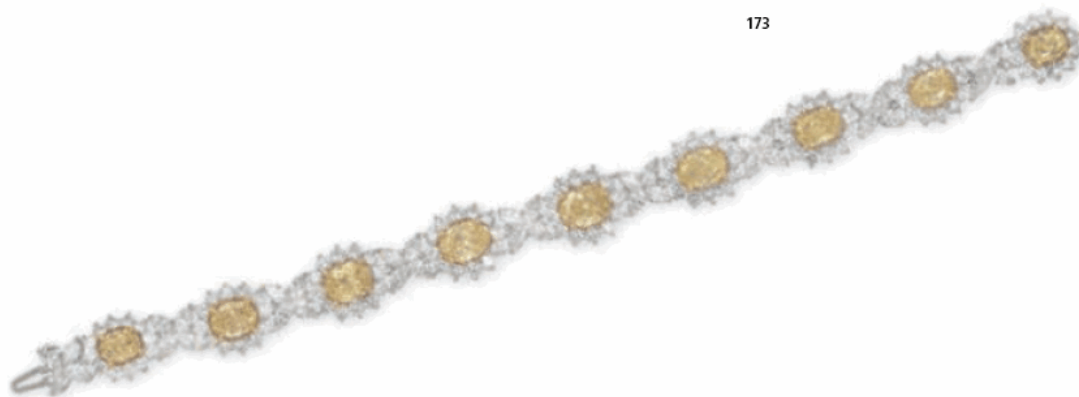
114



172



173

**172****A DIAMOND RING, BY BULGARI**

Set with a rectangular-cut diamond, weighing approximately 2.23 carats, flanked on either side by a trapeze-cut diamond, mounted in platinum

*Signed Bulgari*

*With report 14885911 dated 2 March 2006 from the Gemological Institute of America stating that the diamond is G color, VS1 clarity*

**\$10,000–15,000**

**173****A SET OF COLORED DIAMOND JEWELRY**

Comprising a bracelet, designed as a graduated series of oval-cut fancy intense yellow diamonds, each within a circular-cut diamond surround, spaced by marquise-cut diamond florets; and a pair of ear clips en suite, mounted in platinum, *bracelet 7 ins.* (2)

*With eleven reports dated from 29 February 1996 to 12 September 2003 from the Gemological Institute of America, stating that the oval-cut diamonds are fancy intense yellow, natural color*

*The total weight of the eleven fancy intense yellow diamonds is approximately 16.89 carats*

**\$80,000–120,000**



174

**174**

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

Designed as a circular-cut diamond band with raised circular-cut diamonds, alternating with twin-stone detail, mounted in platinum, 15 ins., in a *Tiffany & Co. black suede case*

*Signed Tiffany & Co., France*

\$7,000–10,000

116



175

**•175**  
**A PAIR OF COLORED DIAMOND**  
**EAR PENDANTS**

One suspending a cut-cornered modified rectangular-cut fancy brownish orangy pink diamond, weighing approximately 6.39 carats, from a circular-cut diamond, to the cut-cornered modified rectangular-cut fancy yellow diamond, weighing approximately 4.63 carats, with a graduated pavé-set yellow diamond hoop, the other suspending a light yellow diamond, weighing approximately 5.80 carats, from a circular-cut diamond, to the cut-cornered modified rectangular-cut fancy brownish orangy pink diamond, weighing approximately 5.06 carats, with a graduated pavé-set pink diamond hoop, mounted in 18k rose and yellow gold and platinum

*With report 1102486489 dated 6 January 2009 from the Gemological Institute of America stating that the diamond, weighing approximately 6.39 carats, is fancy brownish orangy pink, natural color*

*With report 5101599631 dated 17 March 2009 from the Gemological Institute of America stating that the diamond, weighing approximately 4.63 carats, is fancy yellow, natural color, SI1 clarity*

*With report 1102606020 dated 10 March 2009 from the Gemological Institute of America stating that the diamond, weighing approximately 5.80 carats, is W to X color range, VS1 clarity*

*With report 2105486482 dated 7 January 2009 from the Gemological Institute of America stating that the diamond, weighing approximately 5.06 carats, is fancy brownish orangy pink, natural color, I1 clarity*

**\$200,000–300,000**



176

**176**  
**A COLORED DIAMOND RING**

Set with a fancy dark gray-blue modified rectangular-cut diamond, weighing approximately 3.28 carats, to the square-cut diamond shoulders, mounted in platinum

*With report 2105642615 dated 31 March 2009 from the Gemological Institute of America stating that the diamond is fancy dark gray-blue, natural color, SI2 clarity*

**\$250,000–350,000**

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"

117



177

**177**  
**A PAIR OF SAPPHIRE AND DIAMOND**  
**EAR CLIPS, BY JEAN SCHLUMBERGER,**  
**TIFFANY & CO.**

Each set with a circular-cut sapphire, extending a spray of circular-cut diamond serrated leaves, mounted in platinum  
*Each signed Schlumberger for Jean Schlumberger, Tiffany & Co.*

\$6,000–8,000



178

**178**  
**AN ENAMEL AND MULTI-GEM PARROT**  
**BROOCH, BY JEAN SCHLUMBERGER,**  
**TIFFANY & CO.**

The circular-cut tsavorite garnet head with a black onyx beak, a circular-cut ruby eye and cabochon turquoise detail, accented by a serrated green enamel leaf, the body designed as a spray of sculpted 18k gold and blue enamel feathers, mounted in 18k gold,  
*with French assay marks and maker's mark*

*Signed Schlumberger Studios for Jean Schlumberger, Tiffany & Co.,  
 France, no. 17055682*

\$5,000–7,000

118





179

**179**  
**A DIAMOND AND EMERALD NECKLACE,  
BY TIFFANY & CO.**

Designed as a line of pear and marquise-cut diamonds, spaced  
by circular-cut emeralds, the front suspending a graduated fringe  
of pear-shaped diamonds, mounted in platinum and 18k gold,  
*17 ins., in a Tiffany & Co. black suede case*  
*Signed Tiffany & Co.*

