



The New York Sale
Jewels

CHRISTIE'S

INTERNATIONAL JEWELLERY AUCTIONS

AUCTION CALENDAR 2009

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

7 APRIL
JEWELS AT SOUTH KENSINGTON
LONDON

22 APRIL
THE NEW YORK SALE

28 APRIL
THE DUBAI SALE

29 APRIL
AMSTERDAM JEWELS

12 MAY
JEWELS AT SOUTH KENSINGTON
LONDON

13 MAY
THE GENEVA SALE

26 MAY
THE HONG KONG SALE

27 MAY
MILAN JEWELS

2 JUNE
JEWELS AT SOUTH KENSINGTON
LONDON

10 JUNE
THE LONDON SALE

11 JUNE
THE NEW YORK SALE

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

02/03/09

JEWELS: THE NEW YORK SALE

Wednesday 22 April 2009

AUCTION

Wednesday 22 April 2009
at 10.00 am (Lots 1-97)
and at 2.00 pm (Lots 98-216)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

| | | |
|----------|----------|--------------------|
| Friday | 17 April | 10.00 am - 6.00 pm |
| Saturday | 18 April | 10.00 am - 6.00 pm |
| Sunday | 19 April | 10.00 am - 6.00 pm |
| Monday | 20 April | 10.00 am - 6.00 pm |
| Tuesday | 21 April | 10.00 am - 5.00 pm |

AUCTIONEERS

François Curiel (# 0761369)
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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **PERCY-2160**

AUCTION RESULTS

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CONDITIONS OF SALE

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

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OPPOSITE:
Lots 107 & 108

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Lot 216

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Lot 168

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06/2/09

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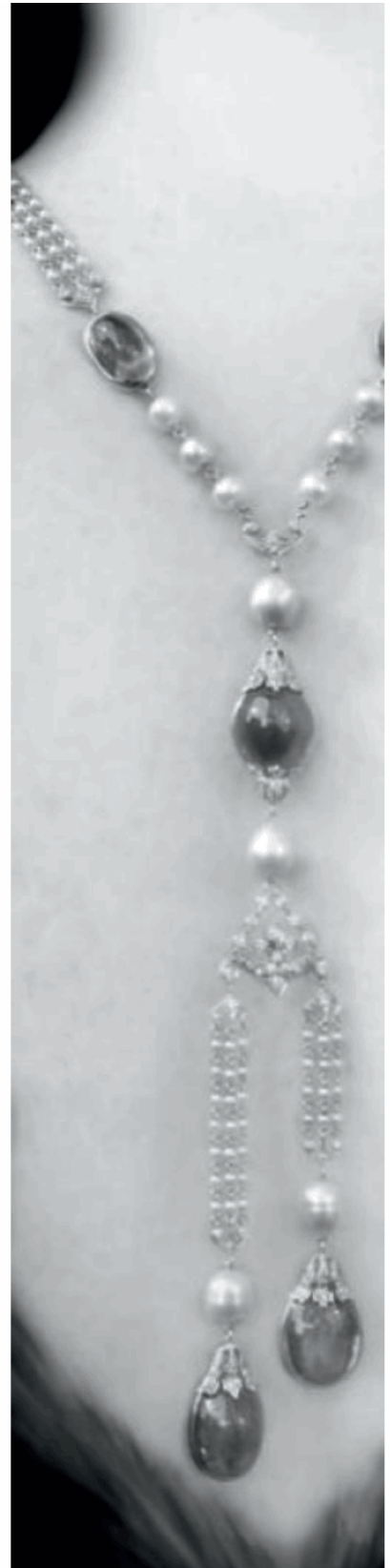
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MORNING SESSION

AT 10:00 AM
(LOTS 1-97)



1

1
****A CORAL, RUBY AND DIAMOND
NECKLACE, BY MICHELE DELLA VALLE**

Designed as five strands of graduated pink coral beads, alternately spaced by ruby bead and pavé-set diamond rondelle spacers, joined by a diamond-set bar clasp, mounted in 18k white gold, 15¼ ins.

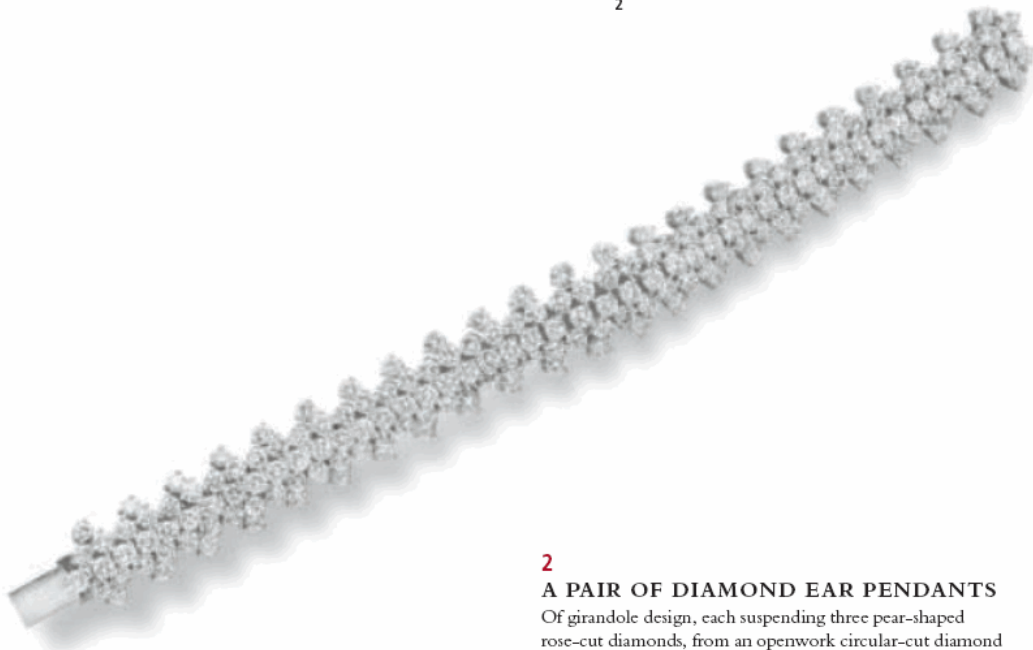
Signed Michele della Valle, with maker's mark for Michele della Valle, no. 10830

\$4,000-6,000

10



2



3

2

A PAIR OF DIAMOND EAR PENDANTS

Of girandole design, each suspending three pear-shaped rose-cut diamonds, from an openwork circular-cut diamond scrolled plaque, with a pear-shaped rose-cut diamond drop and marquise-cut diamond, to the collet-set diamond surmount, mounted in platinum

\$3,000-5,000

3

**A DIAMOND WRISTWATCH,
BY BLANCPAIN**

Designed as a circular-cut diamond band, the center panel opening to reveal a watch, with mechanical movement, the rectangular cream dial with black baton chapters and hands, within a polished platinum surround, mounted in platinum, 7 ins.

Dial signed Blancpain

\$15,000-20,000



4

4
**AN ENAMEL, DIAMOND AND MULTI-GEM
LION BROOCH, BY DAVID WEBB**

Designed as a textured 18k gold crouching lion, with pear-shaped cabochon emerald eyes and a white enamel and polished gold mane and body, extending a polished gold tail terminating in a circular-cut diamond fleur-de-lis, centering upon a pear-shaped ruby, mounted in 18k gold and platinum

Signed David Webb

\$5,000-8,000

5
**A PAIR OF CULTURED PEARL AND
DIAMOND 'WING' EAR CLIPS,
BY JEAN SCHLUMBERGER,
TIFFANY & CO.**

Each set with a cultured pearl, measuring approximately 10.85 mm, within a pear-shaped diamond and polished 18k gold surround, extending an elongated circular-cut diamond and polished gold tapered wing, mounted in platinum and 18k gold

Signed Schlumberger for Jean Schlumberger, Tiffany & Co.

\$5,000-7,000



5



6
**A ROCK CRYSTAL AND GOLD
ELEPHANT PENDANT NECKLACE,
BY DAVID WEBB**

Suspending a hammered 18k gold elephant, set with a faceted rock crystal back, from an 18k gold spiral and open link chain, mounted in 18k gold, 22 ins. (2)

Pendant signed David Webb, chain signed Webb for David Webb

\$8,000-10,000

6



7

7
A CAT'S EYE CHRYSOBERYL AND GOLD BROOCH, BY TIFFANY & CO.

Designed as a sculpted 18k gold cat's face, set with cat's eye chrysoberyl eyes, with pendant hoops for suspension
Signed Tiffany & Co.

\$5,000-8,000



8

8
A SET OF ONYX, DIAMOND AND HEMATITE "PESCE" JEWELRY, BY BULGARI

Comprising a brooch, of triangular outline, designed as a stylized onyx and hematite fish, set with circular-cut diamond fins and a collet-set diamond eye; and a pair of ear clips en suite, mounted in 18k gold, brooch 1990, with maker's mark, ear clips with French assay marks (2)

Each signed Bulgari

\$4,000-6,000

PROPERTY OF AN AMERICAN COLLECTOR

14



9

**A SUITE OF SAPPHIRE AND GOLD
JEWELRY, BY GUCCI**

Comprising a hinged choker of crossover design, set at the front with a textured 18k gold dome, the left half set with graduated circular-cut sapphires, to the textured gold tapered band, terminating in an overlapping circular-cut sapphire plaque; a ring and a pair of ear clips en suite, mounted in 18k gold, *à* circa 1965, necklace 13 ins., adjustable (3)

Each signed Gucci, Italy

\$10,000–15,000



10

10

A RETRO SAPPHIRE, DIAMOND AND GOLD WRISTWATCH, BY ROLEX

Of nickel-finished lever movement, 17 jewels, mono-metallic balance, the square cream dial, with applied gold and black chapters and gold hands, within a polished 18k gold bezel, set on the top and bottom with circular-cut diamonds, to the calibr -cut sapphire ribbon loop, extending an 18k gold twin-row snake chain bracelet, mounted in 18k gold and platinum, *circa 1945, 6 7/8 ins., with Swiss assay marks*

Dial and movement signed Rolex, case nos. 4632 and 203, caseback no. 529568

\$15,000–20,000

11

A RETRO CITRINE, RUBY, DIAMOND AND GOLD BROOCH, BY J.E. CALDWELL & CO.

Designed as a feather, extending pear-shaped rose-cut citrines, each joined by a cabochon ruby to the polished gold stem, trimmed with a line of calibr -cut rubies, the top accented by circular and single-cut diamonds, mounted in gold and platinum, *circa 1945*

Signed J.E. Caldwell & Co., no. N8683

\$3,000–5,000

12

A RETRO SAPPHIRE, DIAMOND AND GOLD "LUDO" BRACELET, BY VAN CLEEF & ARPELS

Designed as a flexible gold brick-link band, to the circular-cut sapphire and diamond foliate buckle clasp, with a circular-cut sapphire bar terminal, mounted in gold, *circa 1945, 8 1/2 ins., adjustable*

Signed Van Cleef & Arpels, N.Y., no. 5523

\$6,000–8,000

Cf. Sylvie Raulet, Van Cleef & Arpels, Editions du Regard, Paris, 1986, page 180



11



12



13



14

PROPERTY OF AN AMERICAN COLLECTOR

13

A DIAMOND AND MULTI-GEM BROOCH

Of geometric design, the openwork navette-shaped plaque centering upon a rectangular-cut diamond, within a lozenge-shaped circular-cut diamond and onyx surround, set at the cardinal points with marquise and square-cut diamonds, flanked on either side by an oval-cut ruby, extending circular-cut diamond and onyx detail, with circular-cut emerald terminals, mounted in gold and platinum

\$10,000–15,000

14

A GOLD AND DIAMOND BRACELET WATCH, BY DAVID WEBB, ROLEX

Centering upon a circular and single-cut diamond and 18k gold rosette plaque, opening to reveal a watch, of nickel-finished lever movement, 17 jewels, mono-metallic balance, the cream circular dial with gold chapters and hands, within a gold wirework and circular-cut diamond surround, flanked on either side by circular and single-cut diamond foliate detail, to the textured gold 'figure-8' openwork tapered bracelet, mounted in 18k gold and platinum, 2 ins. diameter

Bracelet signed Webb for David Webb; dial, movement and case signed Rolex

\$10,000–15,000



15



PROPERTY OF AN
AMERICAN COLLECTOR

15
**A SET OF EMERALD BEAD, DIAMOND
AND ONYX JEWELRY**

Comprising a necklace, the front designed as a series of graduated fluted emerald beads, each spaced by black enamel and 18k gold links, centering upon a circular-cut diamond panel, to the fluted emerald bead and black onyx rondelle backchain, joined by a circular-cut diamond and 18k gold boule clasp; and a pair of ear clips, each of circular outline, centering upon an fluted emerald bead, within a circular-cut diamond surround to the black onyx border with 18k gold and diamond detail, *necklace 16 ins.* (2)

Ear clips signed Emis

\$25,000–35,000



16

16
**AN ART DECO ROSE QUARTZ, SAPPHIRE
AND ENAMEL DESK CLOCK, BY CARTIER**

Of nickel-finished lever movement, 15 jewels, the cream circular dial with black Roman numerals and gold hands, within a blue enamel and gold bezel, accented by cabochon sapphires, to the sloped rectangular rose quartz base, circa 1930, 4¾ x 3¾ x 1½ ins.

Dial signed Cartier, France, movement signed European Watch and Clock Co. Inc., caseback interior signed European Watch and Clock Co., France, nos. 2903 and 1260, caseback nos. 2903 and 9544

\$10,000–15,000

20



17



Δ17

****A GROUP OF ART DECO DIAMOND AND ENAMEL ACCESSORIES, BY CARTIER**

Comprising a compact, centering upon a black enamel square plaque set with rose-cut diamond initials, "BWG", on a white enamel and gold striped case, enhanced at the edges by black and white enamel geometric detail, the top of the case with a black enamel handle and concealed gold pencil, the black onyx pushpiece, opening to reveal an ivory writing tablet, a covered compartment with a mirrored lid and a lipstick holder, mounted in gold, *2 3/4 x 1 1/2 ins.*; and a card case of similar design, centering upon a black enamel square plaque, within a rose-cut diamond surround, with a rose-cut diamond pushpiece, mounted in gold, *3 1/8 x 2 3/8 ins.*, both circa 1935 (2)

Compact signed Cartier, N.Y., card case signed Cartier, no. 990

\$3,000-5,000

18

A "ROYAL BLACK DIAMOND" FOUNTAIN PEN, BY MONTBLANC

The 18k white gold pen with a pavé-set treated black diamond barrel, the cap enhanced by a circular-cut diamond star and cap ring accented with a treated black diamond double band, the 18k gold nib with engraved scroll motif, *5 3/4 ins.*, accompanied by two Montblanc cases

Signed Montblanc

\$10,000-15,000

This pen illustrates the prestige of the Meisterstück collection and exudes timeless elegance. Produced individually and set with black diamonds, it is a dazzling example of Montblanc's trademark craftsmanship and striking style.



18



19

19
A TURQUOISE AND GOLD NECKLACE

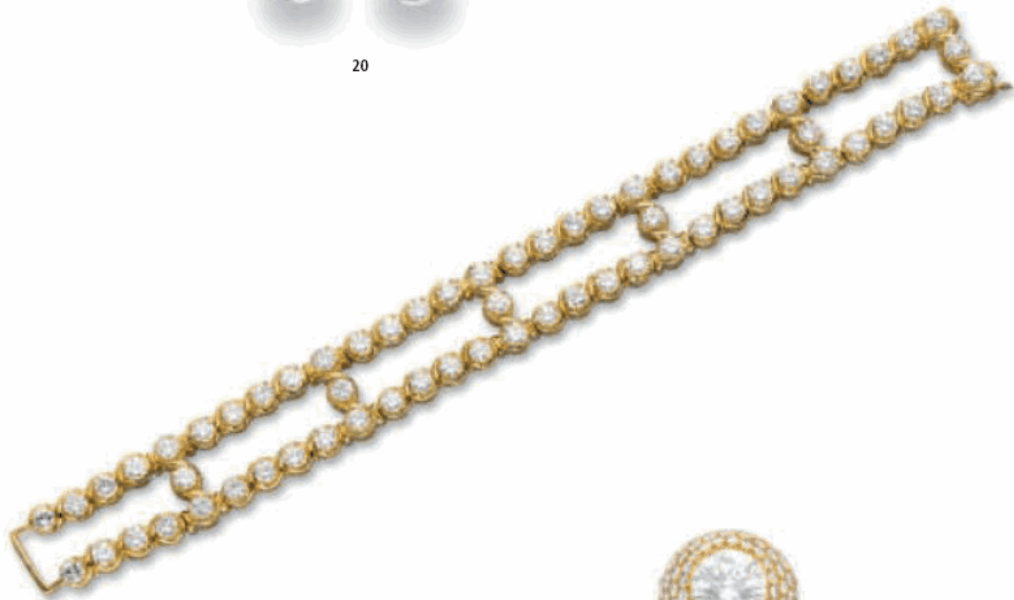
Designed as a tapered 18k gold wirework bib necklace, decorated at the front with pear-shaped cabochon turquoise, 15 ins.

\$10,000–15,000

22



20



21



22

20
A PAIR OF DIAMOND EAR PENDANTS

Each bezel-set with a circular-cut diamond, mounted in platinum and gold

\$20,000–30,000

21
A DIAMOND BRACELET, BY CARTIER

Designed as a double-row openwork circular-cut diamond band, joined by circular-cut diamond spacers, mounted in 18k gold, 6¾ ins.

Signed Cartier, France, no. 32145

\$10,000–15,000

PROPERTY OF A
NEW YORK FOUNDATION

22
A DIAMOND RING

Centering upon a circular-cut diamond, weighing approximately 5.71 carats, within a circular-cut diamond bombé surround, mounted in 18k gold

\$60,000–80,000



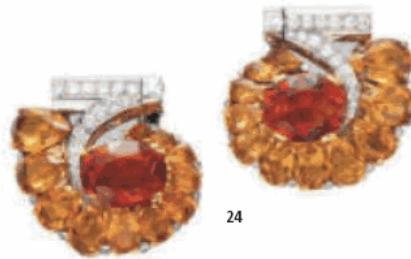
23

23
A SINGLE-STRAND PEARL, DIAMOND AND EMERALD NECKLACE

Of fifty-four graduated pearls, measuring from approximately 6.50 to 9.48 mm, joined by a circular-cut diamond and emerald clasp, mounted in white gold, 17¼ ins.

With report 1102533969 dated 22 January 2009 from the Gemological Institute of America stating that the pearls are natural saltwater pearls. No indication of treatment

\$10,000–15,000



24

24
A PAIR OF RETRO CITRINE AND DIAMOND CLIP BROOCHES

Each centering upon a reddish-orange oval-cut citrine, within a graduated pear-shaped citrine surround, with collet-set diamonds, enhanced by circular and square-cut diamond scrolling geometric detail, mounted in platinum and gold, one circa 1940, the other 1936 (2)

One signed Cartier, Paris, no. 05133

With certificate of authenticity no. NY2008-40 dated 3 March 2009 from Cartier Joailliers for one clip

\$8,000–12,000



25
A RETRO DIAMOND, RUBY AND GOLD TASSLE NECKLACE, BY VAN CLEEF & ARPELS

Designed as a twin snake chain, the front set with two circular-cut diamond and calibré-cut ruby bombé barrel links, suspending a four-strand tassel with gold boules set with either star-set rubies or diamonds, mounted in yellow and white gold, circa 1940, 14 ins.

Signed Van Cleef & Arpels, N.Y., no. 5314

\$18,000–25,000

Cf. Sylvie Raulet, *Jewelry of the 1940s and 1950s*, Rizzoli, New York, 1988, page 175

25

26
A DIAMOND, RUBY AND SAPPHIRE "HAWAII" BROOCH, BY VAN CLEEF & ARPELS

Designed as a bouquet of circular and oval-cut diamond, sapphire and ruby flower blossoms, each centering upon a circular-cut ruby or diamond pistil, to the polished gold stems and leaf, with circular-cut sapphire and ruby buds, mounted in gold and platinum, with pendant hoop for suspension

Signed Van Cleef & Arpels, no. 31955

\$5,000–7,000

Cf. Sylvie Raulet, *Van Cleef & Arpels*, Editions du Regard, Paris, 1986, page 216



26



27

27
**A SUITE OF COLORED DIAMOND
JEWELRY**

Comprising a necklace, designed as series of foliate links set with light yellow marquise-cut diamonds, each within a circular-cut diamond surround, suspending a pendant of similar design; and a pair of ear pendants en suite, mounted in 18k white gold, necklace 16 ins. (2)

\$15,000–20,000

26



28

28

A COLORED DIAMOND RING

Set with a cut-cornered modified rectangular-cut fancy yellow diamond, weighing approximately 14.57 carats, flanked on either side by a half-moon diamond, mounted in platinum and gold

With report 5101605119 dated 9 March 2009 from the Gemological Institute of America stating that the diamond is fancy yellow, natural color, VS1 clarity

\$ 100,000–150,000

27

PROPERTY FROM A PRIVATE COLLECTION



29

29

A DIAMOND WRISTWATCH, BY GUBELIN

With backwound mechanical movement, set with a table-cut diamond crystal, the cream dial with baton chapters, within a baguette-cut diamond surround, to the baguette-cut diamond tapered band, accented by marquise-cut diamonds, mounted in platinum, 4½ ins.

