

Jewels
New York, 17 June 2016





150. A Diamond, Gold and 'Paillonné' Enamel Bangle Bracelet, *Schlumberger for Tiffany & Co.*
167. A Diamond and Ruby Brooch



170. A Pair of Diamond and Cultured Pearl Ear Pendants, *Van Cleef & Arpels*



164. An Impressive Diamond and Ruby 'Trellis' Bracelet, *Tiffany & Co.*
163. A 'Mystery-Set' Ruby and Diamond Ring, *Van Cleef & Arpels*

171. An Impressive Gold, Diamond, and Ruby Bangle Bracelet





100A. A Diamond Brooch, *Van Cleef & Arpels*

177. A Pair of Diamond 'Snowflake' Ear Pendants, *Van Cleef & Arpels*

Jewels

New York, 17 June 2016

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
17 June 2016 at 11am

Viewing
10 - 17 June
Monday - Saturday 10am - 6pm
Sunday 12pm - 6pm

Sale Designation
When sending in written bids or making enquiries please refer to this sale as NY060116 or Jewels.

Absentee and Telephone Bids
tel +1 212 940 1228
fax +1 212 924 1749
bidsnewyork@phillips.com

Jewels

Worldwide Head of Jewelry
Nazgol Jahan
njahan@phillips.com

Specialists
Kristen Dowling - New York
kdowling@phillips.com

Lane McLean - London
lmclean@phillips.com

Anellie Manolas - Hong Kong
amanolas@phillips.com

Administrator
Christina Alford
calford@phillips.com



1

1. A Gold, Diamond, and Gem-Set Cross Pendant/Brooch Cartier 1993

Suspending a polished gold cross enhanced by circular-cut diamonds and vari-cut sapphires, rubies, and an emerald, from a black rope necklace, mounted in 18K yellow gold, pendant can be worn as a brooch, length 2 inches, necklace length 16¼ inches.
Signed 'Cartier', '1993', no.C23592

Estimate
\$4,500-6,500



2

2. A Lady's Gold and Diamond 'Copacabana' Wristwatch Chopard

Of quartz movement, the rectangular black dial with silver hands, Arabic numeral and baton markers, flanked by circular-cut diamond borders, to the scrolling polished gold case and black fabric band, mounted in 18K white gold, length 8¾ inches.
Case, dial and clasp signed 'Chopard', no.139017-20, no.1256063, no.5303, with Chopard Certificate of Origin, service literature, product booklet, and original inner and outer boxes

Estimate
\$3,000-5,000



3



5



4

Property of a Lady

3. A Lady's Gold and Diamond Wristwatch

Parmigiani Fleurier

Of automatic movement, the circular mother-of-pearl dial with Arabic and circular-cut diamond markers and blue steel hands, to the polished gold bezel, exhibition case back, crown enhanced by a cabochon sapphire, and black leather band, mounted in 18K white gold, length 9 inches.

Dial signed 'Parmigiani Fleurier', maker's mark at clasp, no.5564, with an original box and accompanied by an additional light blue leather band

Estimate

\$1,000-2,000

4. A Lady's Gold and Diamond Wristwatch

Chopard

Of quartz movement, the square cream dial with gold hands and black Roman numerals, within a pavé-set diamond bezel, to the cabochon sapphire crown and lug accents, and black satin band, mounted in 18K white gold, length 6¾ inches. Dial and clasp signed 'Chopard', no.10/6113-23, no.460477, no.419-1

Estimate

\$3,000-5,000

5. A Diamond and Onyx Dress Set

Margherita Burgener

Comprising a pair of cufflinks each designed as a polished square onyx plaque centrally enhanced by pavé-set diamonds, to the polished gold swivel link; four shirt studs en suite, mounted in 18K rose gold, cufflink length ⅝ inch, shirt stud length ½ inch.

Signed 'Margherita Burgener', with maker's mark and Italian assay marks, with an original box

Estimate

\$3,500-5,000



6



7



8

6. A Pair of Hematite and Gold Earclips

Angela Cummings

Each designed as a bombé hematite plaque enhanced by polished gold appliques, mounted in 18K yellow gold, length 1 inch.

Signed 'Cummings'

Estimate

\$3,000-5,000

7. A Pair of Gold and Ruby Cufflinks

Schlumberger for Tiffany & Co.

Each designed as a textured gold fish enhanced by ruby eyes, to the bamboo-style baton link, mounted in 18K yellow gold, length 1¼ inches.