**\$7,000-10,000**

119



180

**180**  
**A DIAMOND "VOILE" NECKLACE,**  
**BY TIFFANY & CO.**

Designed as a three-row swag of openwork circular-cut diamond plaques, each of circular outline centering upon a knife-edge hexagon set with collet-set diamonds, each spaced by a collet-set diamond, joined by circular-cut diamond bar links to the three-row backchain, set with a series of collet-set diamonds, to the circular-cut diamond bar clasp, mounted in platinum, 17 ins., in a *Tiffany & Co. black suede case*  
*Signed Tiffany & Co.*

\$6,000-8,000

120



181

**181**

**A DIAMOND RING**

Set with a circular-cut diamond, weighing approximately 24.17 carats, flanked on either side by three stepped graduated baguette-cut diamonds, mounted in platinum

**\$200,000–300,000**

121



182



183

**182****A DIAMOND BRACELET**

Centering upon a line of graduated baguette-cut diamonds, trimmed by graduated circular-cut diamonds, mounted in platinum and 18k white gold, *6½ ins., with French assay marks*

**\$30,000–50,000**

**183****A DIAMOND BRACELET WATCH**

Designed as a line of graduated baguette-cut diamonds, trimmed by graduated circular-cut diamonds, centering upon an arched rectangular and circular-cut diamond plaque, opening to reveal a watch, of mechanical movement, the rectangular textured platinum dial with blue-steel hands, mounted in platinum and 18k white gold, *6½ ins., with French assay marks*

**\$35,000–50,000**



184



185

**184****A COLOR-CHANGE SAPPHIRE AND DIAMOND RING, BY HARRY WINSTON**

Set with a cushion-cut color-change sapphire, weighing approximately 25.70 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum

*Signed Winston for Harry Winston*

\$25,000–35,000

**•185****A COLORED DIAMOND RING**

Set with a pear-shaped fancy light pinkish purple diamond, weighing approximately 8.10 carats, within a pavé-set pink diamond surround and hoop, mounted in 18k rose gold, ring size, 5

*With report 16766266 dated 10 January 2008 from the Gemological Institute of America stating that the diamond is fancy light pinkish purple, natural color*

\$200,000–300,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"

123



186

Historically, blue diamonds originated from the Kollur mines near Golconda in the Indian state of Hyderabad. It is here that important stones such as the Hope Diamond and the Tereschenko were mined. Most of what is known about early mining activity in India comes through the 17th century traveler and one of the premier gem-merchants of his time, Jean-Baptiste Tavernier.

Tavernier's primary client was Louis XIV, to whom he sold a very large blue diamond known as the French Blue, which is thought to have yielded the Hope; it is here that the history of blue diamonds began. These Indian deposits have since been exhausted; nearly all the blue diamonds that appear on the market today come from the Premier mine near Pretoria in South Africa.

Natural blue diamonds are among the rarest of colored diamonds and their color comes from the presence of minute amounts of the element boron incorporated within the crystal lattice of the stone during its crystallization process, occurring over 100 million years ago. Blue diamonds belong to the extremely rare Type IIb category of diamonds and are semi-conductors of electricity; an attribute which makes them unique amongst other diamonds.

**186**

**AN IMPORTANT UNMOUNTED  
PEAR-SHAPED COLORED DIAMOND**

The fancy intense blue pear-shaped diamond, weighing approximately 6.29 carats

*With report 1106195913 dated 23 September 2008 from the Gemological Institute of America stating that the diamond is fancy intense blue, natural color, internally flawless clarity*

**\$3,300,000–5,500,000**

End of Sale

124



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## BIOGRAPHIES

### BOUCHERON

Frédéric Boucheron opened his first jewellery salon at the Palais Royal in 1838, 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 exhibitions including the 1876 Philadelphia Centennial, the 1889 and 1900 Expositions Universelles in Paris, the 1893 World's Columbian 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.

### BUCCELLATI

In 1903, Mario Buccellati began an apprenticeship in goldsmithing at Beltrami e Besnati in Milan and in 1919, he opened his first shop in Via Santa Margherita. In the following years, the fame of Buccellati jewels began to attract the attention of royalty all over the world. In 1923, he opened a shop in Rome, in Via dei Condotti followed in 1929 by one in Florence, in Via Tornabuoni, and it was in 1933 that a shop in New York opened. In 1965, the three sons of Mario, who were goldsmiths themselves, decided to create their own company.

Federico Buccellati runs the shop in Rome and in Milan, in Via della Spiga. He continued his father's activity by preserving all the ideas that had been instilled in him while they worked together. No matter what precious materials are employed, taste, beauty and personalization are the prime factors when a Buccellati jewel is created. Production is carried out today by 70 Italian craftsmen. Six licenses have been set up in the Tokyo and Osaka area, a new distributor has opened up in Sidney and the foreign sales network is to be extended in the near future. The tradition is maintained by Federico and now by his children Lorenzo, Rodolfo and Benedetta.

### MARIO BUCCELLATI

The firm Mario Buccellati, located at 4 via Montenapoleone, is currently run by one of the founder's sons, Lorenzo Buccellati, with the assistance of his wife Claudia. Their objects can be identified by their distinct "texture-engraved" style and the hallmark "15 MI", one of the oldest in Milan. The company was founded by its namesake, the descendant of a renowned family of jewellers which began with a certain Contardo Buccellati in the 18th Century. Mario began his career in 1903 as an apprentice to the goldsmiths Beltrami e Besnati located at the Largo Santa Margherita in the centre of Milan. He eventually took over the business in 1919. In the following years, he opened boutiques in Rome (1923), Florence (1929) and New York (1933). He created jewels for such notables as the Popes Pius XI and XII, as well as the royal families of Italy, Spain and Egypt. Today, in addition to Milan, Mario Buccellati still has boutiques in the via Tornabuoni of Florence and the via dei Condotti of Rome.

### BULGARI

The firm of Bulgari was founded by Sotirio Bulgari, who was born in 1857 in Greece and was descended from a family of silversmiths. In 1884 he opened his first shop in Rome on the Via Sistina, and then in 1905, he moved to the Via dei Condotti. Upon Sotirio's death in 1932, his sons, Giorgio and Costantino, took over the business. They are credited

with creating the highly distinctive 'Bulgari' style, inspired by Greek and Roman classicism, the Italian Renaissance, and the 19th century Roman school of goldsmiths. The 1970s marked the beginning of Bulgari's international expansion with the opening of stores in New York (the first overseas), Paris, Geneva, and Monte Carlo, building towards more than 153 international stores open today. It was also in this decade that Bulgari introduced the 'Bulgari-Bulgari' which was to become a successful watch classic. Bulgari Time was established in the early 1980s in Neuchâtel, Switzerland for the creation and production of all Bulgari watch lines.