Dial signed Gubelin, caseback no. 552390, bracelet with maker's mark for Gubelin

\$12,000-15,000

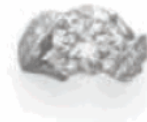
30

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 4.98 carats, to the sculpted platinum openwork shoulders enhanced by graduated circular-cut diamonds, mounted in platinum

With report 5101343682 dated 20 October 2008 from the Gemological Institute of America stating that the diamond is M color, VS2 clarity

\$12,000-15,000



30



31

31
**A DIAMOND PENDANT NECKLACE,
BY OSCAR HEYMAN & BROTHERS**

Suspending a pear-shaped diamond, weighing approximately 6.83 carats, from a graduated line of baguette-cut diamonds, mounted in platinum, 15 ins., (pendant possibly of later addition)

With maker's mark for Oscar Heyman & Brothers, no. 99934

With report 2105268142 dated 1 October 2008 from the Gemological Institute of America stating that the pear-shaped diamond is D color, VVS2 clarity; accompanied by a working diagram indicating that the clarity may be potentially internally flawless

\$150,000–250,000

29



32

30



32

**A SUITE OF RUBY AND DIAMOND
JEWELRY, BY MICHELE DELLA VALLE**

Comprising a necklace, designed as an articulated fringe of flower blossoms, each centering upon a circular-cut diamond pistil, extending oval-cut ruby petals, with circular-cut diamond accents, spaced by circular-cut diamond foliate clusters; a bracelet and a pair of ear clips en suite, mounted in 18k yellow and white gold, 1986, necklace 16 ins., bracelet 6¾ ins. (3)

Each with maker's mark for Michele della Valle

\$15,000–20,000

33 No Lot

31



34

34
**AN ART DECO DIAMOND, EMERALD
AND ONYX BRACELET**

Of geometric design, the tapered pierced old mine-cut diamond band, centering upon a series of seven graduated bezel-set old European-cut diamonds, alternately spaced by oval cabochon emeralds, bordered by a line of baguette-cut black onyx with old mine-cut diamond and cabochon emerald accents, to the old mine-cut diamond trim, mounted in platinum, *circa 1925, 7½ ins., with French importation marks, (one small cabochon emerald synthetic)*

Number indistinct

\$80,000–120,000

32





35

35
**AN ART DECO NEPHRITE, SAPPHIRE
AND ENAMEL CIGARETTE CASE,
BY CARTIER**

The rectangular nephrite case, with red enamel and cabochon sapphire geometric hinges, mounted in gold, *circa 1920*,
3 3/8 x 2 1/4 x 1/2 ins., in its original Cartier red leather fitted case
Signed Cartier, no. 01347

\$3,000–5,000

34



36

36
AN ART DECO DIAMOND BROOCH

Designed as an openwork geometric plaque, centering upon an old European-cut diamond, flanked on either side by an old European and single-cut diamond circle, each set with a square-cut diamond vertical band, mounted in platinum, *circa 1930, with French assay marks and maker's mark, in a black leather fitted case*

\$ 10,000–15,000

37
AN ART DECO DIAMOND AND EMERALD PENDANT NECKLACE

The articulated heart-shaped openwork pendant, centering upon a pear-shaped diamond, set with alternating rows of circular-cut diamonds and calibré-cut emeralds, trimmed by collet-set diamonds, suspended from a scrolling single and circular-cut diamond ribbon with calibré-cut emerald detail, to the circular-cut diamond and calibré-cut emerald link neckchain, mounted in platinum, *circa 1935, 14½ ins.*

\$25,000–30,000

38
AN ART DECO EMERALD AND DIAMOND BRACELET

Centering upon a modified octagonal-cut emerald, within a pierced circular-cut diamond geometric surround, to the openwork circular-cut and collet-set diamond band, mounted in platinum, *circa 1915, 6¼ ins.*

\$ 18,000–25,000



38

37



39

A THREE-STRAND PEARL, CULTURED PEARL AND DIAMOND NECKLACE

Of forty-seven, fifty-two and sixty graduated pearls and cultured pearls, measuring from approximately 3.30 to 8.70 mm, ranging in color from light silvery gray to greenish gray to purplish grayish black, to the openwork single and circular-cut diamond clasp of spiral motif, centering upon a silvery white pearl, mounted in platinum and 18k white gold, 13 ins., with French assay marks and maker's mark (indistinct)

With report 2105598443 dated 12 March 2009 from the Gemological Institute of America stating that one-hundred pearls are natural saltwater pearls and fifty-nine are cultured pearls. Majority of the pearls have been dyed

\$25,000-30,000

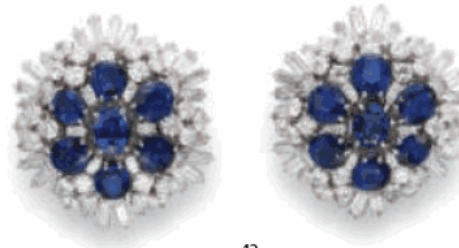
36



40



41



42

40
A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 7.09 carats, flanked on either side by a baguette-cut diamond, mounted in platinum

\$30,000–50,000

41
A RETRO DIAMOND AND RUBY BRACELET

Designed as a pierced calibré-cut ruby band, trimmed by circular-cut diamonds, set with three circular and baguette-cut diamond concentric plaques, each centering upon a circular-cut diamond, mounted in platinum, *circa 1940, 7 $\frac{1}{2}$ ins.*

\$35,000–55,000

42
A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS

Each designed as a dome-shaped cluster set with oval-cut sapphires, spaced by marquise-cut diamonds, within a circular-cut diamond surround, trimmed by a baguette-cut diamond fringe, mounted in platinum, *with French assay marks and maker's marks*

\$30,000–50,000

PROVENANCE:
Florence Gould
Sold Christie's New York, "The Magnificent Jewels of Florence Gould," 11 April 1984, lot 483



43



44



45

43
A PAIR OF DIAMOND, PEARL AND CULTURED PEARL EAR PENDANTS

Each detachable link, suspending a drop-shaped pearl, measuring approximately 10.85 x 10.75 and 10.95 x 10.70 mm, with a rose-cut diamond cap, to the graduated line of collet-set old European-cut diamonds, enhanced by rose-cut diamond foliate detail, to the cultured pearl surmount, mounted in silver-topped gold, *circa 1890, (cultured pearls of later addition)*

With report 1102429355 dated 20 November 2008 from the Gemological Institute of America stating that the drop-shaped pearls are natural saltwater pearls. No indication of treatment

\$10,000–15,000

44
AN ART DECO DIAMOND AND ENAMEL 'GIMCRACK' DRESS CLIP, BY CARTIER

Centering upon a single-cut diamond and platinum rooster, perched within a black enamel hoop, enhanced along the bottom by applied single-cut diamond 'GIMCRACK' inscription, to the black enamel and single-cut diamond geometric band, mounted in platinum, *circa 1925*

Signed Cartier, London

\$6,000–8,000

'Gimcrack' refers to the famous 18th century thoroughbred grey, who although a small horse, was an enormously successful racer celebrated in several paintings by George Stubbs. The name was thereafter adopted by the Gimcrack Club in York, founded in 1766, and the Gimcrack Stakes, a flat horse race first run in York in 1846. Each year the owner of the winning horse is invited to give a speech at the annual Gimcrack Dinner in December, and this brooch may well have been a commemorative gift following one of the races in the 1920s.

45
A GROUP OF ART DECO ONYX BRACELETS

Comprising two bracelets, the first, designed as a graduated line of calibre-cut onyx, trimmed by single-cut diamonds, mounted in platinum, *6 1/8 ins., with French assay marks*; and the second, designed as line of French-cut black onyx, mounted in white gold, *7 ins., each circa 1925*

(2)

\$6,000–8,000

PROPERTY OF AN AMERICAN COLLECTOR



46
**AN ART DECO SEED PEARL, DIAMOND
AND ONYX SAUTOIR**

Suspending a seed pearl and black onyx bead tassel, with a pearl boule cap accented by old European and rose-cut diamond and black onyx geometric detail, from a detachable rose-cut diamond openwork link, to the two-row seed pearl neckchain, spaced by alternating onyx beads and hoops, mounted in platinum, *circa 1925, 31 ins.*

\$ 15,000–20,000



47

47
**AN ART DECO SAPPHIRE AND DIAMOND
BRACELET, BY RAYMOND YARD**

The flexible band designed as two old European and single-cut diamond panels, each centering upon square and bullet-cut sapphires and French-cut diamonds, enhanced by calibré-cut sapphires and baguette-cut diamonds, flanked on either side by navette-cut diamonds, alternating with old European and baguette-cut diamond openwork rectangular links, joined by old European-cut diamond arched links, mounted in platinum, *circa 1935, 7 ins.*

Signed Yard for Raymond Yard

\$40,000-60,000

LITERATURE:

Kuzmanovic, Natasha. *Yard: The Life and Magnificent Jewelry of Raymond C. Yard*, The Vendome Press, New York, 2007, page 188

40

PROPERTY FROM A NEW YORK ESTATE



48

48
**A DIAMOND PENDANT,
BY HARRY WINSTON**

Set with a pear-shaped diamond, weighing approximately
15.05 carats, mounted in platinum

*Signed Winston for Harry Winston, with maker's mark for
Jacques Timey*

*With report 1102355562 dated 23 October 2008 from the Gemological
Institute of America stating that the diamond is D color, VVS2 clarity*

\$700,000–1,000,000

41



49

49
A SAPPHIRE, MOONSTONE AND CULTURED PEARL BROOCH

Of freeform design, set with two baroque cultured pearls, within a lozenge-shaped cabochon moonstone surround, extending a curved line of oval-cut sapphires, with a cabochon moonstone terminal, suspending a drop-shaped cultured pearl, mounted in 18k white gold, *with pendant hoop for suspension*

\$20,000–30,000



50

50
AN ENAMEL AND DIAMOND BRACELET, BY JEAN SCHLUMBERGER, TIFFANY & CO.

Designed as a white enamel hinged bangle, decorated with collet-set diamonds, with sculpted gold vertical bands, mounted in 18k gold and platinum, *2¼ ins. diameter*

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

\$15,000–20,000

51
A SAPPHIRE, CULTURED PEARL AND GOLD NECKLACE

The front set with a graduated series of bezel-set oval-cut sapphires, suspending a staggered fringe of 18k gold link chains, each terminating with a sapphire bead and a drop-shaped cultured pearl, measuring from approximately 13.20 x 11.20 to 18.55 x 14.95 mm, to the 18k gold link backchain, *15¼ ins.*

\$40,000–60,000



51

43



52



53

52

A PAIR OF DIAMOND EAR PENDANTS

Each designed as a pear and oval-shaped rose-cut diamond floret, suspending a graduated line of fancy-shaped rose-cut diamonds, with briolette-cut diamond tassels, terminating with a larger cushion-shaped rose-cut diamond with a briolette-cut diamond terminal, mounted in oxidized gold

\$30,000–50,000

PROVENANCE:

Ellen Barkin
Sold Christie's New York, "Magnificent Jewels from the Collection Of Ellen Barkin," 10 October 2006, lot 49

53

A CULTURED PEARL AND DIAMOND BRACELET

Designed as two rows of baroque gray cultured 'keshi' pearls, each within an open circular-cut diamond freeform surround, mounted in 18k white gold, *7¼ ins.*

\$15,000–20,000



54



54

A SUITE OF DIAMOND JEWELRY

Comprising a necklace, designed as a series of openwork pavé-set diamond foliate links, each stem bezel-set with a rose-cut diamond; and a pair of ear pendants en suite, mounted in platinum, necklace 16 ins., with French assay marks (2)

\$30,000–50,000



•55
**A PEARL AND DIAMOND PENDANT
NECKLACE**

Suspending a detachable baroque pearl pendant, measuring approximately 19.25 x 16.50 mm, with a single-cut diamond cap, the reverse set with an oval-shaped rose-cut diamond plaque, from an old European and rose-cut diamond foliate link, to the old European-cut diamond and pearl neckchain, joined by an old European and rose-cut diamond clasp, necklace mounted in silver-topped gold, pendant mounted in platinum-topped gold, necklace circa 1875, 15¼ ins., with French maker's mark

With report 2105596856 dated 27 February 2009 from the Gemological Institute of America stating that thirty-nine pearls are natural saltwater pearls and one is a saltwater cultured pearl. Pearl in pendant is filled with foreign material and the shape and surface have been modified

\$15,000–20,000

55



56



57

56

A DIAMOND AND SAPPHIRE BROOCH

Designed as a rose-cut diamond ribbon bow, gathered by a central old European-cut diamond, suspending a line of rose-cut diamonds, with a briolette-cut sapphire drop, swinging within an old European-cut diamond graduated circular frame, mounted in platinum, *brooch circa 1900, sapphire briolette of later addition*

\$5,000-7,000

57

AN ANTIQUE DIAMOND, RUBY AND PEARL BRACELET

Designed as a graduated line of cushion-cut ruby plaques of "X" motif, alternating with old mine-cut diamonds, trimmed by single-cut diamond trefoils, each topped by a pearl, mounted in silver and gold, *circa 1880, 6% ins.*

Numbered 3682

\$25,000-35,000



58

58
**A CULTURED PEARL AND DIAMOND
CHOKER NECKLACE,
BY HARRY WINSTON**

Centering upon an openwork circular-cut diamond plaque, enhanced by baguette and circular-cut diamond detail, to the five-row band of cultured pearls, measuring approximately 6.50 to 7.00 mm, spaced by circular-cut diamonds, joined by a circular-cut diamond bar clasp, mounted in platinum, 13 ins.

Signed Winston for Harry Winston, with maker's mark for Jacques Timey

\$15,000–20,000

48



59



60

59

**A PAIR OF COLORED DIAMOND
EAR STUDS**

Each set with a cut-cornered modified rectangular-cut fancy yellow diamond, weighing approximately 5.19 and 5.38 carats, mounted in 18k gold

With reports 16856134 and 16856132 dated 14 and 11 February 2008 from the Gemological Institute of America stating that the diamonds are fancy yellow, natural color, VS1 clarity

\$70,000–90,000

60

A DIAMOND BRACELET

Designed as a flexible bombé band of circular-cut diamonds, mounted in 18k white gold

\$10,000–15,000

PROPERTY OF AN
AMERICAN COLLECTOR

61

**A SAPPHIRE AND DIAMOND
LONGCHAIN NECKLACE**

Composed of eighty-four cushion-cut collet-set sapphires, alternately spaced by nineteen collet-set diamonds, joined by a pavé-set diamond claw clasp, mounted in 18k white gold, 49 ins.

The total weight of the sapphires is approximately 140.37 carats

\$20,000-30,000



50

61



62



63

PROPERTY OF AN
AMERICAN COLLECTOR

62

A RUBY AND DIAMOND BRACELET

Designed as an openwork oval-cut ruby three-row band, spaced by baguette-cut diamond arched links, each flanked on either side by a baguette-cut diamond, to the tapered baguette-cut diamond terminals, joined by a baguette-cut diamond and oval-cut ruby domed clasp, mounted in platinum, $7\frac{1}{8}$ ins.

Number indistinct

\$20,000–30,000

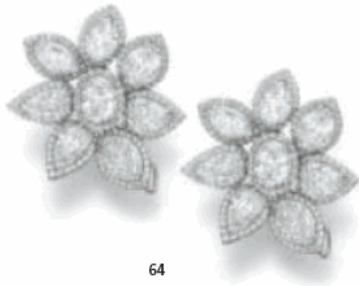
63

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 17.62 carats, to the graduated square-cut diamond bifurcated shoulders and hoop, mounted in platinum

With report 17472431 dated 25 July 2008 from the Gemological Institute of America stating that the diamond is H color, VVS2 clarity

\$600,000–800,000



64

64

A PAIR OF DIAMOND EAR CLIPS

Each designed as a flower, centering upon an oval-cut diamond, within a micro pavé diamond surround, extending marquise and pear-shaped diamond petals, each trimmed by micro pavé diamonds, mounted in platinum and 18k white gold, with pendant hoops for suspension

With sixteen reports dated from 11 October 1989 to 17 June 2008 from the Gemological Institute of America stating that the oval, marquise and pear-shaped diamonds range from D to G color, internally flawless to SI1 clarity

\$60,000–80,000

65

A DIAMOND AND CULTURED PEARL NECKLACE, BY VAN CLEEF & ARPELS

Of foliate motif, the front designed as a graduated fringe of circular and marquise-cut diamond leaves, suspending five detachable drop-shaped cultured pearls, measuring from approximately 11.15 x 11.60 to 13.95 x 15.30 mm, each topped by a circular-cut diamond cap, from a graduated circular-cut diamond neckchain, mounted in platinum, 15¼ ins.

Signed V.C.A. for Van Cleef & Arpels

\$70,000–100,000



65





66

66

A DIAMOND NECKLACE

Designed as a tapered circular-cut diamond band, the front suspending a graduated pear-shaped diamond fringe, to the backchain band with twin-set circular-cut diamond drops, mounted in platinum, 15³/₄ ins.

Numbered D2515

\$ 15,000–20,000

54



67

68

67
A PAIR OF DIAMOND EAR PENDANTS
Each suspending a pear-shaped diamond, within a circular-cut diamond surround, from a line of collet-set diamonds, to the bezel-set square-cut diamond surmount, mounted in platinum
\$6,000-8,000

68
A MULTI-COLORED SAPPHIRE AND DIAMOND BRACELET, BY MICHELE DELLA VALLE
Designed as a line of graduated rectangular-cut multi-colored sapphires, spaced by baguette-cut diamonds, mounted in 18k white gold, 7 ins.
By Michele della Valle
\$15,000-20,000



69

69
**A SET OF THREE DIAMOND AND
WHITE GOLD BRACELETS**

Each rounded hinged bangle set at the top with a three-row circular-cut diamond plaque, to the polished 18k white gold hoop, mounted in 18k white gold, *2¼ ins. diameter each* (3)

\$1,000–2,000

70
**A TOURMALINE AND PINK SAPPHIRE
RING, BY MICHELE DELLA VALLE**

Set with a modified oval-cut 'Paraiba' tourmaline, weighing approximately 11.39 carats, within a pavé-set pink sapphire and greenish blue tourmaline surround and mount, mounted in 18k white gold

With maker's mark for Michele della Valle, no. 10816

\$10,000–15,000



70



71

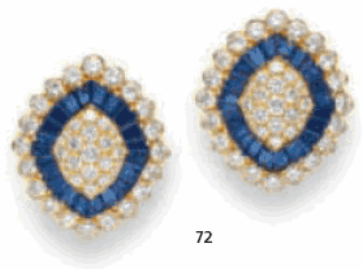
71

A DIAMOND NECKLACE

The graduated openwork band, designed as two rows of marquise-cut diamond florets, mounted in platinum, *14½ ins.*

\$40,000-60,000

57



72



73



74

72
A PAIR OF DIAMOND AND SAPPHIRE
EAR CLIPS, BY VAN CLEEF & ARPELS

Each of lozenge-shaped outline, centering upon a circular-cut diamond plaque, within a tapered baguette-cut sapphire surround, trimmed by circular-cut diamonds, mounted in gold, with maker's mark

Signed Van Cleef & Arpels, N.Y., no. 54524

\$10,000-15,000

73
A COLORED DIAMOND RING,
BY TIFFANY & CO.

Set with a cut-cornered modified rectangular-cut fancy yellow diamond, weighing approximately 5.36 carats, flanked on either side by a trapeze-cut diamond, mounted in platinum and 18k gold

Signed Tiffany & Co.

With report 14649133 dated 14 October 2005 from the Gemological Institute of America stating that the diamond is fancy yellow, natural color, VS1 clarity

\$30,000-50,000

74
A DIAMOND AND GOLD 'TRIKA'
BRACELET, BY BULGARI

The circular-cut diamond band set with a series of polished 18k gold braided links, each centering upon a circular-cut diamond plaque, mounted in 18k gold, 7 ins.

Signed Bulgari, Italy

\$15,000-20,000



75

75
A DIAMOND AND GOLD 'TRIKA'
NECKLACE, BY BULGARI

The circular-cut diamond band set with a series of polished 18k gold braided links, each centering upon a circular-cut diamond plaque, mounted in 18k gold, 14¼ ins.

Signed Bulgari, Italy

\$30,000–50,000

59



76



77



78

76
**A PAIR OF EMERALD AND DIAMOND
EAR PENDANTS, BY BUCCELLATI**

Each suspending a detachable pear-shaped openwork 18k gold and circular-cut diamond pendant of foliate motif, centering upon a detachable bezel-set pear-shaped emerald drop, from an openwork circular-cut diamond and 18k gold pear-shaped surmount, mounted in 18k gold, in a Buccellati gray leather case
Signed Buccellati, Italy

\$35,000–50,000

77
**A RUBY, DIAMOND AND GOLD
BRACELET, BY BUCCELLATI**

Designed as a textured 18k gold hinged cuff, the top set with a series of cut-cornered square-cut rubies, each within a circular-cut diamond foliate surround, mounted in 18k yellow and white gold, 2½ ins. diameter, in a Buccellati navy leather fitted case
Signed M. Buccellati for Mario Buccellati, Italy

\$30,000–50,000

78
**A COLOR-CHANGE SAPPHIRE AND
DIAMOND RING**

Set with a cushion-cut color-change sapphire, weighing approximately 24.72 carats, the shoulders set with pear-shaped diamonds, mounted in gold

With report 1102439126 dated 1 December 2008 from the Gemological Institute of America stating that the natural sapphire exhibits a color change when viewed under daylight or fluorescent vs incandescent light. Based on a collection of observations and analytical data, the geographic origin is Sri Lanka. No indications of heating

\$20,000–30,000





79
A SUITE OF MOONSTONE AND SAPPHIRE JEWELRY, BY TIFFANY & CO.

Comprising a necklace, suspending a detachable pendant, centering upon an oval-shaped cabochon moonstone, within a pierced cabochon moonstone and platinum wirework surround, trimmed by circular-cut sapphires, from a neckchain, set with an alternating series of cabochon moonstones and circular-cut sapphires; and a pair of ear clips en suite, mounted in platinum, necklace 15½ ins., (pendant may also be worn as a brooch), in a Tiffany & Co. black suede necklace case and ear clip box (3)
Each signed Tiffany & Co., ear clips no. 19714772

\$10,000–15,000

Cf. John Loring, *Louis Comfort Tiffany at Tiffany & Co.*, Harry N. Abrams, Inc., New York, 2002, page 74

Cf. Clare Phillips, Ed., *Bejeweled by Tiffany: 1837-1987*, Yale University Press, New Haven and London, 2006, page 246

Cf. Janet Zapata, *The Jewelry and Enamels of Louis Comfort Tiffany*, Harry N. Abrams, Inc., New York, 1993, page 116

This contemporary necklace was modeled after a Louis Comfort Tiffany design, 1914-1933



80

80
**A PAIR OF DIAMOND AND PEARL
EAR PENDANTS**

Each suspending a detachable drop-shaped pearl, measuring approximately 17.80 x 12.90 and 17.20 x 13.35 mm, from an alternating line of larger old European-cut diamonds and smaller old mine-cut diamonds, mounted in yellow and white gold

With report 2105596835 dated 27 February 2009 from the Gemological Institute of America stating that the pearls are natural saltwater pearls

\$50,000–70,000

63



81

81

A SAPPHIRE AND DIAMOND NECKLACE

The double-row necklace, designed as a series of circular-cut sapphires, spaced by twin-set circular-cut diamonds, mounted in 18k white gold, *15½ ins.*

\$2,000–3,000



82

82

A DIAMOND BRACELET

The flexible band designed as a series of circular-cut diamond clusters, spaced by pairs of pear-shaped diamonds, mounted in platinum, *7¼ ins.*

Numbered 5051

\$15,000–20,000

PROPERTY OF AN AMERICAN COLLECTOR



83



83

A RUBY AND DIAMOND NECKLACE

Designed as a graduated series of openwork circular-cut diamond links, each set with an oval or cushion-cut ruby, alternating with circular-cut diamond bar spacers, suspending a detachable three-link pendant of similar design, mounted in 18k white gold, 16½ ins.