Signed 'Schlumberger' 'Tiffany'

Estimate

\$2,000-3,000

Property of a Lady

8. A Lady's Gold and Diamond Wristwatch

Piaget

Of mechanical movement, the oval dial with gold hands and baton markers, within a circular-cut diamond bezel, to the woven textured gold band, mounted in 18K yellow and white gold, length 7¼ inches.

Dial and clasp signed 'Piaget', no.9804, no.180232

Estimate

\$1,500-2,500



9



10

Property of a Lady

9. A Gold Lighter

The bi-color textured gold lighter of chevron design, mounted in 18K yellow and white gold, length 3 inches.

Estimate

\$400-800

10. A Pair of Gold Cufflinks Van Cleef & Arpels

Each reeded baton joined to the smaller link by a polished gold bar, mounted in 14K yellow gold, length 1 inch. Signed 'Van Cleef & Arpels NY', no.12V1-28

Estimate

\$1,500-2,500

11. A Lady's Gold and Diamond Wristwatch

Piaget

Of quartz movement, the circular gold dial with circular-cut diamond markers, to the bezel and textured gold bracelet enhanced by circular-cut diamonds, mounted in 14K yellow gold, length 7½ inches.

Case and dial signed 'Piaget', no.80564 K817, no.490633

Estimate

\$5,000-7,000



11



12

Property of a Lady

12. A Pair of Gold, Diamond, and Ruby Earclips

Each designed as an undulating line of polished gold rope-twists, enhanced by a circular-cut ruby and framed by collet-set diamonds, mounted in 18K yellow and white gold, length 1½ inches.

Estimate
\$500-800



13

Property of a Lady

13. A Diamond, Ruby, and Gold Suite

Comprising a pair of earclips, each designed as a textured gold flower enhanced by circular-cut diamonds and rubies; a similarly designed ring en suite, mounted in 14K yellow and white gold, earclip length 1¼ inches, ring size 6¾.

Estimate
\$900-1,500



14



15

Property of a Lady

14. A Diamond Necklace

Designed as a graduated line of circular-cut diamonds, mounted in 14K yellow gold, length 16 inches.

Estimate

\$8,000-12,000

15. A Pair of Ruby and Diamond Cufflinks

Each designed as a circular checker-board plaque set with square-cut rubies and circular-cut diamonds, to the polished gold swivel link enhanced by circular-cut diamonds, mounted in 18K white gold, length $\frac{3}{8}$ inch.

Estimate

\$1,500-2,500



16



17

18



19

16. A Ruby, Diamond, and Enamel Suite Cartier

Comprising a brooch designed as a flower, the petals enhanced by blue, cream, and yellow enamel, accented by a circular-cut diamond and rubies, to the polished gold stem and green enamel leaf; a pair of similarly designed earclips en suite, mounted in 18K yellow gold, brooch length 1¾ inches, earclip length 1 inch. Brooch signed 'Cartier', no.19773; Earclips partially signed 'Cartier', no.A01602

Estimate
\$3,500-5,000

Property of a Lady

17. A Pearl and Diamond Bracelet

Set to the center with an old-cut diamond buckle motif, enhanced by seed pearls, extending five strands of pearls enhanced by collet-set diamonds, to the old-cut diamond clasp, mounted in silver-topped gold, length 7¼ inches.

Estimate
\$1,500-2,500

18. A Diamond Bracelet

Designed as a line of collet-set diamonds, mounted in 18K white gold, length 7 inches.

Estimate
\$3,000-5,000

19. A Pair of Diamond Earclips

Each designed as a flower entirely set with circular-cut diamonds, mounted in 18K white gold, length 1¼ inches.

Estimate
\$2,500-3,500

20



Property of a Lady

20. A Multi-Gem and Enamel Suite

Comprising a necklace designed as a line of oval-cut chrysoberyl, interspersed by bombé plaques enhanced by cream and black enamel, the front suspending graduated amethyst fringe accented by similar enamel work; a pair of ear pendants en suite, set with heliodor surmounts and an amethyst and enamel drop, mounted in 14K yellow gold, necklace length 15 inches, ear pendant length 1½ inches.