### CARNET

Hong Kong based jewellery designer Michelle Ong founded Carnet with her business partner Avi Nagar in 1998. Carnet's first retail boutique opened in Hong Kong in Chater House in 2003, with a second shop opening in Prince's Building in 2007. Since October 2007, the designs of Carnet are also available in New York through a store at Bergdorf Goodman. A major Carnet exhibition was recently mounted at the Burrell Collection in Glasgow which included four striking designs that were specifically commissioned for the hit movie 'The Da Vinci Code'. The firm's reputation owes much to the artistic vision of Michelle Ong, who has been designing since 1985 and whose feminine and graceful designs are often recognisable by her signature lace and gossamer-like tracery motifs. Greatly sought after for their delicate yet glamorous appeal, Carnet jewels have been worn by a host of celebrities including Kate Winslet and Glenn Close.

### CARTIER

Cartier was founded in Paris in 1847 by Louis-François Cartier. It was his three grandsons, Louis, Pierre and Jacques, who were responsible for establishing the famous world-wide empire. Louis retained responsibility for the Paris branch, moving it to the rue de la Paix in 1899. Jacques took charge of the London operation in 1906, which had opened in 1902, eventually moving it to the current location on New Bond Street. Pierre established the New York branch in 1909, relocating it in 1917 to the current location at 653 Fifth Avenue. Branches were opened in Moscow and the Persian Gulf in 1910, followed by openings in Cannes and Monte Carlo. Prominent amongst Cartier's gifted team, were Charles Jacquau who joined Louis Cartier in 1909 for a lifetime and Jeanne Toussaint who was appointed Director of Fine Jewellery from 1933. In 1964, following the death of Pierre, Cartier Paris, London and New York were sold by the family. In 1972, a group of investors led by Joseph Kanouf bought Cartier Paris whose President became Robert Hocq, originator of the concept "Les Must de Cartier" in collaboration with Alain Dominique Perrin. In 1974, Cartier London was bought back and Cartier New York in 1976. In 1983, the "Art of Cartier Collection" was initiated by Eric Nussbaum. Today, Cartier is part of the Richemont group.

### ALDO CIPULLO

Aldo Cipullo joined Cartier, New York in 1969 after an apprenticeship in his native Italy, and later at David Webb. His gem-set jewellery is influenced by medieval goldsmith's work with its use of polished stones set into gold mountings. He is best known for his modern interpretations of historical artifacts such as the two-piece "Love Bracelet" that had to be bolted together around the wrist with the aid of a screwdriver which was sold along with the bracelet.

### MICHELE DELLA VALLE

Michele della Valle, who was born in Rome, began designing costume jewellery at the age of 16. During a trip to Burma in 1976, della Valle purchased his first stone and on the advice of friends, he showed it to Roger Varenne, the legendary stone dealer, who suggested that he take the gem to Christie's. His meeting with Hans Nadelhoffer, who was running the jewellery department at the time, was the motivating factor which contributed to the significant development of della Valle's career as a precious stone dealer and jewellery designer. In 1976, he worked for a year at Fürst Jewellers in Via Veneto, Rome, which was then the representative of Harry Winston. In 1978, della Valle opened his own workshop in Rome's Piazza di Spagna and began travelling regularly to Asia in search of precious stones. This was the beginning of a collaboration with Bulgari on special orders and his recognition as a new designer by a clientele of film stars and opera singers throughout Italy. In 1987, he moved to Geneva and developed a line of jewellery which now bears his name.

### FOUQUET

Georges Fouquet (1862-1937) joined his father Alphonse Fouquet (1828-1911) in his jewellery business at 33, avenue de l'Opera in 1891. Upon his father's retirement in 1895, he took over the direction. In 1902 he moved to 6, rue Royale. During the period of 1899-1901, he worked in close collaboration with the artist Alphonse Mucha. With Mucha acting as a designer, they executed many important commissions, for Sarah Bernhardt amongst others. They mainly created objects in the Art Nouveau and Art Deco styles favouring enamelling and coloured stones.

### GRAFF

Graff was founded in Hatton Garden, London, in 1960 by Laurence Graff, and has grown to become one of the world's leading jewellery manufacturers and dealers of the rarest and finest gems. Over the years Laurence Graff has handled more important gem quality diamonds than any other dealer and many of the world's most famous and treasured gemstones including The Begum Blue, The Emperor Maximilian, The Hope of Africa and The Idol's Eye. In 1973 Graff became the first jeweller to be presented with the Queen's Award to Industry and Export, with two further Awards in 1977 and 1994. As a true diamond company, working from the rough through to the finished product, Graff not only has one of the largest facilities in the world for polishing and cutting diamonds in Johannesburg, but also buys sources rough diamonds from mines all around the world, including Australia, Canada, Russia, South Africa and South America. This has given Graff a leading edge in the industry, and a more exclusive selection of the finest stones to offer his clients worldwide. He is considered a world leader in the field and one of the most significant forces in the market. Graff's UK flagship store on London's prestigious New Bond Street and the Sloane Street boutique have counterparts all around the world, at locations including Dubai, Geneva, Kuwait, Hong Kong, Monte Carlo, Moscow and New York.

### JAR

Joel (Arthur) Rosenthal was born in New York City. He graduated in art history from Harvard in 1966 before moving to Paris. He initially worked in the film industry, and then opened a needlepoint shop, where his clients included Hermès and Valentino, and where his work with multi-coloured yarns would have a lasting effect on his designs. After working with Bulgari in New York, he returned to Paris and opened a shop in the Place Vendôme in 1977; his initials, JAR,

the only source of identification on the façade. Mr. Rosenthal works with his partner, Pierre Jeannot, to create exquisite jewels, superbly crafted in unique settings. His work is meticulous and imaginative, incorporating stones in unexpected colour combinations. Only 70 to 80 jewels are created each year, for an exclusive clientele. In November 1987, in celebration of his 10th anniversary in Paris, Mr. Rosenthal held an exhibition of his work at the National Academy of Design in New York City. In November 2002, a retrospective of 400 jewels was held at the Gilbert Collection, Somerset House, in London.