With report 92006211 dated 6 March 2008 from the AGTA Gemological Testing Center, stating that the data obtained during the examination of these rubies indicates that the probable geographic origin is Burma (Myanmar). No indications of heating

\$25,000–35,000

65



84

84

A PAIR OF COLORED DIAMOND EAR PENDANTS

Each baguette-cut diamond spiral surmount, suspending a detachable double tassel of vari-cut colored diamonds, weighing from approximately 0.40 to 3.17 carats, ranging in color from intense purple pink to fancy intense yellow, mounted in platinum and 18k gold, (pendants of later addition)

Ear clips with maker's mark for Jacques Timey

With twenty reports dated **24 September 2004** to 24 March 2008 from the Gemological Institute of America stating that the diamonds range in color from fancy light pink to fancy intense yellow

\$300,000-500,000

| Report No. | Weight | Shape | Color |
|------------|--------|------------------|------------------------------------|
| 16836524 | 0.55 | Mod. Rectangular | Fancy Light Pink |
| 14359431 | 1.06 | Mod. Rectangular | Fancy Deep Orangy Pink |
| 16140522 | 0.82 | Cushion | Fancy Deep Orangy Pink |
| 16162751 | 1.08 | Pear | Fancy Orangy Pink |
| 16826023 | 1.08 | Pear | Fancy Orangy Pink |
| 16413326 | 0.88 | Pear | Fancy Orangy Pink |
| 16140525 | 0.90 | Cushion | Fancy Green |
| 15636610 | 2.70 | Cushion | Fancy Yellowish Green |
| 13798349 | 1.12 | Oval | Fancy Yellowish Green |
| 16427845 | 2.16 | Oval | Fancy Yellow-Green |
| 13763483 | 1.15 | Cushion | Fancy Yellow-Green |
| 13352488 | 1.22 | Mod. Square | Fancy Light Yellow-Green |
| 13798339 | 0.94 | Pear | Fancy Deep Grayish Yellowish Green |
| 14286746 | 3.17 | Mod. Rectangular | Fancy Intense Green-Yellow |
| 14660701 | 1.02 | Mod. Rectangular | Fancy Green-Yellow |
| 14578630 | 1.01 | Cushion | Fancy Green-Yellow |
| 14807830 | 1.74 | Mod. Rectangular | Fancy Light Green-Yellow |
| 15066426 | 1.11 | Mod. Rectangular | Fancy Intense Yellow |
| 15028578 | 1.07 | Mod. Square | Fancy Intense Yellow |
| 13763479 | 1.00 | Mod. Rectangular | Fancy Intense Yellow |



86



85

85
A DIAMOND RING

Set with a modified rectangular-cut diamond, weighing approximately 5.00 carats, flanked on either side by a trillion-cut diamond, mounted in platinum

With report 17484848 dated 11 August 2008 from the Gemological Institute of America stating that the diamond is E color, SI1 clarity

\$40,000–60,000

86
A DIAMOND NECKLACE

Designed as a line of graduated baguette-cut diamonds, suspending graduated circular-cut diamond garland swags, bordered by graduated overlapping baguette-cut diamond ribbons, mounted in platinum, 14 $\frac{3}{4}$ ins.

\$18,000–22,000



87

87
**A DIAMOND "ORGANDIE" NECKLACE,
BY CARNET**

The graduated openwork bib, designed as rose-cut diamond
lacework, mounted in platinum, 16½ ins., in a Carnet purple
leather fitted case

Signed Carnet

\$60,000-80,000

68



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



88

88
A SAPPHIRE AND DIAMOND BROOCH

Designed as a line of three bezel-set oval cabochon sapphires, spaced by rows of collet-set circular and pear-shaped diamonds, mounted in platinum

\$3,000–5,000



90

90
A BELLE EPOQUE SAPPHIRE AND DIAMOND RING, BY TIFFANY & CO.

Set with a cushion-cut sapphire, weighing approximately 17.50 carats, with a pierced old European-cut gallery of garland motif, to the old European-cut diamond shoulders, mounted in platinum, *circa 1910*

Signed Tiffany & Co.

With report 92037312 dated 25 February 2009 from the AGTA Gemological Testing Center stating that the data obtained during the examination of this stone indicates that the probable geographic origin is Burma (Myanmar). No indications of heating

\$40,000–60,000



89

89
AN ART DECO RUBY AND DIAMOND RING, BY RAYMOND YARD

Centering upon an oval-cut ruby, within a scalloped old European-cut diamond surround, joined by baguette-cut diamond links to the openwork single-cut diamond shoulders, mounted in platinum, *circa 1920, in a Raymond Yard navy leather box*

Signed Yard for Raymond Yard

\$8,000–12,000



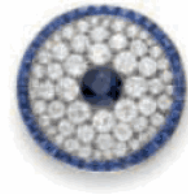
91

91
A SINGLE-STRAND PEARL, CULTURED PEARL, DIAMOND AND RUBY NECKLACE

Of eighty-six and eighty-seven graduated pearls and cultured pearls, measuring from approximately 3.15 to 8.50 mm, joined by a cushion-cut ruby and old mine-cut diamond clasp, mounted in platinum-topped gold, 37 ins.

With report 5101592552 dated 27 February 2009 from the Gemological Institute of America stating that eighty-six are natural saltwater pearls and eighty-seven are cultured pearls

\$ 1,500-2,000



92

92
A BELLE EPOQUE SAPPHIRE AND DIAMOND BROOCH, BY CARTIER

Of circular outline, centering upon a circular-cut sapphire, within an old European and single-cut diamond surround, trimmed by French-cut sapphires, mounted in platinum, circa 1910

Signed Cartier, Paris

\$5,000-7,000

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



93

93
**A SET OF JADEITE AND COLORED
DIAMOND JEWELRY**

Comprising a bracelet, set with a series of five navette-shaped cabochon jadeite, each within an openwork baguette, circular and single-cut diamond surround, alternating with scalloped circular and single-cut diamond plaques, with a horizontal line of marquise-cut yellow diamonds; and a brooch, designed as a bouquet of flowers, each set with a navette-shaped jadeite blossom, with yellow, orange and brown diamond leaves, to the vari-cut diamond stems and leaves, mounted in platinum,
bracelet 7 ins. (2)

\$20,000–30,000



94
**A JADEITE BEAD AND DIAMOND
NECKLACE**

The front composed of two strands of graduated jadeite beads, joined on either side by an openwork circular, square and baguette-cut diamond geometric link, to the graduated single-strand jadeite bead backchain and circular-cut diamond and platinum clasp, mounted in platinum, 24 ins.

With report KJ 41779 dated 13 March 2009 from the Hong Kong Jade & Stone Laboratory Limited stating that the beads are natural jadeite, natural green color. No polymer is detected

\$20,000-30,000

73

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



95

95

A BELLE EPOQUE SAPPHIRE, PEARL AND DIAMOND SAUTOIR, BY MARCUS & CO.

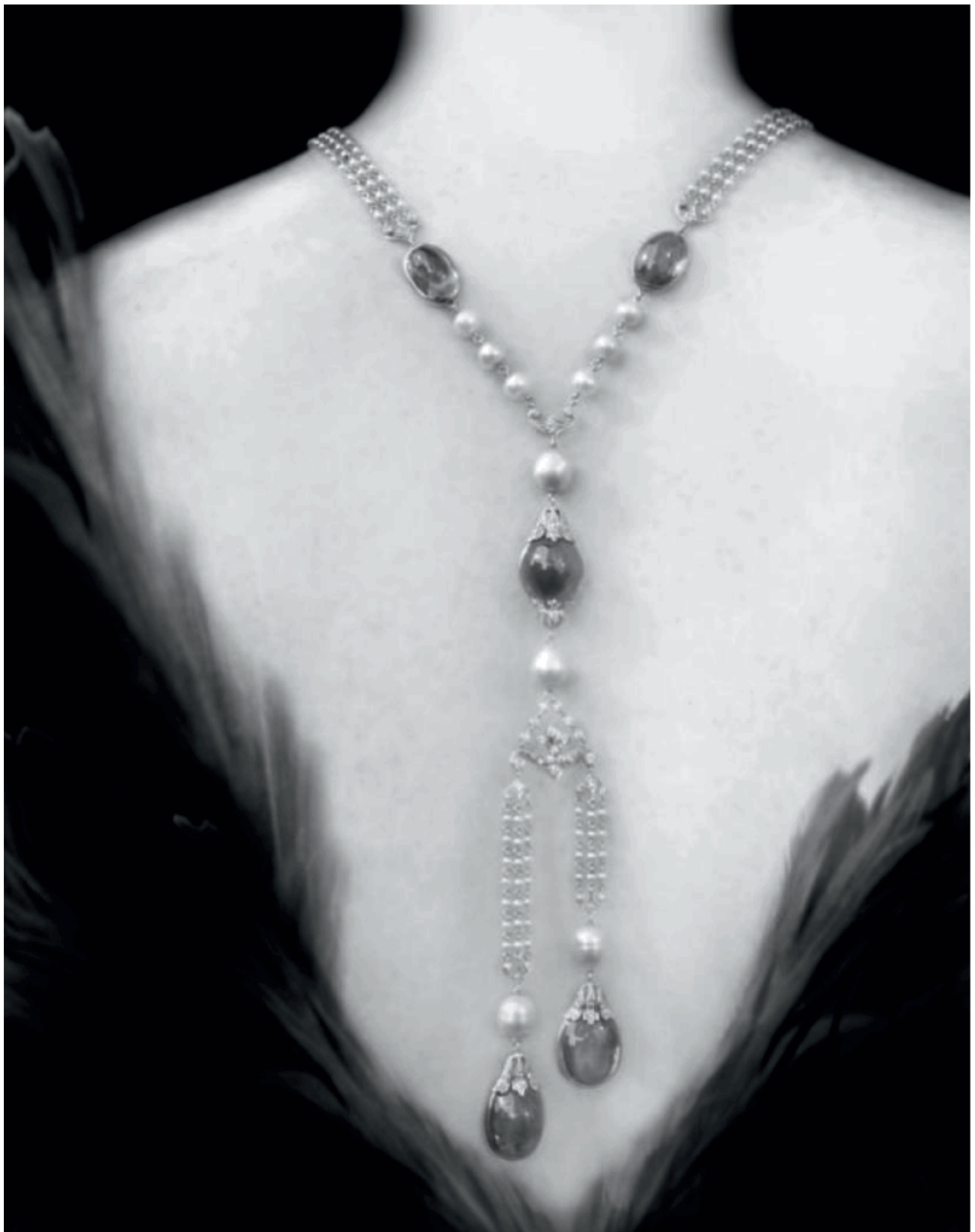
Designed as a series of seed pearl mesh bands, each with diamond geometric link terminals, spaced by bezel-set cabochon sapphires, to the three pearl detail and a cabochon sapphire and pearl surmount, suspending a twin staggered tassel composed of seed pearl mesh bands, to the larger pearl link and bezel-set cabochon sapphire terminals, each with a diamond-set foliate cap, mounted in platinum and gold, circa 1900, 18 ins., (accompanied by a seed pearl mesh link bracelet with bezel-set cabochon sapphires and diamond geometric links, taken from the backchain of the necklace at a later date, 7¼ ins.) (2)

Signed Marcus & Co.

With report 1102589981 dated 19 February 2009 from the Gemological Institute of America stating that the ten larger pearls are natural saltwater pearls. No indication of treatment

\$60,000-80,000

96 No Lot





97

97

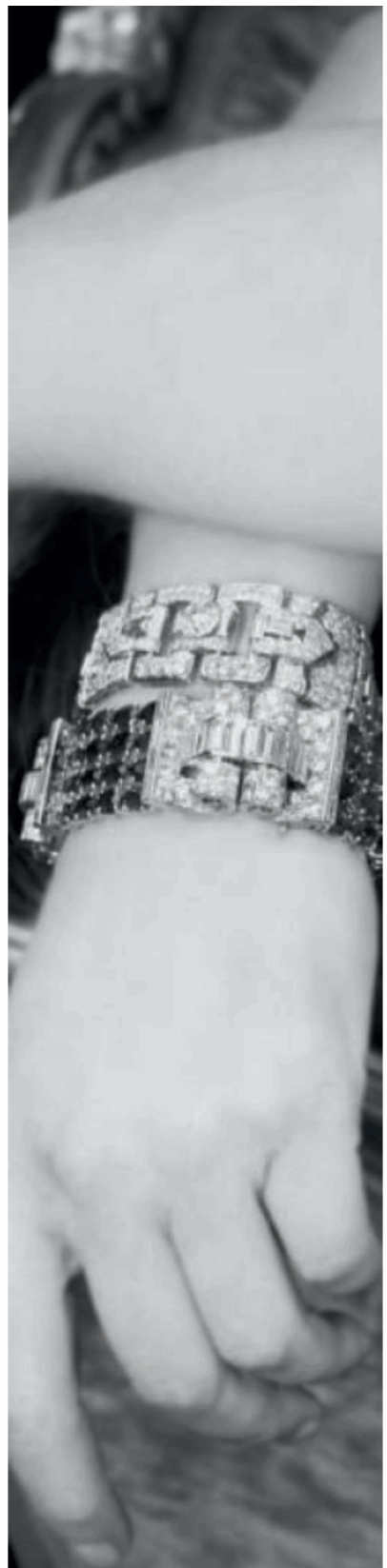
A MAGNIFICENT DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 32.72 carats, mounted in platinum and white gold, ring size 5½

With report 1102530338 dated 19 January 2009 from the Gemological Institute of America stating that the diamond is D color, VS1 clarity

\$1,400,000–1,800,000







AFTERNOON SESSION



AT 2:00 PM
(LOTS 98-216)

PROPERTY OF A CALIFORNIA LADY



98

**•98
A DIAMOND AND GOLD EVENING BAG,
BY VAN CLEEF & ARPELS**

Designed as a wedge-shaped 18k gold woven bag, the hinged flap decorated with a circular-cut diamond plaque, opening to reveal a fitted mirror, to the gold double chain handle, $6\frac{1}{2} \times 3\frac{3}{4} \times 2$ ins., gross weight approximately 225.90 dwt, with French assay marks and maker's marks, in a brown suede fitted case

Signed Van Cleef & Arpels, no. 15013

\$3,000–5,000

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



99



100



101

•99
A PAIR OF DIAMOND, ONYX AND GOLD
EAR CLIPS, BY VAN CLEEF & ARPELS
 Each of circular outline, centering upon an 18k gold ropework dome, within a circular-cut diamond and onyx concentric surround, trimmed with gold ropework, mounted in 18k gold
Signed V.C.A. for Van Cleef & Arpels
 \$2,000–3,000

•100
A PAIR OF DIAMOND AND GOLD
EAR CLIPS, BY VAN CLEEF & ARPELS
 Each of oval outline, designed as a graduated spiral of circular-cut diamonds, mounted in gold, *with maker's mark*
Signed Van Cleef & Arpels, N.Y., no. 50092
 \$4,000–6,000

101
A DIAMOND BROOCH, BY RUSER
 Designed as a flower, centering upon a bombé circular-cut diamond cluster pistil, extending tapered circular-cut diamond petals, mounted in 18k gold, *with pendant hoop for suspension*
Signed Ruser
 \$6,000–8,000

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

PROPERTY OF A CALIFORNIA LADY



102

102
A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS, BY DAVID WEBB

Each designed as a pavé-set diamond leaf cluster, suspending a drop-shaped cultured pearl, measuring approximately 16.30 x 13.80 mm, mounted in platinum and gold-plated platinum

Signed Webb for David Webb

\$7,000-9,000



103

103
A PAIR OF CULTURED PEARL AND DIAMOND EAR PENDANTS, BY VAN CLEEF & ARPELS

Each designed as two circular-cut diamond leaves, with polished gold veining, suspending a detachable drop-shaped cultured pearl, measuring approximately 13.50 x 12.20 mm, with a circular-cut diamond foliate cap, mounted in gold and gold-plated platinum, (accompanied by an additional pair of pendants, each designed as a circular-cut diamond drop-shaped pendant, with polished gold veining detail, mounted in gold) (2)

Signed V.C.A. for Van Cleef & Arpels, no. 1397

\$10,000-15,000



104



105

104
**A DIAMOND AND GOLD BROOCH,
BY VAN CLEEF & ARPELS**

Designed as a flower, suspending a cascading pear-shaped diamond pistil, from the pavé-set diamond petals and bud, to the baguette-cut diamond stem, mounted in 18k gold, with French assay mark

Signed Van Cleef & Arpels, France, N.Y., no. 58743

\$20,000–30,000

105
**A PAIR OF DIAMOND AND GOLD EAR
PENDANTS, BY VAN CLEEF & ARPELS**

Each designed as a flower, suspending a cascading pear-shaped diamond pistil, from the pavé-set diamond petals and bud, to the baguette-cut diamond stem, mounted in 18k gold, with French assay marks and maker's marks

Signed V.C.A. for Van Cleef & Arpels, France, N.Y., no. 58744

\$12,000–15,000

PROPERTY OF A CALIFORNIA LADY



106
A DIAMOND AND CULTURED PEARL FLOWER BROOCH, BY VAN CLEEF & ARPELS
 Centering upon a cultured pearl, measuring approximately 11.10 mm, extending undulating circular-cut diamond petals, mounted in gold
Signed Van Cleef & Arpels, N.Y., no. 60960
 \$12,000-15,000

107
A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS, BY VAN CLEEF & ARPELS
 Each set with a cultured pearl, measuring approximately 15.00 x 12.90 mm, within a circular-cut diamond surround, mounted in 18k gold
Signed V.C.A. for Van Cleef & Arpels, no. CSO 5459
 \$8,000-12,000

108
A CULTURED PEARL AND DIAMOND BRACELET, BY VAN CLEEF & ARPELS
 Set with a series of six button-shaped cultured pearls, measuring approximately 12.90 x 12.15 mm, each within an openwork circular-cut diamond surround, joined by twin-set circular-cut diamond spacers, mounted in gold, 7 ins.
Signed Van Cleef & Arpels, N.Y., no. 57583
 \$25,000-30,000



PROPERTY OF A CALIFORNIA LADY



109



110



109
AN ONYX, DIAMOND AND GOLD NECKLACE, BY VAN CLEEF & ARPELS

Designed as a series of rectangular-shaped onyx and diamond links, the front links each set with a lozenge-shaped pavé-set diamond plaque, within a textured 18k gold surround, alternating with circular-cut diamond line spacers, mounted in 18k gold and platinum, 15 ins.

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 4K928-4

\$6,000-9,000

(2)

•110
A SET OF ONYX, DIAMOND AND GOLD JEWELRY, BY VAN CLEEF & ARPELS

Comprising a ring of bombé design, the top set with circular-cut diamonds and decorated with scalloped onyx bands; and a pair of ear clips en suite, mounted in 18k gold, each with French assay marks and maker's mark

Each signed Van Cleef & Arpels, N.Y., ring no. 57562, ear clips no. 57563

\$5,000-7,000

(2)



111



112

111

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

Each designed as a flower, centering upon a cultured pearl, measuring approximately 11.50 mm, within a circular-cut diamond surround, extending overlapping sculpted 18k gold leaves, with circular-cut diamond trim, mounted in 18k gold, *with maker's mark*

Signed Van Cleef & Arpels, N.Y., no. 58050

\$7,000-9,000

112

**A DIAMOND, CULTURED PEARL AND GOLD BROOCH,
BY VAN CLEEF & ARPELS**

Designed as a flower, centering upon a cultured pearl, measuring approximately 15.30 mm, within a circular-cut diamond surround, extending overlapping sculpted gold leaves, with circular-cut diamond trim, mounted in gold

Signed Van Cleef & Arpels, N.Y., no. 57927

\$8,000-12,000



113

113
A PAIR OF DIAMOND AND GOLD "SNOWFLAKE" EAR PENDANTS, BY VAN CLEEF & ARPELS
 Each designed as a circular-cut diamond openwork hoop, with circular-cut diamond snowflakes, suspended from a surmount of similar design, mounted in 18k gold, *with maker's mark*
Signed Van Cleef & Arpels, N.Y., no. 66304
\$8,000–12,000



114

114
A PAIR OF DIAMOND AND GOLD "SNOWFLAKE" EAR CLIPS, BY VAN CLEEF & ARPELS
 Each centering upon a graduated series of circular-cut diamond snowflakes, with diamond accents, to the oval-shaped circular-cut diamond border, mounted in 18k gold, *with maker's mark*
Signed Van Cleef & Arpels, N.Y., no. 61981
\$6,000–8,000



115

115
A DIAMOND AND GOLD "SNOWFLAKE" BRACELET, BY VAN CLEEF & ARPELS
 The openwork band designed as a series of circular-cut diamond snowflakes, alternating with pairs of circular-cut diamonds, bordered by circular-cut diamond trim, mounted in gold, $6\frac{1}{4}$ ins.
Signed Van Cleef & Arpels, N.Y., no. 59802
\$15,000–20,000
 Cf. Marc Petit, *Van Cleef & Arpels: Reflections of Eternity*, Editions Cercle d'Art, Paris, 2006, plate 6



116

116

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

Designed as an openwork graduated band, the front set with a series of circular-cut diamond snowflakes, alternating with pairs of circular-cut diamonds, within a circular-cut diamond border, to the double-row circular-cut diamond band, mounted in gold, 14 ins.