Estimate

\$3,000-5,000



21

22

23

21. A Gold 'Filidoro' Suite Buccellati

Comprising a bracelet, each oval bombé link designed as a textured gold open-work plaque, interspersed by floret spacer links; a pair of earclips en suite, mounted in 18K yellow gold, bracelet length 8 inches, earclip length $\frac{3}{4}$ inch. Signed 'Buccellati', with Italian assay marks

Estimate

\$4,500-6,500

22. A Gold 'Filidoro' Ring Buccellati

The wide band of textured gold open-work design, mounted in 18K yellow gold, size 6 $\frac{1}{4}$. Signed 'Buccellati', with Italian assay marks

Estimate

\$1,000-2,000

23. A Garnet and Diamond Ring Buccellati

Of bombé design, centering upon a cushion-cut garnet, to the pierced open-work gallery enhanced by circular-cut diamonds, mounted in 18K white and yellow gold, size 4 $\frac{3}{4}$. Signed 'M. Buccellati'

Estimate

\$3,000-5,000



24

24. A Gold 'Filidoro' Necklace Buccellati

Each oval bombé link designed as a textured gold open-work plaque, interspersed by floret spacer links, mounted in 18K yellow gold, length 17 inches.

Signed 'Buccellati', with Italian assay marks

Estimate

\$7,000-10,000



25



26

Property of a Lady

25. A Gold and Diamond 'Love' Bracelet Cartier

Designed as a polished gold bangle, enhanced by engraved screw motifs alternately set with circular-cut diamonds, with accompanying screwdriver, mounted in 18K white gold, diameter 2 $\frac{3}{8}$ inches, size 18.

Signed 'Cartier', '18', no.EU5515, with an original pouch

Estimate

\$2,200-3,200

26. A Gold and Diamond 'Love' Ring Cartier

The polished gold band enhanced by collet-set diamonds, mounted in 18K white gold, size 5.

Signed 'Cartier', '1997', '49', no.F38904

Estimate

\$1,400-2,200

27



28



27. A Pair of Diamond Hoop Earrings

Each designed as a pavé-set diamond hoop weighing approximately 12.33 carats in total, mounted in 18K white gold, length 1½ inches.

Estimate
\$8,000-10,000

28. A Set of Gold and Diamond Bracelets

Each designed as a line of elongated polished gold links, joined by hoop spacer links enhanced by circular-cut diamonds, mounted in 18K yellow and white gold, length 8 inches each.

With Italian assay marks

Estimate
\$5,000-7,000



29



30



31

29. A Diamond Ring

The rectangular top enhanced by pavé-set diamonds, mounted in 18K white gold, size 7¼.

Estimate

\$2,000-3,000

32. A Cultured Pearl and Diamond Necklace

Of twenty-three baroque South Sea cultured pearls, measuring from approximately 16.00 to 14.00 mm, joined by a polished gold clasp enhanced by circular-cut diamonds, mounted in 18K white gold, length 17 inches.

Estimate

\$5,000-7,000

30. A Pair of Diamond Hoop Earrings

Each designed as a pavé-set diamond hoop, mounted in 18K white gold, length 1 inch.

Estimate

\$3,500-5,000

33. A Pair of Quartz and Diamond Ear Pendants

Margherita Burgener

Each suspending a cabochon pear-shaped rose quartz drop from a circular-cut diamond cap and marquise diamond link, to the pear-shaped pavé-set diamond surmount, mounted in 18K white gold, length 1⅞ inches. Signed 'MB' for Margherita Burgener, 'Italy', with an original box

Estimate

\$1,500-2,500

31. A Pair of Gold Cufflinks

Cartier

Each designed as a polished gold golf ball and tee, mounted in 18K white gold, length ⅞ inch. Signed 'Cartier', no.670846

Estimate

\$1,500-2,500



Property of a Lady

34. A Steel 'Pasha' Wristwatch Cartier

Of automatic movement, the circular white dial with Arabic and gold baton markers, luminescent hands and date aperture, to the stainless steel bezel, case, and band, mounted in stainless steel, diameter 2½ inches. Case and dial signed 'Cartier', no.CC514261, no.2324

Estimate
\$1,000-2,000



Property of a Lady

35. A Sapphire, Ruby, and Diamond Suite

Comprising a brooch designed as a series of polished gold fringe, set with cabochon sapphires, rubies, and circular-cut diamonds, suspended from an arched bombé plaque; a pair of ear pendants en suite, mounted in 18K yellow gold, brooch can also be worn as a pendant, length 3¼ inches, ear pendant length 2 inches.