#### LALAOUNIS

Ilias Lalaounis, descendant of a family of Greek goldsmiths, became director of the family firm, E. Zolotas, in Athens in 1940. In 1957, he organised a jewellery pavilion at the Thessaloniki International Fair in cooperation with the Goldsmiths Association of Athens, contributing designs based on ancient jewellery. He became internationally prominent after the Greek tycoon, Aristotle Onassis, purchased wedding gifts for his future wife, Jacqueline Bouvier Kennedy, from his salon. In the late 1960s and 70s the firm expanded outside of Greece to Geneva, Hong Kong, London, New York, Paris, Tokyo and Zurich. Lalaounis' four daughters are associated with the firm, each contributing their expertise to particular areas of the company. The family inaugurated a museum containing over 4,000 of their creations at the foot of the Acropolis in 1994.

#### MARCUS & CO

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

#### MARINA B.

The granddaughter of Sotirio Boulgaris – the founder of Bulgari – Marina learnt her craft in the workshop of her father Costantino. In 1979 she opened the first Marina B boutique to glowing reviews, and has since left her own distinctive mark on jewellery design. Exquisitely made, the collection

combines extravagant gems with playful uses of colour, modern styling and innovative features. Many pieces feature a unique stone cut, the "Marina B cut", falling half way between a triangle and heart, named after its creator. Marina B boutiques are located in Geneva, Milan, Jeddah, Osaka, Riyadh and Tokyo.

#### FRANCK MULLER

Of Italian and Swiss origin, Franck Muller, born in 1938, studied at the Ecole d'Horlogerie in Geneva. Contracted by collectors, private museums and auction houses to restore old watches, he was able to further his technical expertise and establish himself as a fine watchmaker. He opened his first boutique in Tokyo in 1992 and later several other boutiques worldwide, including, Osaka and Hong Kong and the Tour de l'Île and Noga Hilton, both in Geneva. The combination of intricate, complicated movements, along with a unique and recognisable style, has ranked him as one of the most fashionable watchmakers of today.

#### PATEK PHILIPPE

Patek Philippe was founded in 1839 by two Polish nationals, Antoine Norbert de Patek and Francois Czapek as Patek, Czapek & Co. In 1843, Patek joined forces with French watchmaker, Adrien Philippe. A great innovator, Philippe invented the modern stem-winding and setting mechanism for watches. The firm then developed the first keyless watch, one of the early versions of which was purchased by Queen Victoria at the world's first international trade fair – the Great Exhibition of 1851. The company went on to create an array of extremely complicated watches. Today, the company is run by the Stern family and is represented by about 350 watchmakers and jewellers worldwide.

#### ROLEX

The company Rolex was set up by M. H. Wilsdorf in London in 1905 in order to launch the new fashion of wristwatches in Britain. The trade name Rolex was devised as it was short and easy to pronounce in most languages. In 1919 Wilsdorf relocated the company to Geneva and in 1926 invented the waterproof 'Oyster' model, made famous by Mercedes Gleitze, who wore it when she swam the English Channel in record time. Rolex has won countless prizes for precision and records under hazardous conditions. Edmond Hillary wore a Rolex on his great Everest expedition and Jacques Piccard also wore one when

he explored the depths of the ocean bed. Rolex, still located in Geneva, remains today one of the largest and most popular Swiss watch manufacturers.

#### RUSER

William Ruser gained his early jewellery experience while working for Trabert & Hoeffler, Inc. – Maubousin in their Atlantic City shop. From there, he was transferred to the Los Angeles branch as manager. After serving in the armed forces during World War II, he and his wife, Pauline, opened Ruser on Rodeo Drive, Beverly Hills, in 1947. He is most noted for his sculptural gold jewellery with pavé-set diamonds, precious and semi-precious gemstones as well as his nature-inspired jewellery featuring birds, butterflies, fish, flowers and swans. Hollywood stars regularly visited his salon. Ruser closed its doors in 1969.

#### SEAMAN SCHEPPS

Seaman Schepps opened his first jewellery salon in Los Angeles in 1904 and, in 1914, in San Francisco. In 1921, he relocated to Sixth Avenue in New York City, but he was forced to close this salon after the stock market crash in 1929. After reassessing current jewellery trends, he opened an exclusive shop on Madison Avenue in 1934, offering only unique and original designs. His jewellery is characterised by the utilisation of precious and semi-precious stones together with man-made materials to create an interesting colour palette. He popularised gem-set animal jewellery, but is most noted for his earrings of pearlised turbo shells mounted with gold wire and set with coloured gemstones. In 1936, Seaman Schepps relocated to 485 Park Avenue where his jewellery continues to be offered to a discriminating clientele even though Schepps passed away in 1972.

#### 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 1936, 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.

#### F. STAAL, INC.

Flora Staal Hartog immigrated to the United States from Amsterdam in 1940. Shortly thereafter, she and her husband opened a boutique in New York City, selling china and silver. The business later evolved into a jewellery store, and after decades on Fifth Avenue, the store re-located to East 37th Street, directed by Ms. Hartog's son, Albert.

#### 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 230 Broadway in New York City. Within ten years, jewellery and silver items were added to their stock. By 1853, Tiffany had assumed complete ownership of the business and the name was changed to Tiffany & Co. During the 19th century, designers such as Edward C. Moore and G. Paulding Farnham, as well as renowned gemmologist George Frederick Kunz, propelled Tiffany & Co. to the forefront of the international jewellery world. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of the founder. Upon taking over the management of Tiffany & Co. in 1935, Walter Hoving invited several talented designers to join the firm. Among them were Jean Schlumberger and Donald Claflin. In 1974, they added Elsa Peretti as an exclusive designer, followed by Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. After the management-led buyout of Tiffany in 1984, headed by then chairman William R. Chaney, and a successful public offering of stock in 1987, the company has successfully expanded into key domestic and international markets. Today they comprise more than 100 locations worldwide.