Signed Van Cleef & Arpels, N.Y., no. 59409

\$30,000–50,000

89

PROPERTY OF A CALIFORNIA LADY



117



117
A SET OF DIAMOND AND CULTURED PEARL JEWELRY

Comprising a pair of ear pendants, each suspending a detachable drop-shaped cultured pearl, measuring approximately 13.35 x 17.50 mm, with a marquise-cut diamond cap, swinging within a detachable graduated circular-cut diamond frame, to the twin circular and old European-cut diamond surmount; and a ring, set with a cultured pearl, measuring approximately 13.25 mm, within a marquise-cut diamond surround, to the circular-cut diamond shoulders, mounted in platinum (2)
\$15,000–20,000



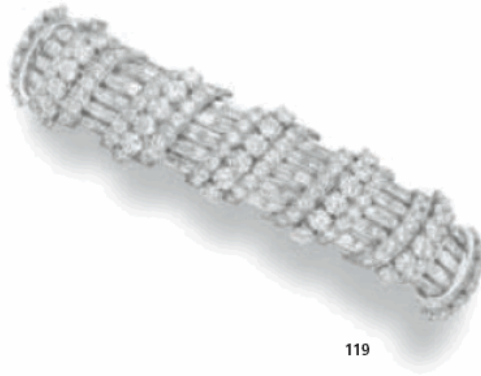
118

118
A DIAMOND ROSE BROOCH, BY RUSER

Designed as a sculpted pavé-set diamond rose blossom, centering upon a circular-cut diamond pistil, to the circular-cut diamond stem and leaves, mounted in platinum

Signed Ruser

\$8,000–12,000



119

119
A DIAMOND BRACELET, BY RUSER

Designed as five rows of baguette-cut diamonds, decorated with a series of overlapping circular-cut diamond scrolls, mounted in platinum, 7¼ ins.

By Ruser

\$25,000–35,000



PROPERTY OF A CALIFORNIA LADY



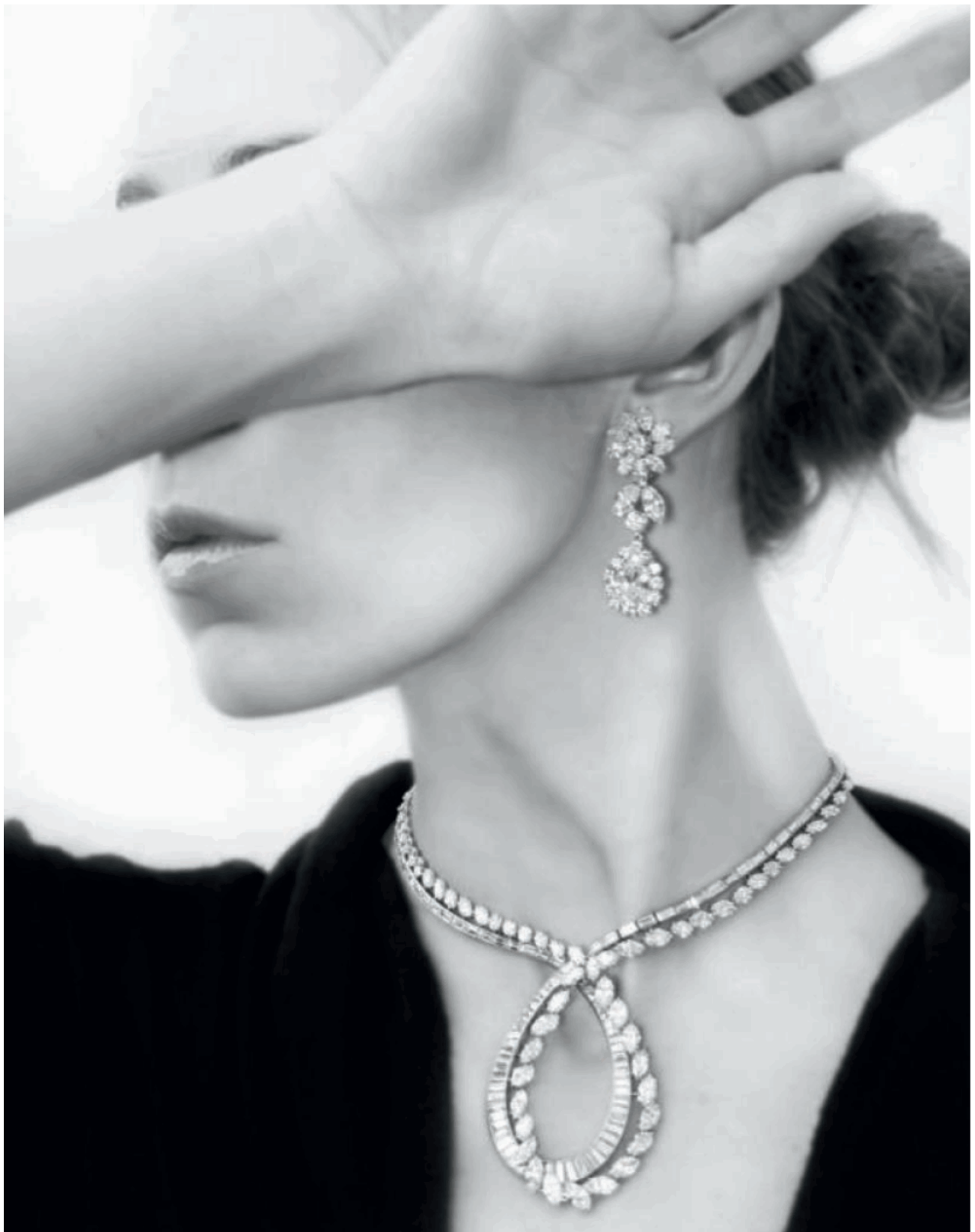
120

120
A DIAMOND NECKLACE
Designed as two intertwining lines of marquis and baguette-cut diamonds, the front suspending an overlapping marquis and baguette-cut diamond loop, mounted in platinum, 14 1/4 ins.
\$25,000-35,000



121

121
A PAIR OF DIAMOND EAR PENDANTS
Each suspending a detachable pendant, set with a pear-shaped diamond, weighing approximately 4.35 and 3.91 carats, within a circular-cut diamond surround, from a detachable circular and marquis-cut diamond link, to the circular and marquis-cut diamond foliate surmount, mounted in platinum
With report 2105590844 dated 18 February 2009 from the Gemological Institute of America stating that the pear-shaped diamond, weighing approximately 4.35 carats, is G color, SI2 clarity
With report 5101591007 dated 25 February 2009 from the Gemological Institute of America stating that the pear-shaped diamond, weighing approximately 3.91 carats, is H color, SI1 clarity
\$70,000-90,000





122

122

A THREE-STRAND PEARL AND EMERALD NECKLACE

Of fifty-six, fifty-seven and sixty graduated pearls, measuring from approximately 3.90 to 9.20 mm, each spaced by a seed pearl, joined by a cushion-cut emerald and pearl clasp, mounted in gold, 18 $\frac{1}{4}$ ins.

With report 2105572319 dated 12 February 2009 from the Gemological Institute of America stating that the one-hundred and seventy-four pearls are natural saltwater pearls. No indication of treatment

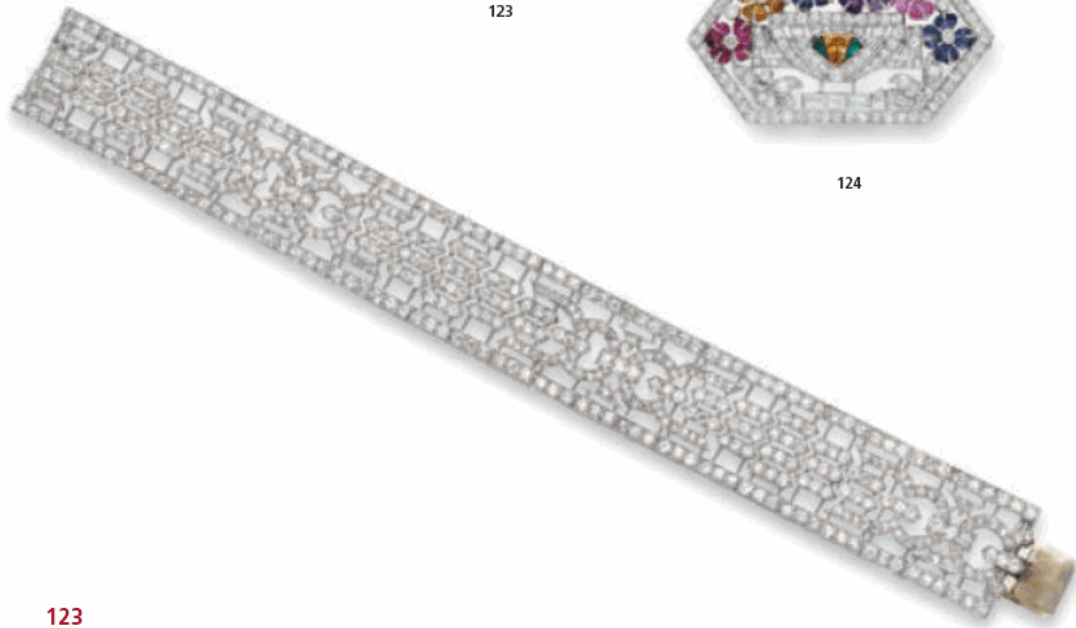
\$ 10,000–15,000



123



124



125

123
**A BELLE EPOQUE EMERALD AND
DIAMOND RING**

Set with a hexagonal-cut emerald, with pierced single-cut diamond shoulders, mounted in platinum, *circa 1910*

\$ 12,000–15,000

124
**AN ART DECO DIAMOND AND
MULTI-GEM BROOCH, BY LACLOCHE**

Of hexagonal outline, the openwork geometric plaque designed as a circular and baguette-cut diamond vase, set with a shield-shaped yellow diamond flanked by two triangular-shaped buff-top emeralds, extending a bouquet of carved ruby, citrine, sapphire, amethyst and pink sapphire flower blossoms, enhanced by scrolling circular and baguette-cut diamond leaves, mounted in platinum, *circa 1930, with French assay mark*

Signed Ladoche

\$ 20,000–30,000

125
**AN ART DECO DIAMOND BRACELET,
BY LACLOCHE FRERES**

Designed as a pierced circular and single-cut diamond geometric band, bordered by circular and single-cut diamonds, mounted in platinum, *circa 1920, 7½ ins., with French assay mark*

Signed Ladoche Frères

\$ 25,000–35,000



126



127



128

126
AN ART DECO DIAMOND WRISTWATCH, BY CARTIER

With nickel-finished lever movement, 17 jewels, the rectangular cream dial with black Roman numerals and blued-steel hands, within a single-cut diamond bezel, extending single-cut diamond panels to the double-row black cord bracelet, enhanced by single-cut diamond bands, to the black enamel deployant clasp, mounted in platinum and gold, *circa 1920, 6 ins.*

Dial signed Cartier, movement signed European Watch and Clock Co., Inc., no. 429779, case interior and caseback no. 1409, clasp no. 2033

\$8,000–12,000

127
AN ART DECO DIAMOND BROOCH

Designed as a rectangular openwork circular and baguette-cut diamond geometric plaque, centering upon a larger bezel-set circular-cut diamond, mounted in platinum, *circa 1925, with French assay mark*

\$10,000–15,000

128
AN ART DECO PEARL AND DIAMOND BRACELET, BY CARTIER

Designed as two strands of pearls, measuring approximately 4.25 to 4.75 mm, centering upon a baguette, square and circular-cut diamond geometric plaque, joined by a clasp of similar design, mounted in platinum, *1939, 6¼ ins., in a Cartier red leather case*

Signed Cartier, London, no. W8740

With report 1901147 dated 6 July 1979 from the Gemological Institute of America stating that the pearls are natural

With certificate of authenticity no. GE2008-8 dated 24 January 2008 from Cartier Joailliers

\$20,000–30,000



129

AN ART DECO DIAMOND AND EMERALD BRACELET, BY DREICER & CO.

The pierced old European-cut diamond band, set with a series of graduated collet-set diamonds, centering upon three octagonal-cut emeralds, alternated by larger collet-set old European-cut diamonds, mounted in platinum, *circa* 1925, 7½ ins., in a Dreicer & Co. red leather fitted case

Signed Dreicer & Co.

\$35,000–55,000

The origin of Dreicer & Co. dates to 1904, when J. Dreicer & Son represented the Parisian dealer A. Eknayan at the Louisiana Purchase Exposition in St. Louis. From 1910 to the mid-1920s, the company introduced the latest techniques of Parisian jewelry to the American market, such as "French-cut" square diamonds, which were set into flexible box bracelets. The company opened its original location at 560 Fifth Avenue in New York, as well as a branch in the Blackstone hotel in Chicago. Upon the 1923 death of founder Michael Dreicer, the business was liquidated and purchased by Cartier in New York.

129



130

130
**A PAIR OF BELLE EPOQUE DIAMOND
EAR PENDANTS, BY CARTIER**

Each bezel-set with an old European-cut diamond, suspending a line of collet-set and single-cut diamonds, to an old European-cut diamond plaque, suspending a graduated double-row old mine-cut diamond tassel each within a tulip-shaped surround, with old European-cut diamond drops, mounted in platinum, circa 1905, in their original Cartier red leather fitted case

Signed Cartier, no. 6030 (indistinct)

\$40,000-60,000





131

(illustrated as a choker)

131

A PAIR OF ART DECO LAPIS LAZULI AND DIAMOND BRACELETS, BY CARTIER

Each designed as a series of oval-shaped carved lapis lazuli, spaced by openwork baguette-cut diamond geometric links, mounted in platinum, *circa 1925, 6 $\frac{1}{8}$ ins. each, (may also be worn as a choker, 12 $\frac{1}{4}$ ins.)*

Each signed Cartier, NY

\$25,000-40,000



132

132
AN ART DECO DIAMOND DOUBLE-CLIP BROOCH, BY CARTIER

Each designed as an openwork circular and baguette-cut diamond arched geometric plaque, with baguette-cut diamond trim, joined by a baguette and circular-cut diamond buckle-link, mounted in platinum, (accompanied by an 18k white gold pin attachment), circa 1935, with French importation marks, in its original Cartier red leather fitted case

Each signed Cartier, London, no. 7471

With certificate of authenticity no. GE2007-200 dated 28 October 2008 from Cartier Joailliers

\$30,000–50,000



133

133
A FINE SAPPHIRE AND DIAMOND RING

Set with an octagonal-cut sapphire, weighing approximately 11.78 carats, flanked on either side by a trillion-cut diamond, mounted in 18k white gold

With report 91018812 dated 30 January 2009 from the AGTA Gemological Testing Center stating that the data obtained during the examination of this sapphire indicates that the probable geographic origin is Kashmir. No indications of heating

With report 49417 dated 2 October 2007 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Kashmir origin. No indications of heating

\$150,000–200,000

101

THE LARGEST "CHAMELEON" BRIOLETTE-CUT DIAMOND

102



134

134

A COLORED DIAMOND RING

Set with a marquise-cut fancy vivid yellow diamond, weighing approximately 8.06 carats, flanked on either side by a pear-shaped diamond, mounted in platinum and 18k gold

With report 2105556235 dated 5 February 2009 from the Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VS1 clarity; accompanied by a working diagram indicating that the clarity may be improvable

\$200,000-300,000

135

A COLORED DIAMOND PENDANT NECKLACE

Suspending a fancy grayish yellowish green "chameleon" briolette-cut diamond, weighing approximately 19.13 carats, with three articulated micro pavé diamond rondelle spacers, to the fancy intense purple-pink briolette-cut diamond, weighing approximately 1.63 carats, spaced by three articulated micro pavé diamond rondelles, from a briolette-cut diamond, weighing approximately 5.08 carats, to the fine link platinum chain, mounted in platinum and 18k rose gold, 16 ins.

With report 16796492 dated 11 January 2008 from the Gemological Institute of America stating that the diamond is fancy grayish yellowish green, natural color, VS1 clarity. The color of this diamond changes temporarily when gently heated, or when left in darkness for a period of time and is known in the trade as "CHAMELEON"

Accompanied by a supplemental letter dated 13 March 2009 stating that it is the largest chameleon diamond with briolette-cut ever graded at the GIA to date

With report 17189123 dated 4 June 2008 from the Gemological Institute of America stating that the diamond is fancy intense purple-pink, natural color, VS1 clarity

With report 15678161 dated 24 January 2007 from the Gemological Institute of America stating that the diamond is E color, VS2 clarity

\$800,000-1,200,000



135





136

A PAIR OF DIAMOND, EMERALD AND GOLD EAR CLIPS, BY CARTIER

Each designed as a circular-cut diamond scrolled half-hoop, bezel-set with an oval cabochon emerald, flanked on either side by a bezel-set shield-shaped diamond, mounted in 18k gold, with French assay marks and maker's marks for Jacques Timey

Signed Cartier, Paris

\$12,000-18,000



137

137

****A SUITE OF CORAL, EMERALD AND DIAMOND JEWELRY**

Comprising a necklace, the front suspending a graduated series of carved emerald leaves, with circular-cut diamond accents, alternated by oval cabochon coral drops, suspended from a line of oval cabochon coral, spaced by carved emerald leaves, to the carved emerald foliate backchain, spaced by circular-cut diamonds, joined by a cabochon coral clasp; and a pair of ear pendants, each suspending a graduated series of carved emerald leaves, with circular-cut diamond detail, from a circular-cut diamond trefoil surmount, mounted in 18k gold and white gold, necklace 14¾ ins. (2)

\$ 10,000-15,000



138

138
**A DIAMOND AND GOLD BROOCH,
BY BOUCHERON**

Centering upon a pear-shaped diamond, extending sculpted 18k gold openwork spirals, with old European-cut diamond accents, mounted in 18k gold and platinum, *with French assay marks*

Signed Boucheron, Paris

\$ 15,000–20,000



139

139
**AN EMERALD AND DIAMOND RING,
BY VAN CLEEF & ARPELS**

Set with an octagonal-cut emerald, weighing approximately 5.10 carats, within a circular-cut diamond surround, accented by pear-shaped diamonds, to the circular-cut diamond shoulders, mounted in 18k gold, *with French assay mark and maker's mark*

Signed Van Cleef & Arpels, no. 30538

With report 12004409 dated 13 December 2006 from the AGTA Gemological Testing Center stating that the data obtained during the examination of this emerald indicates that the probable geographic origin is Colombia. Minor clarity enhancement

\$ 35,000–50,000



140

140
A DIAMOND RING

Set with an oval-cut diamond, weighing approximately 4.03 carats, with a pavé-set intense yellow diamond surround, gallery and bifurcated hoop, mounted in gold

\$ 15,000–20,000



141



141

**A SUITE OF DIAMOND AND GOLD
JEWELRY, BY RENE BOIVIN**

Comprising a necklace, designed as a series of bombé pavé-set diamond discs, which pivot to reveal a polished gold disc, each set within "U" shaped sculpted polished 18k gold links, and a pair of ear clips en suite, mounted in 18k gold, 16 ins., with French assay marks and maker's marks (2)

Each signed René Boivin

\$40,000-60,000

107



142

142
A SUITE OF SAPPHIRE AND DIAMOND JEWELRY

Comprising a necklace, designed as a graduated series of oval-cut sapphires, each within a circular-cut diamond surround, with circular and pear-shaped diamond chevron spacers; and a pair of ear pendants en suite, mounted in platinum, *necklace 16 ins.* (2)

\$25,000–35,000



143



144



145

143

A DIAMOND BRACELET

Designed as a graduated line of diamond florets, each centering upon an oval-cut diamond within a circular-cut diamond surround, mounted in platinum, *6½ ins.*

Numbered 120742

\$15,000–20,000

△144

A PAIR OF DIAMOND EAR STUDS

Each set with a pear-shaped diamond, weighing approximately 1.64 and 1.74 carats, mounted in platinum

\$10,000–15,000

145

A RUBY AND DIAMOND RING

Set with a cushion-cut ruby, weighing approximately 5.50 carats, flanked on either side by two circular-cut diamond arched shoulders, mounted in platinum

With report 98009710 dated 17 August 2007 from the AGTA Gemological Testing Center stating that data obtained during the examination of this ruby indicates that the probable geographic origin is Burma (Myanmar). No indications of heating. Minor clarity enhancement

\$30,000–50,000



146

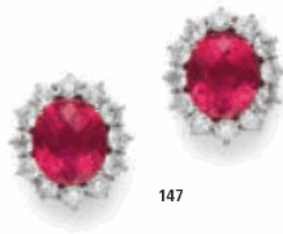
146
A SAPPHIRE AND DIAMOND NECKLACE,
BY TIFFANY & CO.,
OSCAR HEYMAN & BROTHERS

Designed as a flexible graduated openwork band, composed of five rows of oval-cut sapphires, spaced by bezel-set circular-cut diamonds, mounted in platinum, 16 ins., in a *Tiffany & Co. black suede case*

Signed Tiffany & Co., no. 14318577; with maker's mark for Oscar Heyman & Brothers, no. 601483

\$15,000–20,000

110



147



148

•147
**A PAIR OF RUBELLITE TOURMALINE
AND DIAMOND EAR CLIPS**

Each centering upon a modified oval-shaped rose-cut rubellite tourmaline, within a circular-cut diamond surround, mounted in platinum, *with pendant hoop for suspension*

\$4,000–6,000

148
A DIAMOND RING

Set with a square-cut diamond, weighing approximately 7.01 carats, flanked on either side by a trapeze-cut diamond, mounted in platinum

With report 15268064 dated 11 October 2006 from the Gemological Institute of America stating that the diamond is G color, VVS2 clarity

\$180,000–200,000

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

111



149

149

AN IMPRESSIVE SUITE OF RUBY AND DIAMOND JEWELRY, BY CARTIER

Comprising a necklace, designed as a graduated alternating series of cushion-cut rubies and oval-cut diamonds, each within an 18k gold surround, the front gathered by a circular-cut diamond cluster, suspending two cushion-cut ruby and oval-cut diamond tassels; and a pair of ear pendants en suite, mounted in 18k gold and platinum, necklace 14½ ins., with French assay marks (2)

Each signed Cartier, Paris

With reports 92017012 and 92017312 dated 2 March 2009 from the AGTA Gemological Testing Center stating that the data obtained during the examination of these rubies indicates that the probable geographic origin is Burma (Myanmar). No indications of heating. A fluid is present in fissures

\$200,000–300,000



A SUPERB RUBY AND DIAMOND RING

114



150

Of all the countries in Asia, it is perhaps Burma, currently known as Myanmar, that has the most valuable gem deposits. So unique are the quality elements exhibited by the rubies found here that it has emerged as the standard by which other stones are judged.