Estimate

\$2,500-3,500



36. A Diamond Suite

Comprising a necklace designed as a line of lasque-cut diamonds within circular-cut diamond surrounds, suspending a series of graduated pear-shape drops enhanced by circular and lasque-cut diamonds; a pair of ear pendants en suite, mounted in silver-topped gold, necklace length 17 inches, ear pendant length 1¾ inches.

Estimate

\$10,000-15,000



Property of a Lady

37. A Gold and Gem-Set Necklace

Designed as a series of open-work plaques, each centrally set with a cabochon emerald, ruby, or cultured pearl, enhanced by circular-cut emeralds, rubies, or diamonds, mounted in 18K yellow gold, length 19¼ inches.

Estimate

\$3,000-5,000



38



39



40

38. An Art Nouveau Gem-Set 'Guilloché' Enamel Brooch/Pendant Fabergé

The shield-shaped plaque decorated with white guilloché enamel, enhanced by textured gold foliate motifs, accented by circular-cut diamonds, rubies, and a cabochon moonstone, mounted in 14K rose and yellow gold, length 3 inches.

With maker's mark for Karl Fabergé, with Russian assay marks

Estimate

\$8,000-12,000

39. A Pair of Art Nouveau Gold and Diamond Cufflinks

Each oval-shaped plaque featuring two figures accented by circular-cut diamonds, to the smaller polished gold link, mounted in 14K yellow gold, length ½ inch.

Estimate

\$700-1,200

Property of a Lady

40. A Pair of Cultured Pearl and Diamond Ear Pendants

Each suspending a cultured pearl measuring approximately 9mm, from a line of collet-set baguette and circular-cut diamonds, mounted in platinum, length 1¼ inches.

Estimate

\$1,500-2,500



41



42

Property of a Lady

41. A Blue Topaz and Diamond Bracelet Adler

Designed as five lines of oval-cut blue topaz, enhanced by a pavé-set diamond buckle and fringe, mounted in 18K white gold, length 7 inches with $2\frac{3}{4}$ inch over hang. With an Adler certificate of origin

Estimate
\$5,000-8,000

42. A Gold and Diamond Ring

Of bombé design, the checkerboard top entirely set with circular-cut diamonds to the polished gold hoop, mounted in 18K white gold, size 8.

Estimate
\$4,000-6,000

43



Property of a Lady

43. An Aquamarine and Diamond Suite

Antonini

Comprising a bib necklace designed as a graduated collar entirely set with cushion-cut aquamarines and circular-cut diamonds; a ring en suite, mounted in 18K white gold, necklace length 15½ inches, ring size 6¾. Signed 'Antonini', with Italian assay marks, with original boxes

Estimate
\$5,000-8,000





Property of a Gentleman

44. A Gold, Sapphire, and Diamond Evening Bag

Designed as a gold mesh evening bag accented by cabochon sapphires and circular-cut diamonds, the polished gold frame enhanced by a cabochon sapphire clasp, to the gold link strap, mounted in 18K yellow gold, dimensions 5¾ by 5½ inches.

Estimate

\$6,000-9,000

Property of a Lady

45. A Sapphire and Diamond Necklace

Suspending an articulated open-work plaque set with marquise-cut sapphires and circular-cut diamonds, from a similarly designed back chain, mounted in 18K white gold, chain length 15½ inches, pendant length 2½ inches.

Estimate

\$3,000-5,000



46



47

Property of a Lady

46. A Gold and Porcelain 'Chandra' Necklace Bulgari

Composed of eighteen white porcelain beads, measuring approximately 22.00 mm, mounted in 18K yellow gold, length 17½ inches. Signed 'Bulgari', with Italian assay marks

Estimate
\$4,000-6,000

47. A Pair of Gold and Diamond 'Spiga' Earclips Bulgari

Each half-hoop designed as a series of interlocking polished gold links enhanced by circular-cut diamonds, mounted in 18K yellow gold, length 1 inch. Signed 'Bulgari', with Italian assay marks

Estimate
\$2,500-3,500



48

**48. An Amethyst, Diamond, and Gold
‘Sassi’ Ring** Bulgari

Centering upon a pear-shaped cabochon amethyst, to the bombé gallery enhanced by circular-cut diamonds and polished gold hoop, mounted in 18K yellow gold, size 6. Signed ‘Bulgari’, no.AE52W2, with Italian assay marks