#### VAN CLEEF & ARPELS

The history of the famous Parisian jewellery house began in 1896 with the marriage of Estelle Arpels to Alfred Van Cleef. The company was founded in 1906 by Alfred and his brother-in-law, Charles Arpels at 22, Place Vendôme. Julien Arpels joined the family business in 1908, and Louis Arpels in 1913. The design

collaboration between René Sim Lacaze and René Puissant, the daughter of Estelle Arpels and Alfred Van Cleef, began in 1926, marking the start of two decades of highly creative design for the firm. The oldest son of Julien Arpels, Claude, joined in 1932, followed by his brothers Jacques and Pierre in 1936 and 1944. An American boutique was opened by Claude in Rockefeller Center in New York in 1939, soon relocating to its definitive address at 744 Fifth Avenue, and the first of six boutiques in the US today. The 1930s saw some of the company's most iconic designs: the house's arguable trademark, the Mystery Setting – where the mounting of the gemstones is cleverly hidden behind the continuous calibré-cut ruby and sapphire surface of the jewel – was invented in 1933; and the concept of the *Minaudière*, made in honour of Florence Jay Gould, was invented in 1930 by Charles Arpels. The versatile *Passé Partout* range was also developed at this time. In the following decades, the firm upheld its reputation for innovation with the snowflake jewels of the 1940s, the zip necklace of the 1950s, the ballet jewels of the 1960s and the Alhambra theme of the 1970s. The *Boutique Des Heures* was inaugurated in 1972 to house the new watch designs launched by Pierre Arpels. Today, Van Cleef & Arpels is part of the Richemont Group with more than 43 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 1983, 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 came to New York to learn the rudiments of jewellery design. In 1946, he and his business partner, Nina Silberstein opened David Webb Inc at a 47th Street location. By the early 1950s, they had moved to 6 West 37th Street, retailing their jewellery through Bergdorf Goodman and Bonwit Teller. In 1963 the firm opened its first salon at 7 East 37th Street where it remained until 1990, when it moved to the corner of 37th Street and Park Avenue. The firm is presently located at 789 Madison Avenue. They also have a branch in Beverly Hills. David Webb died in 1975 and the firm, under the direction of the Silberstein family continues to produce jewellery from Webb's vast collection of sketches.

#### HARRY WINSTON

From an early age, Harry Winston (1896-1978) had a legendary eye for gems. He bought his first emerald at the age of eight, and Arabella Huntington's jewellery collection at the beginning of his career. At the age of 24, he opened his first business in New York City, known as the Premier Diamond Company. In 1912, he established another company under his own name and began to manufacture jewellery. Winston was responsible for the cutting of such famous diamonds as the Jonker, the Taylor-Burton, the Star of Sierra Leone, and the Vargas. He donated three important diamonds to the Smithsonian: The Hope, the Oppenheimer and the Portuguese. By the 1930s, Winston was acknowledged as the "King of Diamonds", owning at one time or another as many as one-third of all the famous diamonds in the world. In 1962 the company moved from 7 East Fifty-First Street to its present location at 718 Fifth Avenue. With his death in 1978, Winston was succeeded by his son, Ronald, now the chairman of the company, who continues his father's tradition of offering "Rare Jewels of the World", the firm's motto for many years. The firm created a watch department, "The Ultimate Timepiece" in 1989, and the same year opened a salon in Tokyo and one on Rodeo Drive in Beverly Hills a year later. Today they have locations in Dubai, London, Paris, and throughout North America. In 2004, Aber Diamond Corp. acquired a controlling interest in Harry Winston Inc., buying the company in full in 2006.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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  $\Delta$  next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol  $\circ$  next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties.

When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. 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 at the front of the catalogue.

#### ALL DIMENSIONS ARE APPROXIMATE

#### CONDITION REPORTS

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.

Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that each lot is sold "as is."

#### PROPERTY INCORPORATING MATERIALS FROM ENDANGERED SPECIES

An export license issued by the US Fish and Wildlife Service will be required for the export of any item made of or incorporating (irrespective of percentage) fish and wildlife material such as ivory, whalebone, rhinoceros horn, tortoiseshell, rosewood or coral. Such works have been marked with two asterisks (\*\*). Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials. Accordingly, clients should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country. It is the obligation of the seller to know and to satisfy the requirements of all laws protecting a particular species, whether plant or wildlife, whose parts or products are intended for sale through Christie's. In this regard, Christie's is prohibited by law from possessing, exhibiting, offering for sale or selling property incorporating certain protected plant or wildlife materials and products. These prohibited materials include, but are not limited to, certain categories of ivory and tortoiseshell, as well as most North American bird feathers and eggs. It is very important that any person who wishes to sell property through Christie's containing plant or wildlife materials consult with a Christie's specialist before turning the property over to Christie's. In certain cases, Christie's may be required by law to hand over property containing protected plant or wildlife materials to government officials, who could impose a fine on the seller and/or require that the seller forfeit the property. Prior to delivering any property to Christie's, potential sellers should be prepared to provide Christie's with any and all documentation and certificates of exemption as may be required by any federal or state law.

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### 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.

### NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with  $\Psi$ . Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale. Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewelry outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

### 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.

#### REGARDING IMPORTATION OF WATCHES INTO THE US

Prospective buyers should be aware the the importation of Rolex watches into the United States is highly restricted. These watches (not limited to Rolex) may not be shipped into the USA and can only be imported personally. Generally, a buyer may import only one watch into the USA. In this catalogue, these watches have been marked with a  $\Phi$ . It is the buyer's responsibility to determine whether there are any import restrictions and to comply with such restrictions. The failure by Christie's to mark a lot with a  $\Phi$  shall not constitute grounds to rescind or cancel a sale. For further information please contact our specialists in charge of the sale.

#### REGARDING THE EXPORT OF WATCH BANDS INCORPORATING MATERIALS FROM ENDANGERED SPECIES

Many of the watches offered for sale in this catalogue have bands which may be made of endangered or protected animal materials such as alligator or crocodile and which may not lawfully be exported from the sales 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 sales 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.

#### CATALOGUE EXCHANGE RATE:

XXX.??? = US \$1

XXX.??? = €1

The rate of exchange was established at the latest practical date prior to the printing of the catalogue and may therefore have changed by the time of the sale.

Bidders should bear in mind that estimates are prepared well in advance of the sale and are not definitive. They are subject to revision.

#### 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 familiarize 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.

#### FOR JEWELLERY

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

Jewellers in the Title

1. By Boucheron

When maker's name appears in the title, in Christie's qualified opinion it is by that maker.

Jewellers beneath the description

2. Signed Boucheron

Has signature which in Christie's qualified opinion is authentic.