Rubies from Burma are therefore the most treasured in the world. Those over 5 carats, and in particular, ones that have not undergone any thermal enhancement are exceedingly rare. This is mainly because the famous mines of Mogok are yielding fewer and fewer stones of an important size. It is also because the market has seen a diminishing number of antique ruby jewelry and old Burmese gems appearing for sale.

The 6.76 carat Burmese ruby offered for sale exhibits all the individual elements that define the highest level of an ideal gem. It displays a pigeon-blood red color typical of old Burmese material and a high degree of transparency. This creates a mesmerizing luminous effect, which makes the stone "come alive," and is observed in only the finest rubies. The highly-regarded Gübelin Gem Laboratory also confirms that this exceptional ruby has been spared of any form of enhancement and along with its impressive size, is a remarkable natural wonder.

150**A SUPERB RUBY AND DIAMOND RING**

Set with a cushion-cut ruby, weighing approximately 6.76 carats, flanked on either side by a cushion-cut diamond, weighing approximately 2.01 and 2.02 carats, mounted in platinum

With report CS 38123 dated 19 December 2005 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this material would be classified as Classic Mogok, Burma (Myanmar). Heat enhancement: None. Clarity enhancement: None

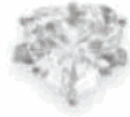
Accompanied by a supplemental letter stating that the American Gemological Laboratories has completed a thorough analysis of the 6.76 carat Burma ruby documented in AGL Report No. CS 38123. This examination includes a comparative study of the various quality parameters that define a gemstone. A summary quality assessment statement designated a Total Quality Integration Rating, classifies this stone as Exceptional. This rating category is reserved for a limited number of exceedingly rare gemstones that exhibit all the individual elements that define the highest level of a category.

With report no. 13694117 dated 21 October 2004 from the Gemological Institute of America stating that the diamond, weighing approximately 2.01 carats, is D color, VS1 clarity

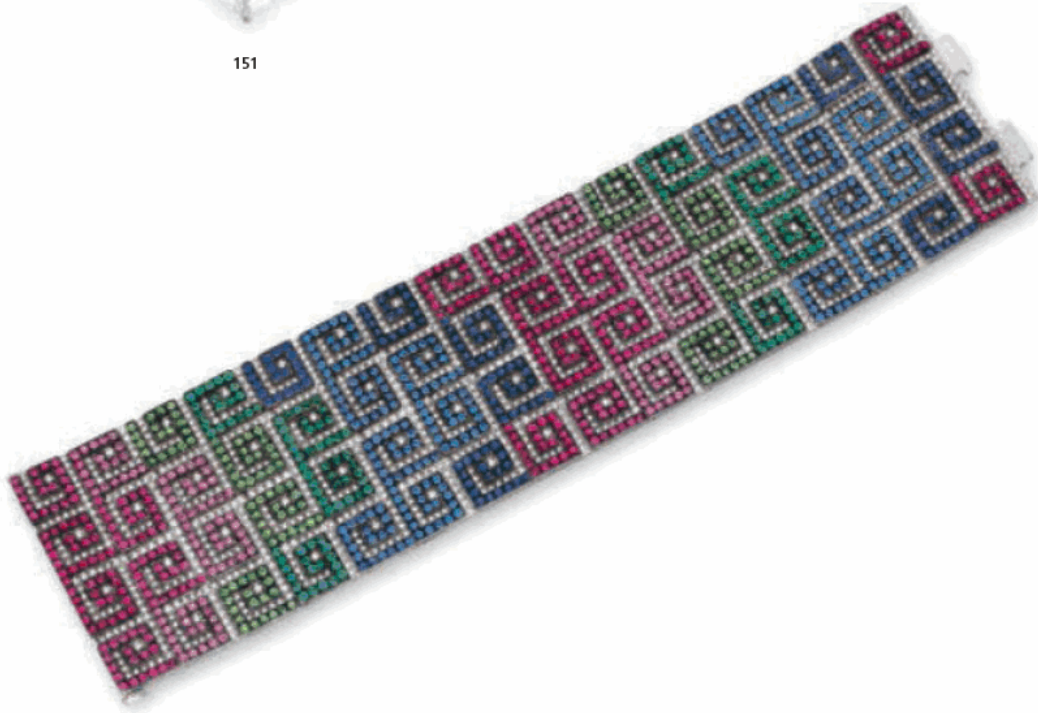
With report no. 14144436 dated 14 January 2005 from the Gemological Institute of America stating that the diamond, weighing approximately 2.02 carats, is E color, VS2 clarity

\$500,000–700,000





151



152

PROPERTY OF A
NEW YORK FOUNDATION

151
A DIAMOND RING

Set with a heart-shaped diamond, weighing approximately 9.68 carats, with a circular-cut diamond gallery and shoulders, mounted in platinum, *(accompanied by a textured 18k gold ring mounting)*

With report 17445808 dated 23 June 2008 from the Gemological Institute of America stating that the diamond is F color, VS2 clarity

\$100,000–150,000

152
**A MULTI-GEM AND DIAMOND
"MEANDER" BRACELET, BY CARNET**

Of geometric design, the wide pavé-set diamond band set with vertical panels of circular-cut ruby, pink sapphire, green garnet, emerald, hauynite and sapphire stylized spirals, mounted in platinum and silver, $\frac{6}{4}$ ins.

Signed Carnet

\$80,000–120,000

This "Meander" bracelet was made by Michelle Ong for Carnet in 2000.



153

A DIAMOND BRACELET

Designed as a tapered openwork cluster of pear, marquise and circular-cut diamonds, mounted in platinum, 6 ins.

Numbered 11757

\$50,000-70,000

154

A GARNET AND DIAMOND RING

Set with a cushion-cut 'Mandarin' garnet, weighing approximately 20.29 carats, flanked on either side by a half-moon diamond, mounted in platinum and 18k gold

Numbered 2029

\$25,000-35,000

155

**A SAPPHIRE AND DIAMOND BROOCH,
BY HARRY WINSTON**

Set with a modified half-moon sapphire, weighing approximately 22.01 carats, within a circular-cut diamond surround, to the triangular-cut diamond link, suspending a detachable pendant, set with a pear-shaped sapphire, weighing approximately 27.39 carats, within a graduated circular-cut diamond surround terminating with twin-set triangular-cut diamonds, mounted in platinum, *with pendant hoop for suspension* (2)

Signed Winston for Harry Winston

With reports 92018012 and 92018112 dated 2 and 3 March 2009 from the AGTA Gemological Testing Center stating that the data obtained during the examination of these sapphires indicates that the probable geographic origin is Sri Lanka. Indications of heating

\$100,000-150,000

PROPERTY OF AN
AMERICAN COLLECTOR



153

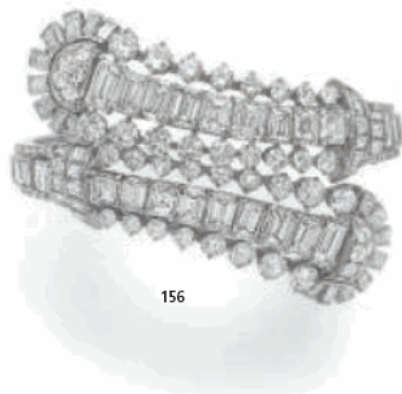


154



155

PROPERTY FROM THE COLLECTION OF
ROBERT AND JEAN SHOENBERG



156

156
**A DIAMOND BRACELET,
BY JOHN RUBEL**

Of crossover design, the front openwork band set with a central row of graduated rectangular-cut diamonds, flanked on either side by graduated circular-cut diamonds, with pavé and baguette-cut diamond terminals of fan motif, to the openwork twin row platinum band, enhanced by circular-cut diamonds, mounted in platinum, *circa 1946*, 2¼ ins. diameter

By John Rubel

\$50,000–70,000



157

157
**A PAIR OF SAPPHIRE AND DIAMOND
EAR PENDANTS,
BY HARRY WINSTON**

Each suspending a detachable pendant, set with an oval-cut sapphire, weighing approximately 12.45 and 14.61 carats, within a two-tiered graduated circular-cut surround, terminating with a pear-shaped diamond, from a surmount of similar design, set with an oval-cut sapphire, weighing approximately 5.50 and 6.71 carats, mounted in platinum and gold (2)

Signed Winston for Harry Winston

With four reports, no. 92018312 dated 27 February 2009, no. 92018212 dated 3 March 2009, no. 92018512 dated 2 March 2009, and no. 92018412 dated 3 March 2009 from the AGTA Gemological Testing Center stating that the data obtained during the examination of these sapphires indicates that the probable geographic origin is Sri Lanka. Indications of heating

\$70,000–100,000

PROPERTY OF AN
AMERICAN COLLECTOR





158

158

A DIAMOND LONGCHAIN NECKLACE

Composed of two-hundred and one collet-set diamonds, joined by a pavé-set diamond barrel clasp, mounted in platinum, 72 ins.

The total weight of the diamonds is approximately 88.05 carats

\$60,000–80,000



159

159

A DIAMOND AND EMERALD BRACELET

Designed as a hinged bangle, the top set with a band of graduated old mine-cut diamonds, alternating with modified rectangular-cut emeralds, with rose-cut diamond prongs, to the polished white gold bracelet, 2 1/2 ins. diameter

\$ 12,000–15,000



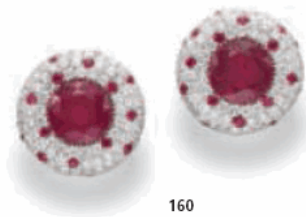
160
A PAIR OF DIAMOND AND COMPOSITE
RUBY EAR CLIPS,
BY MICHELE DELLA VALLE

Each centering upon a circular-cut composite ruby, within a pavé-set diamond surround, accented by circular-cut rubies, mounted in 18k white gold

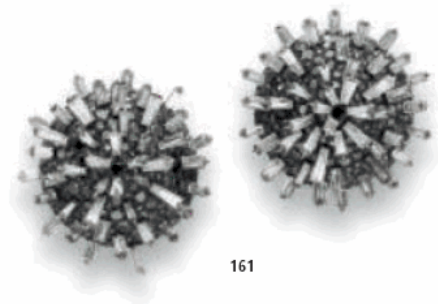
With maker's mark for Michele della Valle

With report CS 40456A and B dated 24 February 2009 from the American Gemological Laboratories stating that the two larger rubies are composite rubies. They have been heavily treated using a high refractive index lead-glass to fill fractures and cavities, vastly improving the apparent clarity and potentially adding weight. The glass may be damaged by a variety of solvents. Stability: Good to Fair

\$2,000–3,000



PROPERTY OF AN AMERICAN COLLECTOR



161

161
A PAIR OF DIAMOND AND BLACK DIAMOND "HEDGEHOG" EAR CLIPS, BY JAR

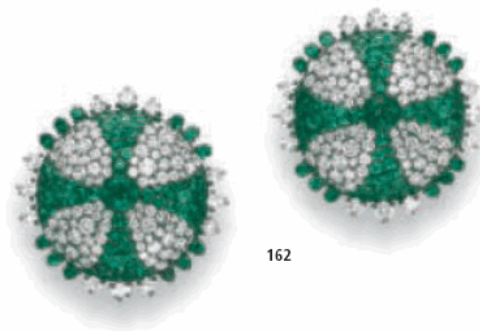
Each designed as a pavé-set black diamond hedgehog, extending baguette-cut diamond spines, mounted in silver and 18k gold, with French assay marks and maker's marks, in a JAR pink leather case

Signed JAR, Paris

\$20,000-30,000

LITERATURE:

Joel Rosenthal and Pierre Jeannet, *JAR*, Art Books International, Paris, 2002, plate 115



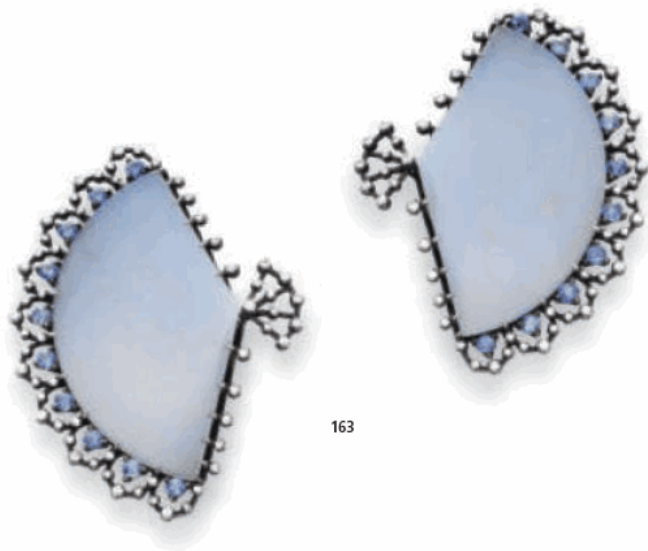
162

162
A PAIR OF EMERALD AND DIAMOND EAR CLIPS, BY JAR

Each of designed as a pavé-set diamond and emerald shield, centering upon a circular-cut emerald, to the single-cut diamond and alternating circular-cut emerald border, mounted in 18k gold and silver, with French assay marks and maker's marks, in a JAR pink leather case

Signed JAR, Paris

\$20,000-30,000



163

163
**A PAIR OF CHALCEDONY, DIAMOND
AND SAPPHIRE EAR CLIPS, BY JAR**

Each designed as a blue chalcedony fan, to the openwork circular-cut sapphire and single-cut diamond border and single-cut diamond trim, extending a smaller single-cut diamond openwork fan, mounted in silver and gold

By JAR

\$25,000-35,000

125

PROPERTY OF AN AMERICAN COLLECTOR



164

164
**AN EMERALD, CHALCEDONY,
DIAMOND AND PINK SAPPHIRE
BROOCH**

Centering upon an oval cabochon emerald, weighing approximately 103.28 carats, within a circular-cut pink sapphire surround, to the oval frosted blue chalcedony plaque, inlaid with single-cut diamond trefoils, the outer frame trimmed by circular-cut pink sapphires, extending single-cut diamond trefoil accents, mounted in silver-topped 18k gold, 1999, with French assay marks and maker's marks

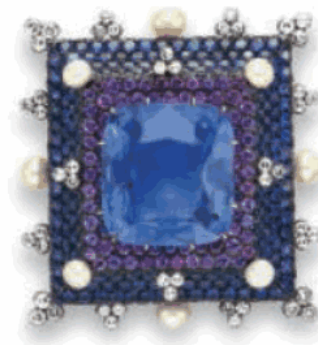
Mounted by JAR

With report 92017112 dated 2 March 2009 from the AGTA Gemological Testing Center stating that the data obtained during the examination of this emerald indicates that the probable geographic origin is Colombia. Moderate clarity enhancement. The identity of the clarity enhancing substance was determined to be an oil

\$60,000-80,000

LITERATURE:

Joel Rosenthal and Pierre Jeannet, *JAR*, Art Books International, Paris, 2002, plate 115



165

165
**A SAPPHIRE, DIAMOND, VIOLET
SAPPHIRE AND PEARL BROOCH,
BY JAR**

Designed as a raised rectangular plaque, centering upon a cushion-cut sapphire, weighing approximately 52.57 carats, within a pavé-set color-change violet sapphire surround, with circular-cut diamond trefoils and pearl accents, to the concave pavé-set sapphire sides trimmed by pavé-set color-change violet sapphires, extending diamond trefoils and pearls, mounted in silver-topped 18k gold, 2000, with French assay marks and maker's mark

Signed JAR, Paris

With report 92017212 dated 27 February 2009 from the AGTA Gemological Testing Center stating that the data obtained during the examination of this sapphire indicates that the probable geographic origin is Burma (Myanmar). No indications of heating

\$150,000-200,000

LITERATURE:

Joel Rosenthal and Pierre Jeannet, *JAR*, Art Books International, Paris, 2002, plate 128





166



167

PROPERTY OF AN
AMERICAN COLLECTOR

166
**A DIAMOND AND SAPPHIRE
BRACELET**

Designed as a series of three circular and baguette-cut diamond scrolled plaques, each gathered by a baguette-cut diamond panel, to the openwork oval-cut sapphire four-row band, mounted in platinum, *circa 1945, 6¼ ins.*

\$25,000–35,000

167
**AN ART DECO DIAMOND BRACELET,
BY CARTIER**

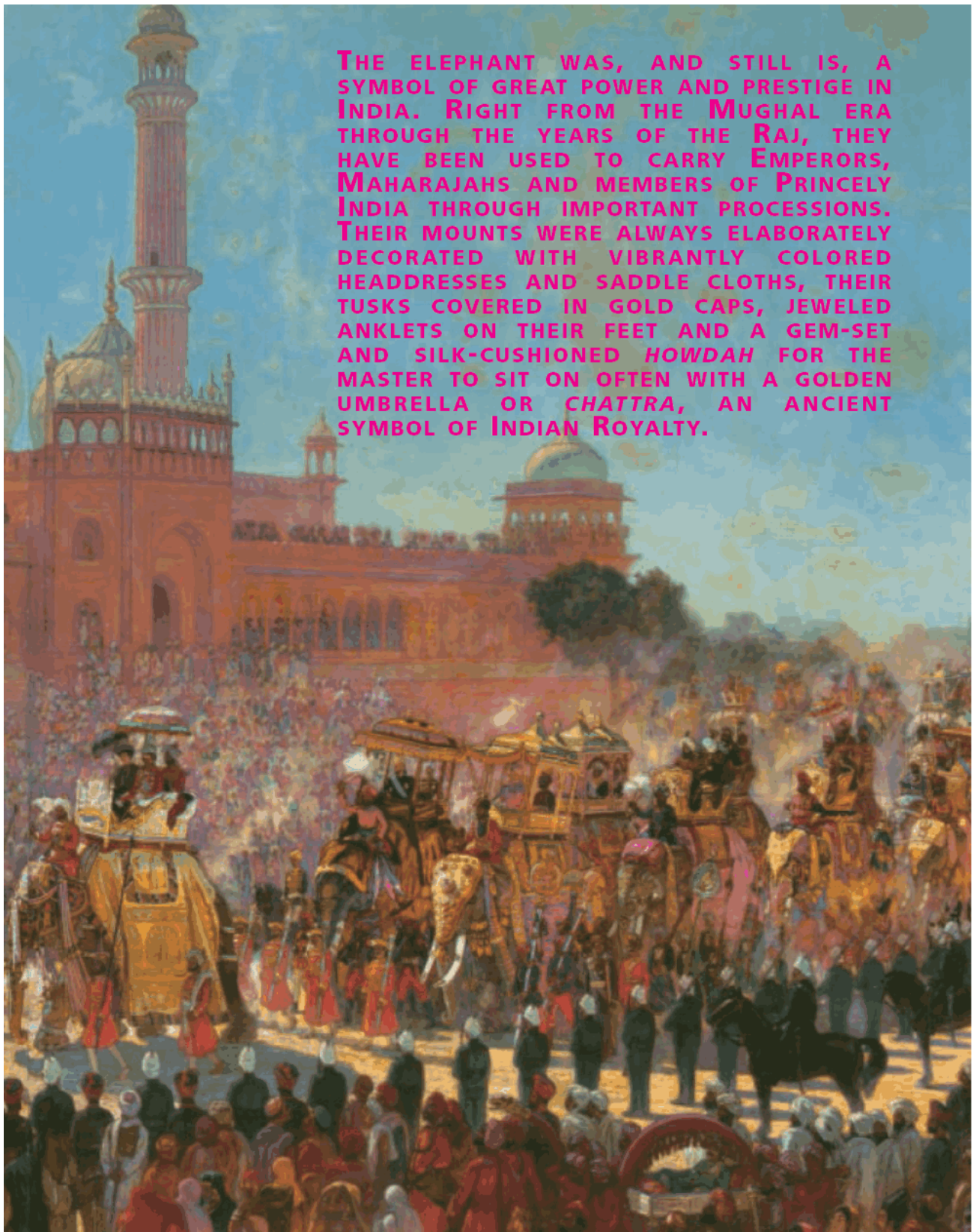
Designed as two rectangular openwork single, circular and baguette-cut diamond geometric panels, each centering upon a circular-cut diamond, flanked on either side by graduated baguette-cut diamonds, spaced by single and circular-cut diamond links, joined by a single and baguette-cut diamond plaque set with a circular-cut diamond, mounted in platinum, *circa 1928, 7¼ ins.*

Signed Cartier, V.C. Perren, no. 37-16647

\$80,000–120,000







THE ELEPHANT WAS, AND STILL IS, A SYMBOL OF GREAT POWER AND PRESTIGE IN INDIA. RIGHT FROM THE MUGHAL ERA THROUGH THE YEARS OF THE RAJ, THEY HAVE BEEN USED TO CARRY EMPERORS, MAHARAJAHS AND MEMBERS OF PRINCELY INDIA THROUGH IMPORTANT PROCESSIONS. THEIR MOUNTS WERE ALWAYS ELABORATELY DECORATED WITH VIBRANTLY COLORED HEADDRESSES AND SADDLE CLOTHS, THEIR TUSKS COVERED IN GOLD CAPS, JEWELLED ANKLETS ON THEIR FEET AND A GEM-SET AND SILK-CUSHIONED HOWDAH FOR THE MASTER TO SIT ON OFTEN WITH A GOLDEN UMBRELLA OR CHATTRA, AN ANCIENT SYMBOL OF INDIAN ROYALTY.