3. With maker's mark for Boucheron

Has a mark denoting a maker which in Christie's qualified opinion is authentic.

4. By Boucheron

In Christie's qualified opinion the object is by the jeweller although unsigned.

5. Mounted by Boucheron

In Christie's qualified opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

6. Mount only by Boucheron

In Christie's qualified opinion the mounting is by the jeweller, but either the gemstones have been replaced or the piece has been altered in some way after its manufacture.

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s

#### FOR FABERGE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

"Marked Fabergé, Workmaster ..."

In our opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ..."

In our opinion, a work of the master's workshop, but without his mark.

"In the style of ..."

In our opinion a work of the period of the master and closely related to his style.

"Bearing marks ..."

In our opinion not a work of the master's workshop and bearing later marks.

In compliance with the 1973 Hallmarking Act, silver alloys of a standard of fineness permitted in Russian but made after 1900 are described as white metal and gold after 1900 as yellow metal.

3/9/08

## COLORLESS DIAMOND INDEX

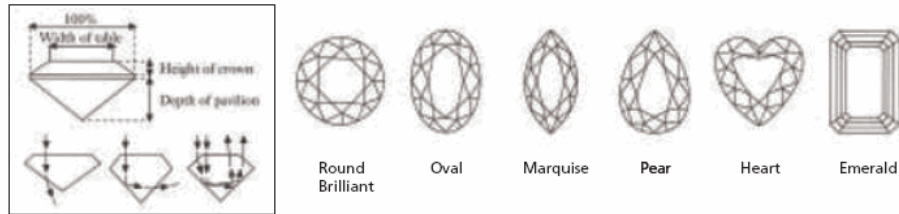
| COLOR | CLARITY | WEIGHT | SHAPE       | LOT       |
|-------|---------|--------|-------------|-----------|
| E     | VS1     | 3.41   | Rectangular | 61        |
| E     | SI1     | 5.05   | Old Mine    | 51        |
| F     | IF      | 10.01  | Pear        | 98        |
| F     | VS2     | 4.16   | Pear        | 29        |
| G     | VVS2    | 5.05   | Square      | 132 (Pr.) |
| G     | VS1     | 2.23   | Rectangular | 172       |
| G     | VS2     | 5.22   | Rectangular | 135       |
| H     | VVS2    | 5.36   | Square      | 132 (Pr.) |
| H     | VS1     | 8.65   | Square      | 157       |
| J     | VS1     | 10.90  | Square      | 131       |
| Y-Z   | VS1     | 30.17  | Rectangular | 100       |

## COLORED DIAMOND INDEX

| COLOR                      | CLARITY | WEIGHT | SHAPE                | LOT |
|----------------------------|---------|--------|----------------------|-----|
| Fancy dark gray-blue       | SI2     | 3.28   | Modified rectangular | 176 |
| Fancy intense blue         | IF      | 6.29   | Pear                 | 186 |
| Fancy light pinkish purple | -       | 8.10   | Pear                 | 185 |
| Fancy yellow               | SI1     | 46.72  | Modified rectangular | 59  |
| Fancy yellow               | VS2     | 4.56   | Oval                 | 50  |

# DIAMONDS • THE 4 C's

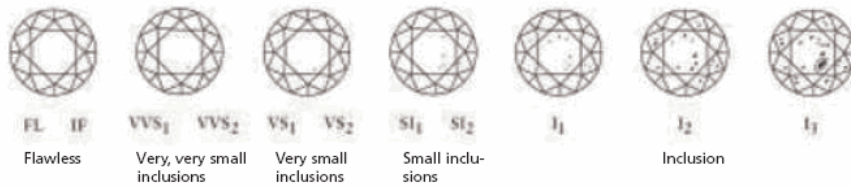
## Cut



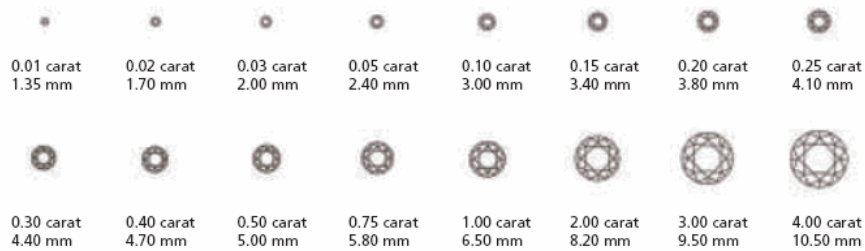
## Colour (G.I.A.)



## 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



## CONVERSION CHART

### RING SIZE

| AMERICAN | FRENCH/JAPANESE | ENGLISH | METRIC  |
|----------|-----------------|---------|---------|
| ½        | —               | A       | 37.8252 |
| 1        | —               | A½      | 38.4237 |
| 1        | —               | B       | 39.0222 |
| 1¼       | —               | B½      | 39.6207 |
| 1½       | —               | C       | 40.2192 |
| 1¾       | —               | C½      | 40.8177 |
| 2        | 1               | D       | 41.4162 |
| 2¼       | 2               | D½      | 42.0147 |
| 2½       | —               | E       | 42.6132 |
| 2¾       | 3               | E½      | 43.2117 |
| 3        | 4               | F       | 43.8102 |
| 3¼       | —               | F½      | 44.4087 |
| 3½       | 5               | G       | 45.0072 |
| 3¾       | —               | G½      | 45.6057 |
| 4        | 6               | H       | 46.2042 |
| 4        | —               | H½      | 46.8027 |
| 4¼       | 7               | I       | 47.4012 |
| 4½       | 8               | I½      | 47.9997 |
| 4¾       | —               | J       | 48.5982 |
| 5        | 9               | J½      | 49.1967 |
| 5¼       | 10              | K       | 49.7952 |
| 5½       | —               | K½      | 50.3937 |
| 5¾       | 11              | L       | 50.9922 |
| 6        | —               | L½      | 51.5907 |
| 6¼       | 12              | M       | 52.1892 |
| 6½       | 13              | M½      | 52.7877 |
| 6¾       | —               | N       | 53.3862 |
| 7        | 14              | N½      | 54.0444 |
| 7        | 15              | O       | 54.7428 |
| 7¼       | —               | O½      | 55.3812 |
| 7½       | 16              | P       | 56.0196 |
| 7¾       | —               | P½      | 56.6580 |
| 8        | 17              | Q       | 57.2964 |
| 8¼       | 18              | Q½      | 57.9348 |
| 8½       | —               | R       | 58.5732 |
| 8¾       | 19              | R½      | 59.2116 |
| 9        | 20              | S       | 59.8500 |
| 9¼       | —               | S½      | 60.4884 |
| 9½       | 21              | T       | 61.1268 |
| 9¾       | 22              | T½      | 61.7652 |
| 10       | —               | U       | 62.4026 |
| 10¼      | 23              | U½      | 63.0420 |
| 10½      | 24              | V       | 63.6804 |
| 10¾      | —               | V½      | 64.3188 |
| 11       | 25              | W       | 64.8774 |
| 11¼      | —               | W½      | 65.4759 |
| 11½      | 26              | X       | 66.0744 |
| 11¾      | —               | X½      | 66.6729 |
| 12       | —               | Y       | 67.2714 |
| 12¼      | —               | Y½      | 67.8699 |
| 12½      | —               | Z       | 68.4684 |