PERCY

168

****AN ANTIQUE IVORY AND MULTI-GEM ELEPHANT**

168

The carved ivory elephant, with cat's eye chrysoberyl eyes and ivory tusks with gold detail and caps, wearing a gold ropework chain with a gold bell, ornately decorated with a vari-cut multi-colored sapphire, ruby, emerald, star sapphire, star ruby and cat's eye chrysoberyl headdress and saddle cloth, extending gold tassels, topped by a sculpted gold *howdah* and umbrella, with pearl tassels and multi-gem accents, the feet decorated with gold ropework bands and multi-colored gem anklets, with gold toenails, *circa 1900, 8½ x 9 x 4¼ ins., in a purple velvet fitted case with two silk cushions*

\$80,000-120,000

132



A SENSATIONAL DIAMOND



169

(illustrated unmounted)

169

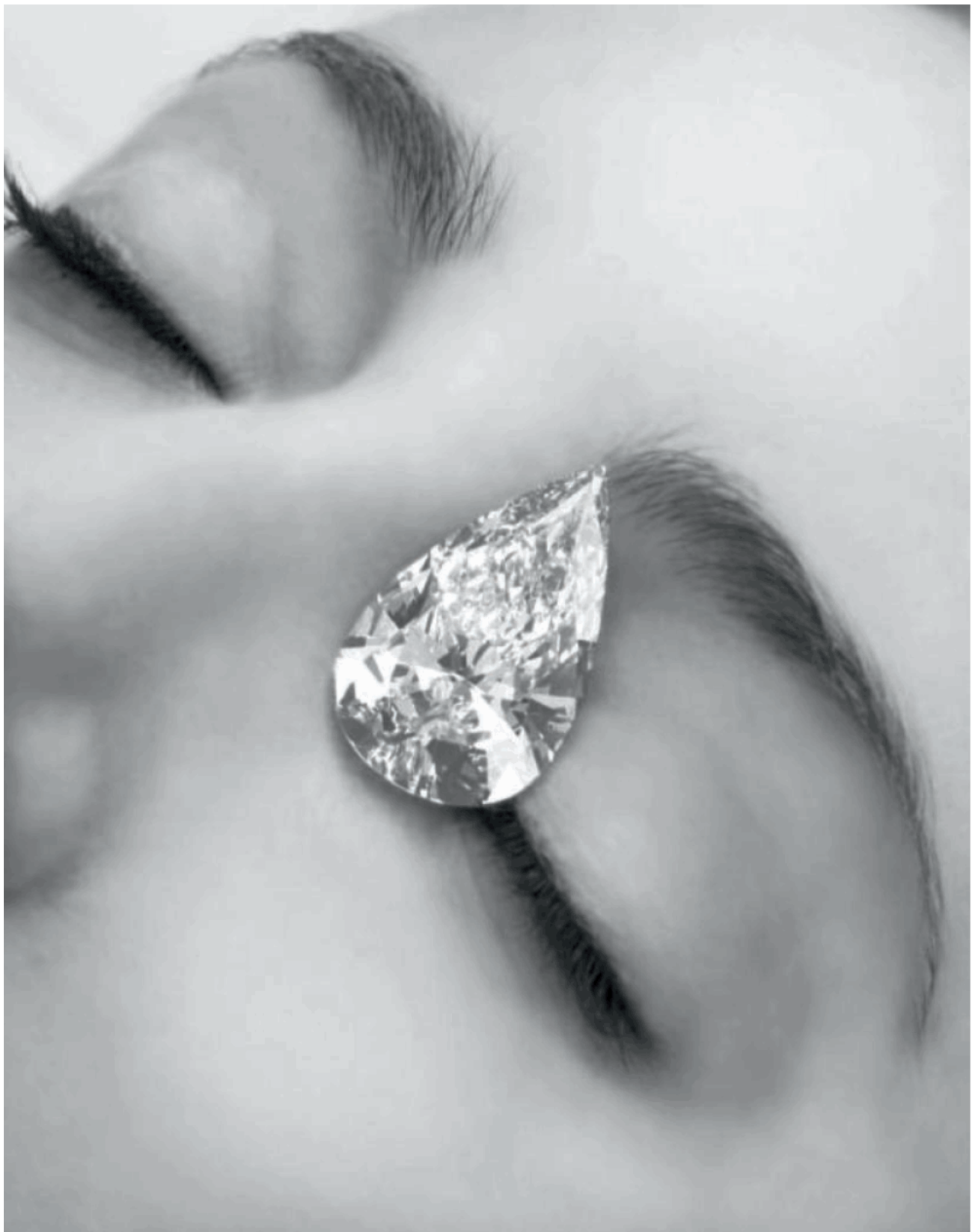
A SENSATIONAL DIAMOND RING

Set with a pear-shaped diamond, weighing approximately 30.02 carats, to the graduated vari-cut pink diamond hoop, ranging in color from intense pink to intense purplish pink, mounted in 18k rose gold and platinum, ring size 6

With report 5101473256 dated 26 January 2009 from the Gemological Institute of America stating that the diamond is D color, internally flawless clarity, with excellent polish and excellent symmetry

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

Estimate on request





170

170
****AN ART DECO MULTI-GEM, ENAMEL AND DIAMOND CIGARETTE CASE**

Designed as a black laquer rounded oblong case, the lid and base set with black onyx panels, trimmed by rose-cut diamond borders, the front decorated with green enamel vines set with caved red coral flowers, each with a rose-cut diamond pistil, accented by rose-cut diamond leaves, with a rose-cut diamond and black onyx clasp, mounted in platinum, *circa 1925, 3¼ x 2¼ x ¾ ins.*

\$3,000–5,000



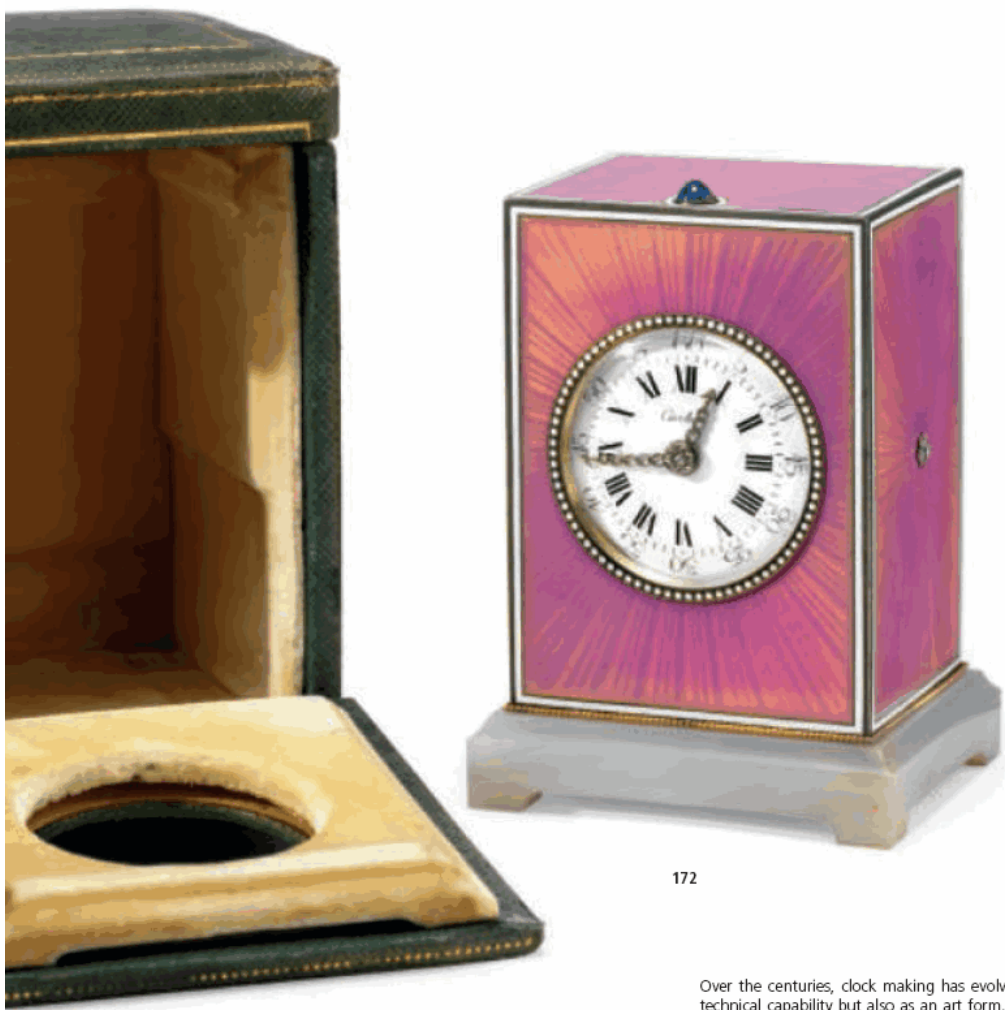
171

171
AN ART DECO ENAMEL, DIAMOND AND RUBY VANITY CASE, BY VAN CLEEF & ARPELS

Of rectangular outline, the black enamel case enhanced by single-cut diamond and buff-topped ruby geometric detail, to the 18k gold stepped terminals, the single-cut diamond pushpieces opening to reveal a fitted mirror and two covered compartments, mounted in 18k gold, *circa 1925, 3½ x 1¼ x ½ ins., with French assay marks and maker's marks*

Signed Van Cleef & Arpels, Paris, no. 38426

\$5,000–7,000



172

172
AN ENAMEL, AGATE AND DIAMOND
QUARTER REPEATER DESK CLOCK,
BY CARTIER

Of jeweled lever platform movement, the circular white dial with black Roman numerals and Arabic chapters, with rose-cut diamond arrow hands, within a dotted white enamel frame, to the pink guilloché enamel case, enhanced by white enamel trim and rose-cut diamond florets, the top set with a cabochon sapphire pushpiece, on a stepped agate base, mounted in silver and gold, (accompanied by a winding key, no. 1), circa 1905, 4 x 2¼ x 2½ ins., with maker's mark, in an original Cartier green leather fitted case

Dial signed Cartier, base signed Paris, no. 348

\$40,000-60,000

Cf. Cartier 1899-1949: *The Journey of a Style*, Skira, Milan, 2007, page 96 and inside jacket

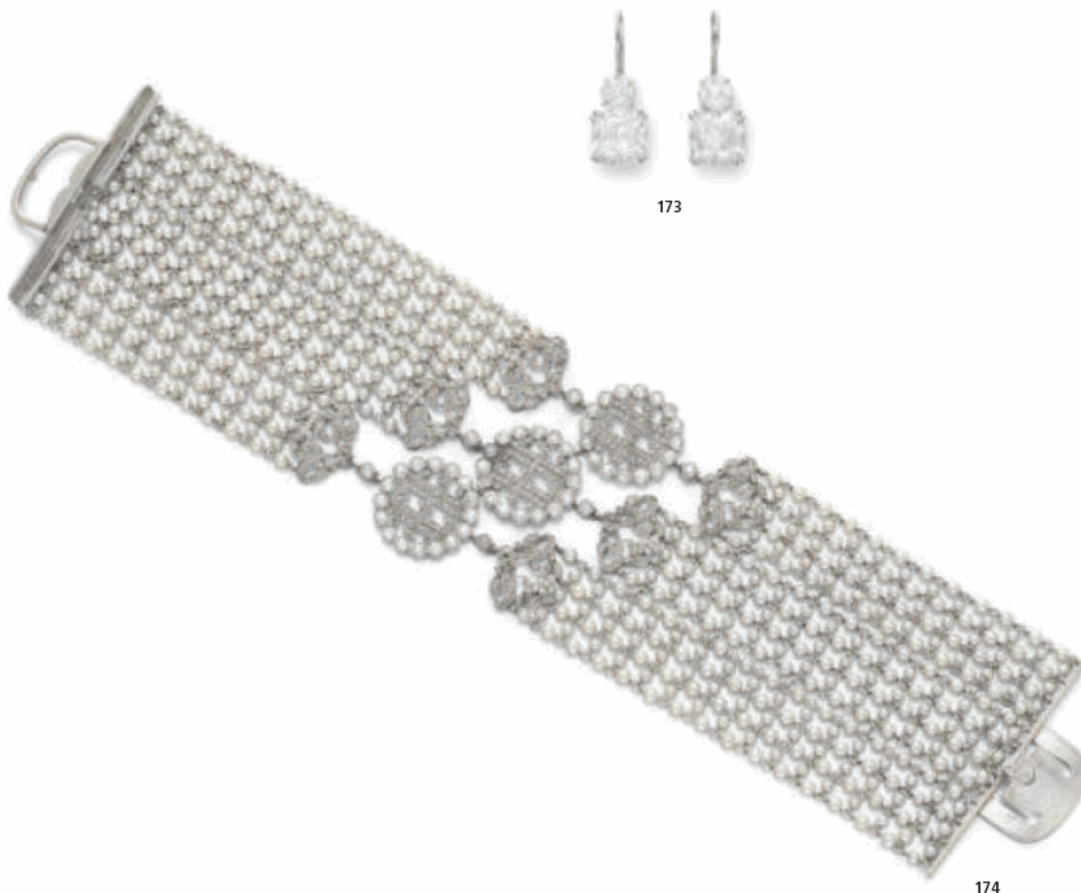
Over the centuries, clock making has evolved not just in precision and technical capability but also as an art form. With imagination of design and decoration, *Pendules a sujet* clocks with movements that rested on the backs of animals from the 18th century and the *pendules mystérieuses* of the Blois clockmaker Robert Houdin of the 19th century contributed to clocks as precious works of art and not just functional timepieces.

Quarter repeating clocks developed toward the end of the 17th century independently by both Edward Barlow and Daniel Quare. It was not until the late 18th century that Abraham Breguet created a repeating clock using the typical wire gong found in most repeaters today. Antique repeating clocks allowed the user to hear the time chimed when illumination was not possible. The quarter repeating clock chimes on the hour and each quarter hour.

The first quarter of the 20th century produced some of the most spectacular clocks ever seen with the world's leading jewelry houses taking over from the traditional clockmaker. These were times of fantasy with no expense spared, precious metals and jewels being used in new and imaginative designs.

The Belle Epoque period was one of grace and nostalgia and the refined elegance of the guilloché enamel combined with the delicate rose-cut diamond hands and diamond floret detail. With a complicated quarter repeating movement, this clock is a rare and wonderful example of technical excellence and beauty.

137



173
**A PAIR OF DIAMOND EAR PENDANTS,
BY TIFFANY & CO.**

Each set with an articulated cushion-cut diamond, weighing approximately 3.63 and 4.01 carats, to the circular-cut diamond surmount, mounted in platinum, in a *Tiffany & Co. blue suede pouch*

Signed Tiffany & Co.

With report 16832526 dated 6 February 2008 from the Gemological Institute of America stating that the diamond, weighing approximately 3.63 carats, is H color, VS1 clarity

With report 16924139 dated 24 March 2008 from the Gemological Institute of America stating that the diamond, weighing approximately 4.01 carats, is I color, VS2 clarity

\$70,000–100,000

174
**A BELLE EPOQUE PEARL AND DIAMOND
BRACELET, BY CARTIER**

Designed as a three-row pearl mesh band, centering upon a diagonal line of three pierced old European and rose-cut diamond circular plaques, each joined by a collet-set diamond, to a rose-cut diamond foliate link, mounted in platinum, *circa 1905, 7½ ins.*

Signed Cartier, no. 2616066

\$35,000–50,000



175

175
**A BELLE EPOQUE EMERALD AND
DIAMOND PENDANT NECKLACE**

Centering upon a bezel-set octagonal-cut emerald, weighing approximately 18.00 carats, within an openwork single-cut diamond foliate surround, decorated at the cardinal points with collet-set diamonds, with a single-cut diamond foliate swag and pear-shaped diamond drop, from a single-cut diamond garland, suspending a pear-shaped diamond drop, to a collet-set diamond openwork hoop, to the fine link chain, mounted in platinum and gold, *circa 1910, 17½ ins., in a green leather fitted case*

Numbered 3283 ONNN

With report no. 52263 dated 23 September 2008 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm that the origin of this emerald is Colombia. Indications of clarity modification. Moderate amount of oil in fissures

\$ 180,000–250,000

139



176



177



178

176
AN ART DECO DIAMOND AND ROCK CRYSTAL DRESS CLIP, BY GEORGES FOUQUET

The inverted rock crystal arc, centering upon a pierced single and old European-cut diamond fan-shaped plaque, trimmed by a graduated line of collet-set old European-cut diamonds, the terminals decorated with intersecting bands of single and old European-cut diamonds, mounted in platinum and 18k white gold, circa 1930, with French assay mark

With maker's mark for Georges Fouquet, no. 19091 (indistinct)

\$30,000–50,000

177
A DIAMOND RING, BY RAYMOND YARD

Set with a rectangular-cut diamond, weighing approximately 5.03 carats, flanked on either side by a shield-shaped diamond, mounted in platinum

Signed Yard for Raymond Yard

With report 10045154 dated 2 July 2008 from the Gemological Institute of America stating that the diamond is E color, VS1 clarity

\$70,000–100,000

178
AN ART DECO EMERALD AND DIAMOND BRACELET

Of geometric design, set with three cut-cornered rectangular-cut emeralds, each within an openwork circular-cut diamond surround, alternating with horizontal baguette-cut diamond plaques, flanked by a single-cut diamond rondelle and cabochon emerald cap, joined by baguette and circular-cut diamond open links, mounted in platinum, circa 1925, 7⁷/₈ ins.

\$30,000–40,000





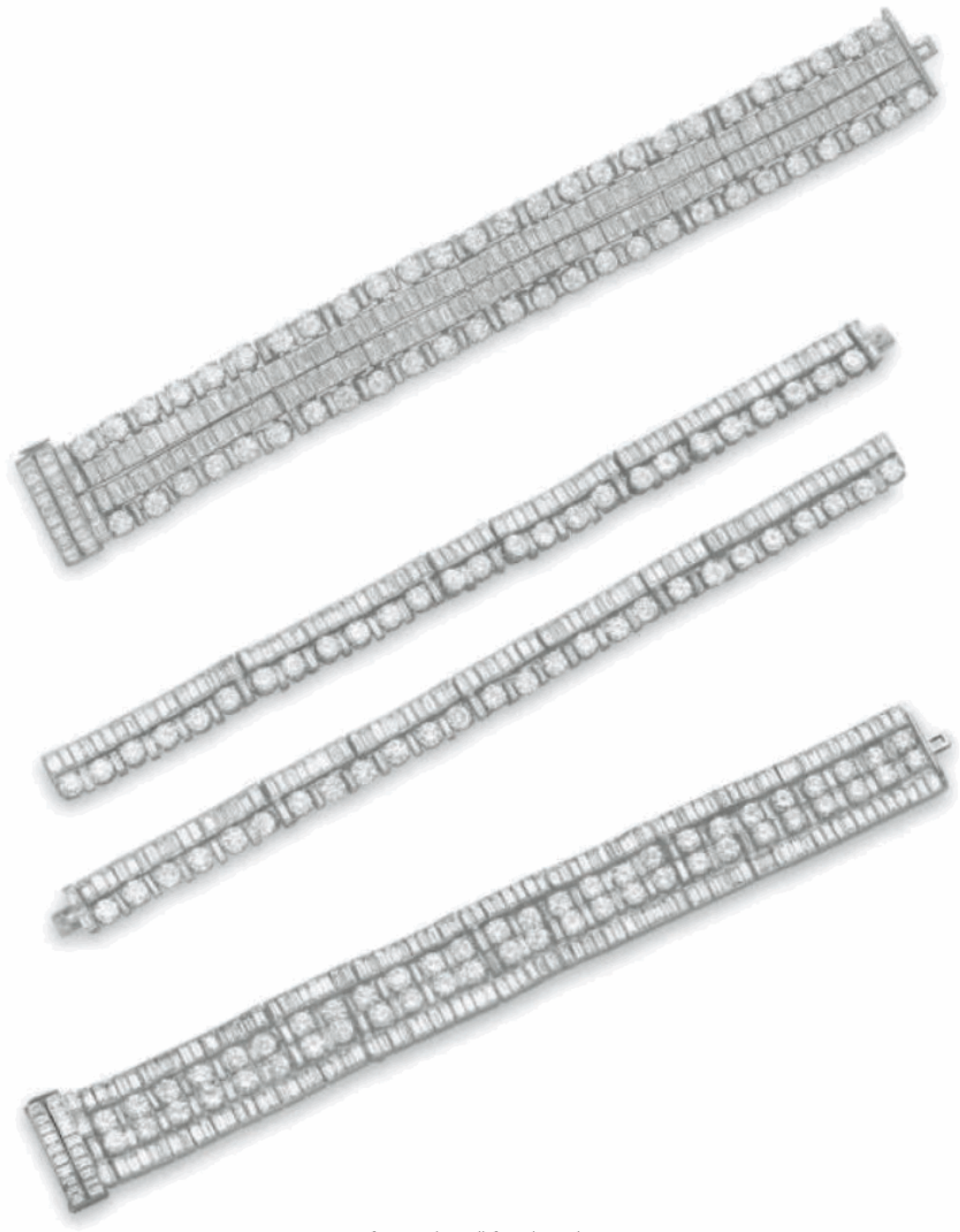
179

179
A CONVERTIBLE DIAMOND
BRACELET/NECKLACE,
BY VAN CLEEF & ARPELS

Designed as a bracelet, centering upon a double-row of baguette-cut diamonds, with an alternating circular and baguette-cut diamond trim, joined by a baguette-cut diamond arched clasp; may also be worn in varying formations: as another bracelet, the inverse of the first, centering upon a double-row of alternating circular and baguette-cut diamonds, to the baguette-cut diamond trim, joined by a baguette-cut diamond arched clasp; as a pair of bracelets, each composed of two bands of baguette-cut diamonds and alternating baguette and circular-cut diamonds; and as a necklace, designed as two bands, the outer band composed of segments of baguette-cut diamonds alternating with a series of circular and baguette-cut diamonds, the inner band of reverse design, mounted in platinum, *circa 1965, bracelets 6¼ each, necklace 18 ins., with French assay marks*

Signed Van Cleef & Arpels, Paris, no. 63649

\$150,000–200,000



Lot 179 featured as all four bracelet variations.



180



181

180
**A DIAMOND "LUCIDA" RING,
BY TIFFANY & CO.**

Set with a *Lucida-cut* diamond, weighing approximately 6.48 carats, to the tapered polished platinum band, in a *Tiffany & Co. black suede box*

Signed Tiffany & Co., 1999

With report 11932802 dated 13 May 2002 from the Gemological Institute of America stating that the diamond is D color, VS1 clarity; with laser inscription LUCIDA, which is a trademark of Tiffany & Co.

\$120,000–180,000

181
**A PAIR OF PINK TOPAZ AND DIAMOND
EAR PENDANTS**

Of girandole design, each suspending three pear-shaped pink topaz drops, each within a micro pavé diamond surround, spaced by cushion-cut diamonds, from an oval-cut pink topaz and micro pavé diamond link, to a line of alternating pear-shaped and cushion-cut pink topaz and cushion-cut diamonds, mounted in platinum

\$100,000–150,000



182

AN ELEGANT EMERALD AND DIAMOND BRACELET

Designed as a tapered band, centering upon a series of graduated oval-cut emeralds alternately spaced by rectangular-cut diamonds, trimmed by triangular-shaped diamonds, mounted in platinum, 7 ins.

\$40,000-60,000

Although unsigned, this bracelet's workmanship, quality and quintessential elegance are reminiscent of the Harry Winston style.

183

A COLORED DIAMOND RING

Set with a pear-shaped fancy vivid yellow diamond, weighing approximately 10.46 carats, within a micro pavé diamond surround, gallery and hoop, mounted in platinum and 18k gold, ring size 6

With report 17424158 dated 11 August 2008 from the Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VS2 clarity

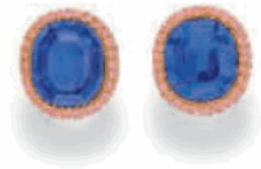
\$300,000-500,000



182



183



184



185

184

**A PAIR OF SAPPHIRE AND COLORED
DIAMOND EAR CLIPS,
BY MICHELE DELLA VALLE**

Each set with a cushion-cut sapphire, within a pavé-set pink diamond surround, to the pavé-set diamond gallery and clip, mounted in 18k white and rose gold

With maker's mark for Michele della Valle

\$15,000–20,000

185

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 5.75 carats, flanked on either side by two tapered baguette-cut diamonds, mounted in platinum

With report 1102605106 dated 9 March 2009 from the Gemological Institute of America stating that the diamond is H color, VS1 clarity

\$65,000–80,000



186
**A SUITE OF COLORED DIAMOND
JEWELRY**

Comprising a necklace, designed as a graduated fringe of pear-shaped light yellow and fancy light yellow diamond drops, each suspended from a circular and baguette-cut diamond spacer, to the baguette-cut diamond backchain; and a pair of ear pendants en suite, mounted in platinum and gold, necklace 15¼ ins. (2)

Necklace no. D5964, ear pendants no. D708

With fourteen reports dated from 9 January 2008 to 11 August 2008 from the Gemological Institute of America stating that fourteen of the pear-shaped diamonds range from Y-Z to fancy light yellow color, VVS2 to SI2 clarity

\$180,000–250,000

186



149



187
**A PAIR OF STAR SAPPHIRE AND
DIAMOND EAR CLIPS,
BY JEAN SCHLUMBERGER,
TIFFANY & CO.**

Of foliate design, each set with two star sapphires, extending circular-cut diamond leaves, to the polished 18k gold stems, mounted in 18k gold and platinum

Signed Schlumberger for Jean Schlumberger, Tiffany

\$12,000–15,000



188
**A RUBY, DIAMOND AND GOLD
'PINEAPPLE' BROOCH,
BY JEAN SCHLUMBERGER,
TIFFANY & CO.**

Designed as a circular-cut ruby pineapple with circular-cut diamond accents, topped by a cabochon ruby and polished 18k gold foliate detail, extending sculpted gold leaves and a textured gold stem, mounted in 18k gold, *with French assay marks and maker's mark*

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

\$4,000–6,000

Cf. Chantal Bizot, *The Jewels of Jean Schlumberger*, Harry N. Abrams, Inc., New York, 2001, page 41

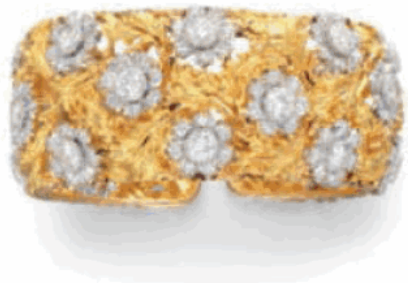
Cf. John Loring, *Tiffany Colored Gems*, Harry N. Abrams, Inc., New York, 2007, page 213

189
**A DIAMOND AND GOLD BRACELET,
BY BUCCELLATI**

The textured 18k gold hinged cuff, designed as openwork sculpted yellow and rose gold leaves, set with a series of circular-cut diamond florets, mounted in 18k white, rose and yellow gold, *2 1/4 ins. diameter*

Signed Buccellati

\$30,000–50,000







190



191

190

****A CORAL, CHALCEDONY AND DIAMOND "NENUPHAR" BROOCH, BY VAN CLEEF & ARPELS**

Designed as three flowerheads, each centering upon a circular-cut diamond cluster pistil, extending either carved coral, chrysoprase or blue chalcedony petals, mounted in 18k gold, *with French assay marks and maker's mark, in a Van Cleef & Arpels blue suede case*

Signed V.C.A. for Van Cleef & Arpels, France, N.Y., no. 1K517-1

\$8,000–12,000

191

A DIAMOND AND GOLD BRACELET, BY CARTIER

Designed as an undulating band of sculpted 18k gold fans, trimmed with gold ropework, gathered in the center by a gold ropework chain, decorated with circular-cut diamond arched links, mounted in 18k gold and platinum, *à la 1950, with French assay marks*

With maker's mark for Cartier, Paris, no. 07239

\$12,000–15,000



192

192

A SINGLE-STRAND PEARL NECKLACE

Of forty-eight graduated pearls, measuring from approximately 6.00 to 10.20 mm, joined by an old mine-cut diamond and button-shaped cultured pearl clasp, mounted in platinum and gold, 16½ ins.

With report 2105598403 dated 27 February 2009 from the Gemological Institute of America stating that the forty-eight pearls are natural saltwater pearls. No indication of treatment

\$30,000–50,000



193

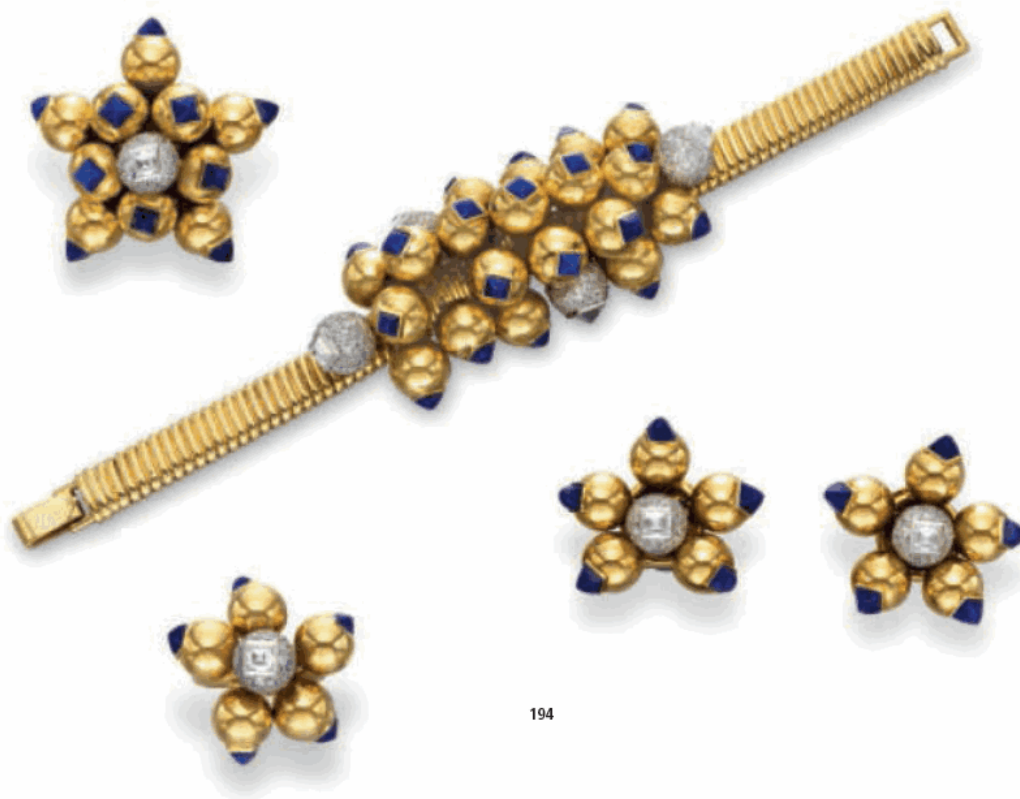
193

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 27.94 carats, to the brushed 18k green gold bifurcated hoop

With report 2105485367 dated 18 December 2008 from the Gemological Institute of America stating that the diamond is U to V color range, VS2 clarity

\$350,000–500,000



194

RETRO CHIC

194
**A SET OF RETRO LAPIS LAZULI,
DIAMOND AND GOLD JEWELRY,
BY CARTIER**

Comprising a bracelet, designed as a cluster of articulated polished 18k gold boules, each topped by a square sugarloaf cabochon lapis lazuli, interspersed with pavé-set diamond boules, each topped by an inverted square-cut diamond, to the flattened gold *tuyaux à gaz* band; a pair of ear clips, a ring and a brooch en suite, mounted in 18k gold and platinum, *circa 1937, bracelet 6¼ ins., with French assay marks and maker's mark, (diamond-set elements later added by Cartier)*

Bracelet, ear clips and brooch signed Cartier; bracelet nos. HSA 2208 and 04389; brooch, ear clips and ring no. HSA 2208

With certificate of authenticity no. GE2005-47 dated 14 August 2007 from Cartier Joailliers

\$ 130,000–150,000

This bracelet was manufactured in Paris by Henri Heugas (with maker's mark) and then was exported from Paris to London, where it was stamped JC, for Jacques Cartier





195



196

195

A PAIR OF ART DECO DIAMOND AND AMETHYST EAR PENDANTS

Each suspending a pear-shaped amethyst, with baguette-cut diamond prongs, from an openwork baguette and circular-cut diamond geometric link, to the pavé-set diamond plaque surmount, mounted in platinum, *circa 1930*

\$ 15,000–20,000

196

AN ART DECO DIAMOND, ROCK CRYSTAL AND MULTI-GEM BRACELET, BY MAUBOUSSIN

Designed as two single and old European-cut diamond rectangular geometric plaques, set with multi-colored cultured pearls and buff-topped amethyst, enhanced by black onyx detail, spaced by openwork bullet-cut rock crystal links, joined by black onyx and cultured pearl panels, mounted in platinum, *circa 1927, 7/4 ins., with French assay mark and maker's mark (indistinct)*

By Mauboussin, no. 023092

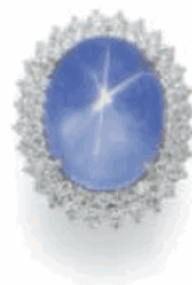
With certificate of authenticity dated 26 March 2002 from Mauboussin

\$ 100,000–150,000





197



198



199

(illustrated unmounted)

197

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

Designed as a flexible openwork baguette and circular-cut diamond tapered band, with circular-cut diamond trim, gathered by baguette and circular-cut diamond arched links, centering upon a series of twelve rectangular-cut diamonds, within a circular-cut diamond border, extending a graduated line of circular-cut diamonds, joined by a dome-shaped baguette and single-cut diamond clasp, mounted in platinum, *circa* 1955, 7½ ins.

Signed Tiffany & Co.

\$30,000–50,000

198

A STAR SAPPHIRE AND DIAMOND RING

Set with an oval cabochon star sapphire, weighing approximately 66.52 carats, within a two-tiered circular-cut diamond surround, mounted in platinum, (*may also be detached and worn as a pendant*)

\$6,000–8,000

199

A DIAMOND CHANDELIER RING

Set with a cut-cornered triangular-cut diamond, weighing approximately 11.91 carats, suspending an articulated fringe of tapered baguette-cut diamonds, to the platinum hoop

With report 17492429 dated 18 November 2008 from the Gemological Institute of America stating that the diamond is D color, internally flawless clarity, with excellent polish and excellent symmetry

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

\$500,000–700,000



200

200

A DIAMOND NECKLACE

The front designed as a graduated double band of circular-cut diamonds, trimmed along the top by a line of baguette-cut diamonds, gathered on either side by a three-row baguette-cut diamond arched link, to the circular-cut diamond backchain, *15¼ ins., with maker's mark*

\$ 140,000–180,000

201 No Lot

159



202

202

A DIAMOND BRACELET, BY CARTIER

Designed as a graduated line of baguette-cut diamonds,
trimmed by circular-cut diamonds, mounted in platinum,
7 ins., with French assay marks

Signed Cartier, no. OCC1543

\$30,000–50,000

160



203



203
A SUITE OF DIAMOND AND RUBY
JEWELRY, BY GRAFF

Comprising a necklace, the fine-link platinum chain with collet-set rubies and pear-shaped diamonds, suspending a pendant comprising a pear-shaped diamond, weighing approximately 1.05 carats, to the circular-cut ruby spacer and oval-cut diamond, weighing approximately 1.52 carats, to the circular-cut ruby spacer, with a twin-set pear-shaped diamond link, terminating with a pear-shaped diamond, weighing approximately 3.16 carats; and a pair of ear pendants en suite, mounted in platinum, necklace 15¼ ins., in a Graff navy leather and suede case, ear pendants with hoops for suspension (2)

Each signed Graff, necklace no. 4627, ear pendants no. 6463

With report 14057960 dated 28 December 2004 from the Gemological Institute of America stating that the pear-shaped diamond, weighing approximately 3.16 carats, is E color, VS2 clarity

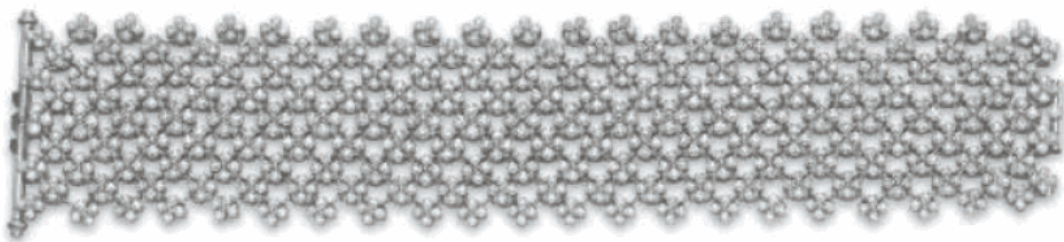
With report 13768057 dated 27 October 2004 from the Gemological Institute of America stating that the oval-cut diamond, weighing approximately 1.52 carats, is G color, VS1 clarity

With report 14067199 dated 3 January 2005 from the Gemological Institute of America stating that the pear-shaped diamond, weighing approximately 1.05 carats, is G color, VS1 clarity

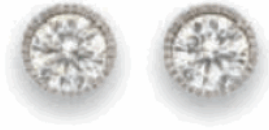
\$40,000-60,000



204



162



205



206

204
**A SUITE OF DIAMOND "LACE" JEWELRY,
BY TIFFANY & CO.**

Comprising a necklace, designed as a flexible wide mesh band set with a series of collet-set diamond foliate motifs; and a bracelet en suite, mounted in platinum, necklace 16¼ ins., bracelet 7 ins. (2)
Each signed Tiffany & Co., necklace no. 17039245,
bracelet no. 17039261

\$20,000-30,000

205
A PAIR OF DIAMOND EAR STUDS

Each set with a circular-cut diamond, weighing approximately 7.11 carats each, within a removeable pavé-set diamond jacket, mounted in platinum

\$120,000-150,000

206
AN EMERALD AND DIAMOND RING

Set with a rectangular-cut emerald, weighing approximately 6.75 carats, within a micro pavé diamond surround and shoulders, mounted in platinum and 18k gold

With report CS 37782 dated 27 May 2005 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of this emerald would be classified as Classic Colombia. It is the opinion of the Laboratory that this emerald exhibits evidence of faint clarity enhancement

\$40,000-60,000



207

A PERIDOT AND DIAMOND SAUTOIR

207

Suspending a modified triangular-cut peridot pendant, weighing approximately 185.56 carats, with rose-cut diamond prongs, from a rose-cut diamond hoop and oval-cut peridot link, to the faceted peridot and diamond bead neckchain, joined by a rose-cut diamond and cabochon peridot clasp, mounted in platinum, 28 ins.

\$50,000-70,000

164





208



209

•208
A DIAMOND RING

Set with a square-cut diamond, weighing approximately 8.52 carats, to the graduated circular-cut diamond shoulders, mounted in platinum

With report 09000624001 dated 20 January 2009 from the HRD Antwerp Institute of Gemmology stating that the diamond is I color, VS2 clarity

With report 17492403 dated 19 September 2008 from the Gemological Institute of America stating that the diamond is K color, VS2 clarity

\$50,000–80,000

209
**A DIAMOND AND AQUAMARINE BRACELET,
BY VERDURA, CARVIN FRENCH**

Designed as a series of three faceted aquamarine beads, each flanked on either side by a square-cut diamond rondelle with a circular and single-cut diamond cap, alternated by elongated single, circular and square-cut diamond boules links, each centering upon a baguette-cut diamond rondelle, joined by single-cut diamond bead spacers, mounted in platinum, 1967, 7¼ ins.

Signed Verdura

\$100,000–150,000

This bracelet was manufactured by Carvin French for Verdura in 1967.

Cf. *Verdura Object Catalogue*, Verdura, New York, late 1960s, page 6





Original drawing by Oscar Heyman & Brothers is not included



210

AN ART DECO DIAMOND AND EMERALD BRACELET, BY OSCAR HEYMAN & BROTHERS

Of geometric design, centering upon rectangular and bullet-cut diamonds, spaced by baguette-cut emeralds, to the pierced circular and single-cut diamond band, enhanced by calibr -cut emerald detail, to the hexagonal-cut emerald and circular-cut diamond openwork clasp, mounted in platinum, *circa 1920*, $6\frac{1}{4}$ ins.

With maker's mark for Oscar Heyman & Brothers

\$25,000-30,000

210

211

AN ART DECO SAPPHIRE AND DIAMOND BRACELET

Designed as a graduated line of bezel-set cushion-cut sapphires, spaced by single-cut diamond panels, each centering upon three collet-set diamonds, mounted in platinum, *circa 1920*, $7\frac{1}{2}$ ins.

\$30,000-50,000

211



212

GOLCONDA

212

AN EXQUISITE DIAMOND RING

Set with a cushion-cut diamond, weighing approximately 4.44 carats, to the pierced single-cut diamond gallery and hoop, mounted in platinum, ring size 6

With report 0403174 dated 16 March 2004 from the Gübelin Gem Lab stating that the diamond is D color, internally flawless clarity

The diamond of 4.44 carats possesses an antique cutting style which is rarely encountered in the gem trade today. In addition, this diamond is classified as Type IIa (a chemically very pure type of natural diamond). It displays a colour and degree of transparency which are particular to these unique gemstones. Diamonds of this type, exhibiting an antique cutting style as well as a fine quality, are very rare and will most certainly evoke references to the historic term of "Golconda"

With report 13141225 dated 2 March 2004 from the Gemological Institute of America stating that the diamond is D color, internally flawless clarity

\$ 150,000–250,000

169



213

214

213
A RETRO DIAMOND AND PLATINUM
"LUDO" BRACELET,
BY VAN CLEEF & ARPELS

Designed as a wide flexible platinum brick-link band, with collet-set diamond accents, bordered by circular-cut diamonds, to the old European, single and baguette-cut diamond openwork buckle clasp of scroll motif, with an old European and baguette-cut diamond bar terminal, mounted in platinum, 1935, 8½ ins., adjustable, with French assay marks and maker's marks
Signed Van Cleef & Arpels, Paris, no. 42.519

\$40,000-60,000

Cf. Paris Galleria, Van Cleef & Arpels, Diffusion Paris-Musées, Paris, 1992, page 145, plate 123

214
A PAIR OF DIAMOND EAR PENDANTS

Each suspending a pear-shaped diamond, weighing approximately 5.37 and 5.05 carats, within a graduated circular-cut diamond surround, from a cushion-cut diamond link, to the inverted pear-shaped diamond surmount of similar design, each weighing approximately 1.48 and 1.52 carats, mounted in platinum

With reports 15756781 and 14855685 dated 28 September 2007 and 23 October 2007 from the Gemological Institute of America stating that the pear-shaped diamonds, weighing approximately 5.37 and 5.05 carats, are D color, SI1 clarity

Accompanied by a supplemental letter stating that the pear-shaped diamond, weighing approximately 5.37 carats, has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency.

Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan and the 105.60 carat Koh-i-noor, are examples of Type IIa

With reports 14154797 and 13055387 dated 23 October 2007 from the Gemological Institute of America stating that the pear-shaped diamonds, weighing approximately 1.48 and 1.52 carats, are D color, SI1 clarity

\$350,000-500,000





215

173

DAZZLING DECO

216
AN ART DECO DIAMOND SAUTOIR, BY TIFFANY & CO.

Suspending a bezel-set pear-shaped diamond, from an openwork vari-cut diamond geometric plaque, to the single and square-cut diamond neckchain, spaced by marquise-cut diamonds, mounted in platinum, *circa 1928, 18 ins.*

Signed Tiffany & Co.

\$650,000–850,000

END OF SALE



216





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Opposite: Lots 43, 45 and 46

BIOGRAPHIES

BLANCPAIN

The Swiss company Blancpain, located in Le Brassus, Switzerland, was founded in 1735 by Jean-Jacques Blancpain. In his early forties Blancpain laid down the roots of a family business that thirteen generations later is highly respected worldwide. Responsible for building the prototype of the first automatic wristwatch in 1926, the company went on to create the world's most compact wristwatch in 1956, thus creating a fashion for miniature watches. Later inventions include the smallest moon phase movement (1984), the slimmest minute repeater (1988) and the slimmest wrist chronograph (1989). The firm has been acquired by the Swatch Group.