### MEASUREMENTS

| INCHES | CM |
|--------|----|
| —      | —  |
| —      | 1  |
| —      | 2  |
| 1      | 3  |
| —      | 4  |
| 2      | 5  |
| —      | 6  |
| —      | 7  |
| 3      | 8  |
| —      | 9  |
| —      | 10 |
| 4      | 11 |
| —      | 12 |
| —      | 13 |
| 5      | 14 |
| —      | 15 |
| 6      | 16 |
| —      | 17 |
| 7      | 18 |

## BUYING AT CHRISTIE'S

### CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

### ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

### RESERVES

The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol • next to the lot number.

### BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% of the final bid price of each lot up to and including \$50,000, 20% of the excess of the hammer price above \$50,000 and up to and including \$1,000,000 and 12% of the excess of the hammer price above \$1,000,000.

### Exceptions:

Wine: 20% of the final bid price of each lot sold. For all lots, taxes are payable on the premium at the applicable rate.

### PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

### BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2492 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement, a reference from your bank, and/or your banker's contact information. Christie's can supply a form of wording for the bank reference if necessary.

• Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorization from that party. To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale.

Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the sale. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference to register.

For assistance with references, please contact Christie's Credit Department at +1 212 636 2490 or by fax at +1 212 636 4943.

### REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

136 Persons bidding on behalf of an existing client should bring a signed letter from the client author-

izing the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

### BIDDING

The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

### ABSENTEE BIDS

Christie's staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids," "book bids," "order bids" or "commission bids." Absentee Bid Forms are available in this catalogue, at any Christie's location or online at christies.com.

### TELEPHONE BIDS

Telephone bids will be accepted for lots with low-end estimates of \$1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations.

Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

### SUCCESSFUL BIDS

While invoices are sent out by mail after the auction, we do not accept responsibility for notifying you of the result of your bids. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable taxes.

### PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Lots purchased in New York may be paid for in the following ways: wire transfer, credit card (up to \$50,000), bank checks, checks and cash, money orders or travellers checks (up to \$7,500 combined total, subject to conditions).

Wire transfer: JPMorgan Chase Bank, N.A. 270 Park Avenue New York, NY 10017 ABA# 021000021 FBO: Christie's Inc. Account # 037-107978, for international transfers, SWIFT: CHASUS33.

Credit cards: Visa, MasterCard, American Express and China UnionPay a limit of \$50,000 for credit card payment will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at the NY sale site will only be accepted for NY sales. Christie's will not accept credit card payments for purchases in any other sale site. The

fax number to send completed CNP (Card Member not Present) authorization forms to is +1 212 636 4939. Alternatively, clients can mail the authorization form to the address below.

Cash, Money Orders or Travellers Checks is limited to \$7,500 (subject to conditions).

Bank Checks should be made payable to Christie's (subject to conditions).

Checks should be made payable to Christie's. Checks must be drawn on a US bank and payable in US dollars. In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.

Please direct all inquiries to the Cashiers' Office Tel: +1 212-636-2493 Fax +1 212-636-4939

Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed between the buyer and Christie's prior to the sale.

### SALES TAX

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyers claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2496.

### COLLECTION OF PURCHASED LOTS

Buyers are expected to remove their property within 7 calendar days of the auction. Please consult the Pick-Up Information Sheet for collection information for purchased lots. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk.

### SHIPPING

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information please contact the Art Transport Department at +1 212 636 2480. We regret that Christie's staff will not accommodate requests to roll canvases sold on stretchers.

### EXPORT/IMPORT PERMITS

Property sold at auction may be subject to laws governing export from the US and import restrictions of foreign countries. Buyers should always check whether an export license is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import license. The denial of any license or any delay in obtaining licenses shall neither justify the rescission of any sale nor any delay in making full payment for the lot. Upon request, Christie's will assist the buyer in submitting applications to obtain the appropriate licenses. However, Christie's cannot ensure that a license will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation, no such restriction shall justify the rescission of any sale or delay in making full payment for the lot. If a license is obtained on a buyer's behalf, a minimum fee of \$150 per item will be charged. For more information, please contact the Art Transport Department at +1 212 636 2480.

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## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice contain all the terms on which Christie's and the seller contract with the buyer. They may be amended by posted notices or oral announcements made during the sale. By bidding at auction you agree to be bound by these terms.

### 1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

### 2. BEFORE THE SALE

#### (a) Examination of property

Prospective buyers are strongly advised to examine personally any property in which they are interested, before the auction takes place. Condition reports are usually available on request. Neither Christie's nor the seller provides any guarantee in relation to the nature of the property apart from the Limited Warranty in paragraph 6 below. The property is otherwise sold "as is."

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice after the catalogue entries. All statements by us in the catalogue entry for the property or in the condition report, or made orally or in writing elsewhere, are statements of opinion and are not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by us of any kind. References in the catalogue entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Except as set forth in paragraph 6 below, neither Christie's nor the seller is responsible in any way for errors and omissions in the catalogue or any supplemental material.

#### (c) Buyer's responsibility

Except as stated in the Limited Warranty in paragraph 6 below, all property is sold "as is" without any representation or warranty of any kind by Christie's or the seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue entry.