RENÉ BOIVIN

René Boivin was born in February 1864 in Paris. An excellent designer and engraver, he began a career in the jewellery field at a young age. During the 1890s he purchased several workshops and established himself at rue St. Anastase. In 1893, he relocated to rue de Turbigo and married Jeanne Poinet, sister of the famous couturier and the first woman jeweller of the 20th century. They worked together to create some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne decided to assume control of the firm and established herself in the avenue de l'Opéra with Juliette Moutard and her daughter, Germaine Boivin. The three worked together for forty years, joined from 1921-1932 by Suzanne Belperron. They created such signature pieces as the Starfish (1936). Their jewels, inspired by animals and nature, became well-known. Upon Jeanne Boivin's death in 1959, the house was taken over by Louis Girard. In April 1991, the company became part of Asprey Group. The main office and boutique are located on Avenue Montaigne.

BOUCHERON

Frédéric Boucheron (1830-1902) began his career as an apprentice to the Parisian jeweller Deschamps in 1850. He opened his own jewellery salon at the Palais Royal in 1858, and soon acquired fame as an expert in precious stones, a masterful technician and a creator of beautiful jewellery. He won his first Grand Prix at the Paris Exposition Universelle in 1867 for jewellery in the revivalist styles. In 1893, he was the first jeweller to set up shop at the Place Vendôme where he welcomed both European and Russian royalty and nobility and from where the firm still operates successfully today. A second store was opened in Moscow in 1898 which was relocated to St Petersburg in 1911. In 1902, Frédéric died, leaving the business to his son, Louis, who opened branches in London in 1903, in Liege and Milan in 1905 and in Madrid in 1907. Under Louis, Boucheron exhibited in Paris at the 1925 Exposition des Arts Décoratifs following their success at the 1889 and 1900 Expositions Universelles. Louis died in 1959, leaving a business, now also patronised by Indian and Iranian royalty, to his sons, Fred and Gerard. A boutique was opened in Japan in 1973, and by 1980, both brothers had retired, and Alain Boucheron took over. Boucheron was acquired in May 2000 by the Gucci Group (PPR), one of the world's leading multi-brand luxury goods companies. Boutiques were opened in Shanghai and Dubai in 2005 and Hong Kong and Kuala Lumpur in 2007.

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

07/11/06

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 (1925), 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.

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 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 (1925), Florence (1929) and New York (1933). He created jewels for the Popes Pius XI and XII, as well as the royal families of Italy, Spain and Egypt. 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 a descendant of silversmiths. In 1879, he moved to Rome where he opened his first shop in 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 155 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 80s in Neuchâtel, Switzerland for the creation and production of all Bulgari watch lines. In 1984 the sons of Giorgio, Paolo and Nicola, became respectively Chairman and Vice-Chairman. Their nephew, Francesco Trapani, was nominated Chief Executive Officer.

J. E. CALDWELL & CO.

James E. Caldwell worked for a short period of time on Maiden Lane, in New York City, before opening a small watchmaker's shop on Fifth and Chestnut Street in Philadelphia, in the early 1830s. In 1848, the firm took on its current name, J.E. Caldwell and Company. In 1952, Austin Homer became company president under whose direction the following year the company began a branch store expansion, opening their second location in the Hotel Dupont in Wilmington, Delaware. Caldwell & Co. was purchased by Henry Birks & Sons, a Montreal-based jeweller and in August 1992, was acquired by Carlyle & Co., a family owned jewellery concern in Greensboro, North Carolina.

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 mounted at the Burrell Collection in Glasgow in 2006 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. 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 and eventually moved to the current location in New Bond Street. Pierre established the New York branch in 1909, moving in 1917 to the current location at 653 Fifth Avenue. 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 the 1960s Cartier New York and Cartier Paris passed into outside hands. 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 the late Eric Nusbaum. Today, Cartier is part of the Richemont group.

CARVIN FRENCH

Andre Chervin descends from a family of French jewellers. He learned his profession by studying jewellery in Paris and working as a model maker. After emigrating to New York in 1931, he and a friend, Serge Carponcy, started their own atelier located at 16 East Fifty-second Street in 1954. Using only the finest materials they have created pieces for such jewellers as Raymond C. Yard, R. Esmerian Inc., Verdura, as well as for Donald Claflin and Angela Cummings during their tenures at design for Tiffany & Co. Soon Carvin French became referred to as a "Jeweller's jeweller." After Serge Carponcy retired in 1983, Andre Chervin maintained control of the firm, moving it to the current address at 315 Madison Avenue in 1987. His nephew Sylvain Chervin, who trained in Paris and in New York as a lapidary and a jeweller, joined the firm in 1984.

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.

DREICER

Jacob Dreicer immigrated to the United States from Poland in the 1870s. However, the first known information about the firm of Dreicer & Co. dates to the 1904 Louisiana Purchase Exposition held in St. Louis where J. Dreicer & Son represented the Parisian dealer A. Eknayan. From 1910 to the mid 1920s, under the management of Jacob and his son Michael, Dreicer's jewellery rivalled Parisian designs. The firm maintained a shop at 560 Fifth Avenue in New York with a branch located at the Blackstone Hotel in Chicago. They were the first American jewellers to introduce the latest diamond cuts from Paris. Both Jacob and Michael died in 1921 and, in 1923, the firm was liquidated. The following year, Cartier in New York bought Dreicer's stock for \$2.5 million. Dreicer's collection of paintings was given to the Metropolitan Museum of Art.

FOUQUET

Georges Fouquet (1862-1937) joined his father Alphonse Fouquet (1828-1911) in his jewellery business at 35, 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.

GÜBELIN

Founded in 1854, Gübelin has always been a family enterprise. Located in Lucerne, Switzerland, they have created superior quality watches and clocks for more than one hundred years. A collaboration with New York jeweller Edmond Frisch led to the creation of jewelled watches and jewellery. Today, Gübelin has salons throughout Europe.

GUCCI

In 1921, Guccio Gucci opened a small luggage and saddlery company in Florence, selling exclusive leather goods created by the best Florentine craftsman. Within a few years, the success prompted the opening of a new shop on Via Condotti in Rome. Over the course of the next thirty years, Guccio introduced scores of new products many of which became icons. In 1953 Guccio Gucci died, the same year the New York store opened. Throughout the 60s Guccio flourished. Grace Kelly, Peter Sellers and Audrey Hepburn helped make Guccio Hollywood chic, while Jackie Kennedy carried the Guccio shoulder bag now known as the "Jackie O." Guccio expanded to the Far East in the 1970s and the 1980s saw changes in leadership as Maurizio Gucci took the helm. In 1998, Guccio was named "European Company of the Year" and in 1999 it entered into an alliance with Pinaud-Printemps-Redoute.

OSCAR HEYMAN & BROTHERS

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

JAR

Joel Arthur Rosenthal was born in New York City. He studied art history at Harvard and, after college, worked in the film industry, and then with Bulgari. In 1977, he opened a shop in the Place Vendôme; 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 brilliant and unexpected combinations. His background in art history has given him the knowledge with which to assimilate the work of the past to create his own personal style. 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.

LACLOCHE

Lacloche Frères was founded in Madrid in 1875 by four brothers, Fernand, Jules, Leopold and Jacques. Subsequently, they opened branches in San Sebastian, Biarritz and at 15, rue de la Paix in Paris before taking over Fabergé's London salon in 1920. They were a highly successful jewellery firm, featuring jewellery at the 1923 Exposition

Internationale des Arts Décoratifs in Paris. During the 1920s and 30s they were known for their jewellery and objets d'art, decorated with enamels and carved gemstones.

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.

MAUBOUSSIN

In 1827, a Mr. Rocher and his cousin, Baptiste Noury, established a jewellery shop in Paris which, by 1850, had been taken over by Noury. His nephew, Georges Mauboussin, joined the firm, assuming control in 1896. The House of Mauboussin contributed exhibits to all major international exhibitions in the first half of the 20th century including Milan in 1903 and 1924; New York, 1924 and 1939; Strasbourg, 1924; and Paris 1925, 1931 and 1937. They were awarded the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris and, for his contributions to the world of jewelry Georges Mauboussin was awarded the "Légion d'Honneur". The firm opened branches in London and Buenos Aires which have subsequently closed. In October 1929, they opened an office in New York. Due to difficult times, they sold their stock to the jeweller Trabert & Hoeffler along with the right to use their name. All jewellery retailed under this contract was signed "Trabert & Hoeffler Inc. - Mauboussin". This relationship lasted until the 1930s. The firm is currently located at 20, Place Vendôme. In 2002, Dominique Frémont, a Swiss businessman, acquired a majority of the firm with Patrick Mauboussin remaining involved in the creation of the jewellery.

ROLEX

Hans Wilsdorf and his brother-in-law Alfred Davis founded "Wilsdorf and Davis" in London in 1905 in order to launch the new fashion for wristwatches in Britain. The trademark "Rolex" was registered in 1908, as it was short and easy to pronounce in most languages, and an office was opened in La Chaux-de-Fonds, Switzerland. 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, is owned by a private trust, and remains one of the largest and most popular Swiss watch manufacturers.

JOHN RUBEL CO.

Rubel Frères, the Parisian manufacturing firm associated with Van Cleef & Arpels, moved to New York in 1939 shortly after Van Cleef & Arpels opened their salon. In 1943, their affiliation was dissolved; Rubel opened at 777 Fifth Avenue next to the Savoy under his Americanised name, John Rubel Co. There followed branches in London and Paris. John Rubel & Co. was noted for its diamond baguette necklaces and fantasy jewels which included its popular series of ballerina brooches. The latter were inspired by Spanish flamenco dancers

performing at a cafe in Greenwich Village, where Robert Rubel, a partner in his brother's business, was dining. Both Van Cleef & Arpels and the John Rubel Co. employed Maurice Duvalet as a designer. It is he who designed the final versions of the ballerina brooches offered by both jewellers after 1943. Although John Rubel & Co. remained open for only four years, closing their doors in 1947, they created some of the most popular jewellery of the 1940's.

RUSER

William Ruser gained his early jewellery experience while working for Trabert & Hoeffler, Inc. - Mauboussin 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.

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 him to stamp his creations with his name, the first designer to be given this privilege. In 1961, the Wildenstein Gallery in New York held an exhibition of his jewellery and objets d'art. The Virginia Museum of Fine Arts has on permanent exhibit a selection of his jewels and fantasy objects on loan from Mr. and Mrs. Paul Mellon. Jean Schlumberger died in 1987, and his creations continue to be offered by Tiffany & Co.

TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 239 Broadway in New York City. Within ten years, jewellery and silver items were added to their stock. By 1853, Mr. 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 gemologist George Frederick Kunz, propelled Tiffany & Co. to the forefront of the international jewellery world. Beginning in 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 1933, 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 May 1987, the company has successfully expanded into key domestic and international markets. Today, led by the current chairman Michael Kowalski, 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 Minaudiere, made in honour of Florence Jay Gould, was invented in 1930 by Charles Arpels. The versatile 'Passe 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 September, 1939 at 712 Fifth Avenue and a second, in Paris on rue Boissy d'Anglas in 1947. His jewellery featured gold mountings with precious and semi-precious stones, a bold undertaking at the time when platinum was the most popular metal. In 1972, Verdura sold the business to his associate, Joseph G. Alfano, and retired to London, living there until his death in 1978. In 1985, Edward J. Landrigan purchased Verdura, Inc. and established a salon at 743 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 57th Street, retailing their jewellery through Bergdorf Goodman and Bonwit Teller. In 1963 the firm opened its first salon at 7 East 57th Street where it remained until 1990, when it moved to the corner of 57th 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

At the age of 24, Harry Winston opened his first business in New York City, known as the Premier Diamond Company. Twelve years later, 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 Portuguese and the Oppenheimer. 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. In an effort to address an ever expanding market for their jewellery, the firm opened a salon in Tokyo in 1989 and one on Rodeo Drive in Beverly Hills the following year. They also created a watch department "The Ultimate Timepiece".

RAYMOND YARD

Raymond C. Yard began his career as a doorboy at Marcus & Co. in 1898, rising to salesman and then general manager. With the encouragement of John D. Rockefeller Jr., he opened his own salon at 322 Fifth Avenue in 1922, serving many prominent families in New York. Since then, the firm has moved five times, always remaining on Fifth Avenue. In 1958, when Yard died, the firm was taken over by his associates, Robert Gibson, Donald Bartow and Glen McQuaker. Upon the retirement of Bartow and McQuaker, Gibson assumed leadership of the company. In 1983, his son Robert M. Gibson became associated with the firm, later to become president upon his father's retirement.



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 Δ 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.

2/9/08

REGARDING COLOURED STONES

Prospective buyers are reminded that many coloured gemstones have historically been treated to enhance their appearance. Certain enhancement methods, such as heating, are commonly used to improve both colour or transparency, particularly in rubies and sapphires. Other methods, such as oiling, enhance the clarity of emeralds. These methods have been generally accepted by the international jewellery trade. Although heat enhancement of colour is widely believed to be permanent, it may have some impact on the durability of the gemstone and special care of the stone may be required over time. For example, gemstones which have been oiled may require re-oiling after a period of years to retain their maximum appearance.

It is Christie's policy to obtain gemmological reports from internationally recognised gemmological laboratories describing certain gemstones sold by Christie's. The availability of such reports will be disclosed in the catalogue. Reports from American gemmological laboratories used by Christie's will disclose any heat enhancement or treatment. European gemmological laboratory reports will disclose heat enhancement only if specifically requested but will confirm when no heat enhancement or treatment has been made. Because of variations in approach and technology there may not be consensus among laboratories as to whether any particular gemstone has been treated, the extent of treatment and whether treatment is permanent.

It is not feasible for Christie's to obtain a gemmological report for each gemstone offered by Christie's. Prospective buyers should be aware that all gemstones may have been enhanced by some method. For further details, prospective buyers in the United States are referred to the information chart prepared by the Gemstones Standards Commission, available in the viewing area. Prospective buyers may request laboratory reports for any uncertified item if requests are made at least three weeks before the scheduled date of auction. This service is subject to prepayment by the requesting party.

Because enhancement affects market value, Christie's estimates will reflect the information disclosed in a report or, if no report is available, the assumption that gemstones may have been enhanced.

Condition reports are usually available for all lots upon request and Christie's specialists will be happy to answer any questions.

TO PROSPECTIVE BUYERS OF CLOCKS AND WATCHES

The description of the condition of clocks and watches in this catalogue, including references to defects and repairs, is provided as a service to prospective buyers, but such description is not necessarily complete. While Christie's will furnish a condition report on any lot to a prospective purchaser upon request, any such report may also be incomplete and may not specify all mechanical replacements or defects. Accordingly, all clocks and watches should be viewed personally by prospective buyers to evaluate the condition of the property offered for sale. All lots are sold "as is," and the absence of any reference to the condition of a clock or watch does not imply that the lot is in good condition and without defects, repairs or restorations. Virtually all clocks and watches have been repaired in the course of their normal useful lifetime and may now incorporate parts not original to them. Furthermore, Christie's makes no representation or warranty that any clock or watch is in working order.

REGARDING THE SALE OF MATERIAL FROM ENDANGERED SPECIES

Prospective purchasers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to coral, ivory, tortoiseshell and conch pearls. Accordingly, prospective purchasers should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country. In this catalogue, such jewellery has been marked with two asterisks (**) as a reminder.

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.

FOR JEWELRY

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.

Jewelers in the Title

1. By Boucheron

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

Jewelers 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 jeweler although unsigned.

5. Mounted by Boucheron

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

6. Mount only by Boucheron

In Christie's qualified opinion the mounting is by the jeweler, 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

COLORLESS DIAMOND INDEX

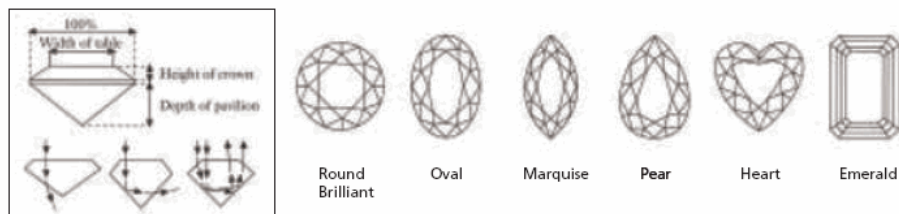
| COLOR | CLARITY | WEIGHT | SHAPE | LOT |
|-------|----------------|--------|----------------------|-----------|
| D | IF/Type IIa | 30.02 | Pear | 169 |
| D | IF/Type IIa | 11.91 | Triangular | 199 |
| D | IF/Type IIa | 4.44 | Cushion | 212 |
| D | VVS2/potential | 6.83 | Pear | 31 |
| D | VVS2 | 15.05 | Pear | 48 |
| D | VS1 | 32.72 | Rectangular | 97 |
| D | VS1 | 6.48 | Lucida | 180 |
| E | VS1 | 5.03 | Rectangular | 177 |
| E | SI1 | 5.00 | Modified Rectangular | 85 |
| F | VS2 | 9.68 | Heart | 151 |
| G | VVS2 | 7.01 | Square | 148 |
| H | VVS2 | 17.62 | Rectangular | 63 |
| H | VS1 | 5.75 | Rectangular | 185 |
| H | VS1 | 3.63 | Cushion | 173 (Pr.) |
| I | VS2 | 4.01 | Cushion | 173 (Pr.) |
| I/K | VS2 | 8.52 | Square | 208 |
| M | VS2 | 4.98 | Circular | 30 |
| U-V | VS2 | 27.94 | Rectangular | 193 |

COLORED DIAMOND INDEX

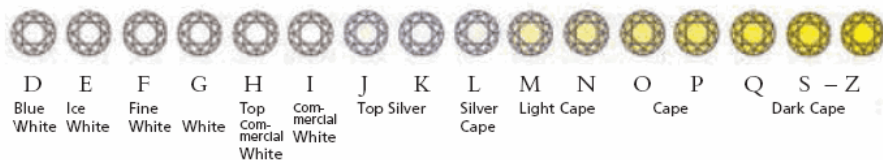
| COLOR | CLARITY | WEIGHT | SHAPE | LOT |
|--------------------|------------|-----------|----------------------|----------|
| Fancy vivid yellow | VS1/improv | 8.06 | Marquise | 134 |
| Fancy vivid yellow | VS2 | 10.46 | Pear | 183 |
| Fancy yellow | VS1 | 14.57 | Modified Rectangular | 28 |
| Fancy yellow | VS1 | 5.19/5.38 | Modified Rectangular | 59 (Pr.) |
| Fancy yellow | VS1 | 5.36 | Modified Rectangular | 73 |

DIAMONDS • THE 4 C'S

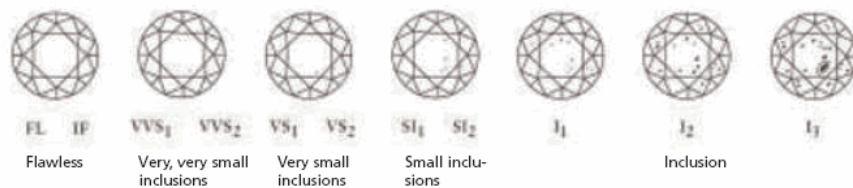
Cut



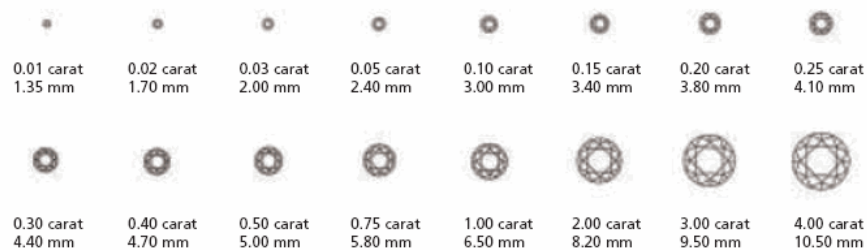
Colour (G.I.A.)



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 |
| i | — | 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 |
| 4¼ | — | H½ | 46.8027 |
| 4½ | 7 | I | 47.4012 |
| 4¾ | 8 | I½ | 47.9997 |
| 5 | — | J | 48.5982 |
| 5¼ | 9 | J½ | 49.1967 |
| 5½ | 10 | K | 49.7952 |
| 5¾ | — | K½ | 50.3937 |
| 6 | 11 | L | 50.9922 |
| 6¼ | — | L½ | 51.5907 |
| 6½ | 12 | M | 52.1892 |
| 6¾ | — | M½ | 52.7877 |
| 7 | 13 | N | 53.3860 |
| 7¼ | — | N½ | 54.0044 |
| 7½ | 14 | O | 54.6228 |
| 7¾ | — | O½ | 55.2412 |
| 8 | 15 | P | 55.8596 |
| 8¼ | — | P½ | 56.4780 |
| 8½ | 16 | Q | 57.0964 |
| 8¾ | — | Q½ | 57.7148 |
| 9 | 17 | R | 58.3332 |
| 9¼ | — | R½ | 58.9516 |
| 9½ | 18 | S | 59.5700 |
| 9¾ | — | S½ | 60.1884 |
| 10 | 19 | T | 60.8068 |
| 10¼ | — | T½ | 61.4252 |
| 10½ | 20 | U | 62.0436 |
| 10¾ | — | U½ | 62.6620 |
| 11 | 21 | V | 63.2804 |
| 11¼ | — | V½ | 63.8988 |
| 11½ | 22 | W | 64.5172 |
| 11¾ | — | W½ | 65.1356 |
| 12 | 23 | X | 65.7540 |
| 12¼ | — | X½ | 66.3724 |
| 12½ | 24 | Y | 66.9908 |
| 12¾ | — | Y½ | 67.6092 |
| 13 | — | Z | 68.2276 |

MEASUREMENTS

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

Persons bidding on behalf of an existing client should bring a signed letter from the client authorizing 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

Under normal circumstances, you are expected to pay for your purchases within seven calendar days of the sale and to remove the property you have bought by that date. Payment may be made by personal check, bank wire transfers, cash (in US currency up to \$7,500), Travelers checks (in US currency up to \$7,500) and money orders (in US currency up to \$7,500). 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 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.

AML 9/9/08

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 50% 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 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. 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 \$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.

(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

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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28/01/2009

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25/11/08

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ALEXANDER CALDER (1898-1976)
Untitled (Brooch with initials MJB)

silver
4¼ x 4¼ in. (10.7 x 12 cm.)
Executed circa 1957.

\$30,000-40,000

This work is registered in the archives of the Calder Foundation, New York, under application number A09881.



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