### 3. AT THE SALE

#### (a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

#### (b) Registration before bidding

A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require the production of bank or other financial references.

#### (c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly

agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

#### (d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it.

#### (e) Telephone bids

Telephone bids will be accepted for lots with low-end estimates of \$1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations.

Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

#### (f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter and we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

#### (g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image and we do not accept liability for such errors.

#### (h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol • next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at 30% of the low pre-sale estimate for the lot. In the absence of a bid at that level, the auctioneer will proceed backwards in his or her discretion until a bid is recognized, and then continue up from that amount. Absentee bids will, in the absence of a higher bid, be executed at approximately 30% of the low pre-sale estimate or at the amount of the bid if it is less than 30% of the low pre-sale estimate. In the event that there is no bid on a lot, the auctioneer may deem such lot unsold.

#### (i) Auctioneer's discretion

The auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

#### (j) Successful bid and passing of risk

Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

### 4. AFTER THE SALE

#### (a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale. The buyer's premium is 25% of the final bid price of each lot up to and including \$30,000, 20% of the excess of the hammer price above \$30,000 and up to and including \$1,000,000 and 12% of the excess of the hammer price above \$1,000,000.

#### (b) Payment and passing of title

Immediately following the sale, the buyer must provide us with his or her name and permanent address and, if so requested, details of the bank from which payment will be made. The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes) not later than 4.30pm on the seventh calendar day following the sale. This applies even if the buyer wishes to export the lot and an export license is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

#### (c) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has satisfied such other terms as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within seven calendar days from the date of the sale unless otherwise agreed between us and the buyer.

#### (d) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot, we are not responsible for the acts or omissions of third parties whom we might retain for these purposes. Similarly, where we may suggest other handlers, packers or carriers if so requested, we do not

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accept responsibility or liability for their acts or omissions.

**(e) Export licence**

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment within seven days nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

**(f) Remedies for non payment**

If the buyer fails to make payment in full in good cleared funds within the time required by paragraph 4(b) above, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available to us by law):

- (i) to charge interest at such rate as we shall reasonably decide;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;
- (viii) to 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;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under

paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

**(g) Failure to collect purchases**

Where purchases are not collected within seven calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, insurance and any other costs incurred, together with payment of all other amounts due to us.

**(h) Selling Property at Christie's**

In addition to expenses such as transport and insurance, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

**5. EXTENT OF CHRISTIE'S LIABILITY**

We agree to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 6 below. Apart from that, neither the seller nor we, nor any of our officers, employees or agents, are responsible for the correctness of any statement of whatever kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Except as stated in paragraph 6 below, neither the seller, ourselves, our officers, employees or agents, 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 whatsoever is excluded by this paragraph.

**6. LIMITED WARRANTY**

Subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated

that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.

- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognized experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

**7. COPYRIGHT**

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

**8. SEVERABILITY**

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

**9. LAW AND JURISDICTION**

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in which the auction is held. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of that country, state, county or province, and (if applicable) of the federal courts sitting in such state.

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## WORLDWIDE SALEROOMS AND AMERICAN OFFICES

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Martine Krumholz

### • DENOTES SALEROOM

**ENQUIRIES?**— Call the Saleroom or Office

**EMAIL**— [info@christies.com](mailto:info@christies.com)

For a complete salerooms & offices listing go to [christies.com](http://christies.com)

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## CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

**DEPARTMENTS**

**AFRICAN AND OCEANIC ART**  
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**AMERICAN DECORATIVE ARTS**  
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**AMERICAN FURNITURE**  
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**AMERICAN INDIAN ART**  
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**AMERICAN PICTURES**  
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**ANTIQUITIES**  
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KS: +44 (0)20 7389 2020

**AUSTRALIAN PICTURES**  
KS: +44 (0)20 7389 2040

**BOOKS AND MANUSCRIPTS**  
NY: +1 212 636 2665

**BRITISH & IRISH ART**  
KS: +44 (0)20 7389 2682  
NY: +1 212 636 2120  
SK: +44 (0)20 7752 3257

**BRITISH ART ON PAPER**  
KS: +44 (0)20 7389 2278  
SK: +44 (0)20 7752 3293  
NY: +1 212 636 2120

**BRITISH PICTURES 1500-1850**  
KS: +44 (0)20 7389 2945

**CAMERAS AND OPTICAL TOYS**  
SK: +44 (0)20 7752 3279

**CARPETS**  
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**CHINESE PAINTINGS**  
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**CHINESE WORKS OF ART**  
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**CLOCKS**  
KS: +44 (0)20 7389 2224

**COLLECTIBLES**  
NY: +1 212 636 2272

**CORKSCREWS**  
SK: +44 (0)20 7752 3263

**COSTUME, TEXTILES AND FANS**  
SK: +44 (0)20 7752 3215

**DOLLS**  
SK: +44 (0)20 7752 3276

**ENTERTAINMENT MEMORABILIA**  
NY: +1 212 636 2272

**FOLK ART**  
NY: +1 212 636 2230

**FURNITURE**  
NY: +1 212 636 2200

**HOUSE SALES**  
SK: +44 (0)20 7752 3260

**ICONS**  
SK: +44 (0)20 7752 3261

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**INDIAN AND SOUTHEAST ASIAN ART**  
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**INDIAN CONTEMPORARY ART**  
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25/11/08

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# ABSENTEE BIDS FORM

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### NEW YORK JEWELS

THURSDAY 11 JUNE 2009  
AT 10.00 AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: ETE

SALE NUMBER: 2177

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

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

#### BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

|                                |                            |
|--------------------------------|----------------------------|
| \$50 to \$1,000                | by \$50s                   |
| \$1,000 to \$2,000             | by \$100s                  |
| \$2,000 to \$3,000             | by \$200s                  |
| \$3,000 to \$5,000             | by \$200, 500, 800         |
| (ie: \$4,200, 4,500, 4,800)    |                            |
| \$5,000 to \$10,000            | by \$500s                  |
| \$10,000 to \$20,000           | by \$1,000s                |
| \$20,000 to \$30,000           | by \$2,000s                |
| \$30,000 to \$50,000           | by \$2,000, 5,000, 8,000   |
| (ie: \$32,000, 35,000, 38,000) |                            |
| \$50,000 to \$100,000          | by \$5,000s                |
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