Estimate

\$2,500-3,500



49

**49. A Pair of Amethyst and Diamond
Ear Pendants**

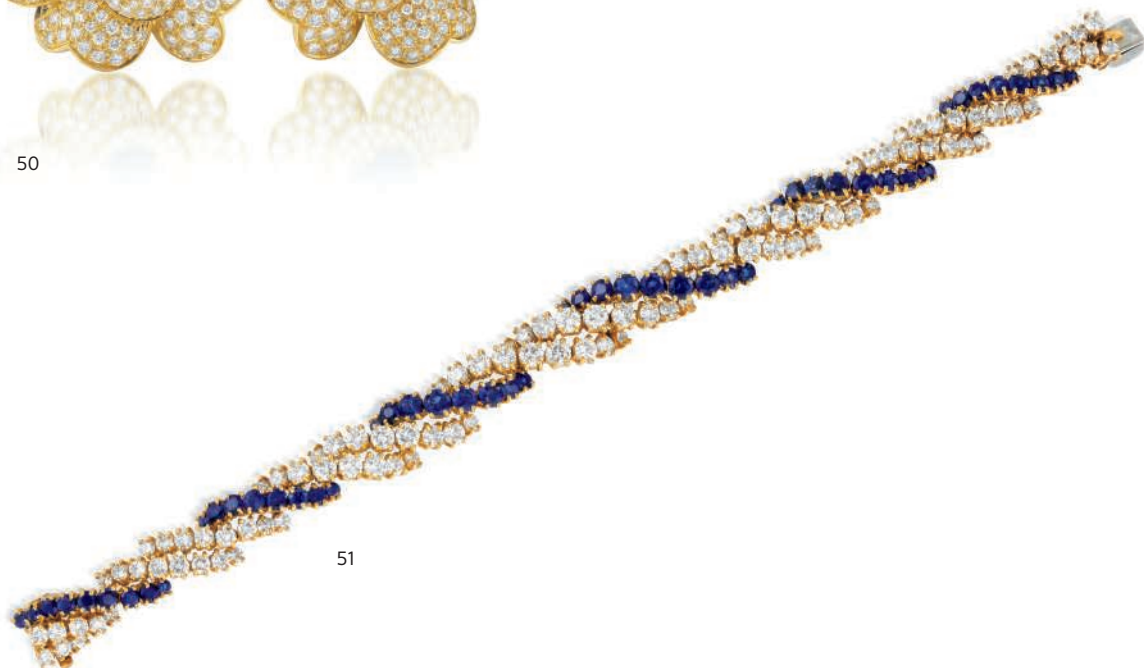
Each suspending an oval-cut amethyst drop enhanced by a circular-cut diamond surround and cluster accents, from a similarly designed surmount, mounted in 18K white gold, length 2 inches.

Estimate

\$2,000-3,000



50



51

50. A Pair of Sapphire and Diamond Earclips

Each designed as a flower, the petals enhanced by pavé-set diamonds, centering upon a cabochon sapphire, mounted in 18K yellow gold, length 1½ inches.

Estimate

\$8,000-12,000

51. A French Sapphire and Diamond Bracelet

Designed as a series of contoured lines set with circular-cut sapphires and diamonds, mounted in 18K yellow gold, length 6½ inches.

With French assay marks and indistinct maker's marks

Estimate

\$7,000-9,000

Property of a Lady

52. A Cultured Pearl and Diamond Necklace

Of twenty-nine graduated South Sea cultured pearls, measuring from approximately 16.40 to 12.00 mm, joined by a clasp enhanced by old-cut diamonds and a cultured pearl, mounted in silver-topped gold, length 17 inches.

Estimate

\$6,000-9,000



52

Property of a Lady

53. A Gold, Diamond, and Sapphire Brooch/Watch

Mellerio

Designed as a polished gold key enhanced by circular-cut diamonds and calibr -cut sapphires, the rectangular plaque opening to reveal a watch of mechanical movement, mounted in 18K yellow gold and platinum, length 2 3/4 inches.

Signed 'Mellerio dits Meller', 'Paris', no.558M, with French assay marks; Watch dial signed 'Omega'

Estimate

\$1,500-2,500

The story of Mellerio dits Meller can be traced back to as early as 1515 in Italy where they began as jewelers. Moving to Paris, they found this legendary jewelry house in 1613. After gaining special protection from the Regente Marie de Medicis, the Mellerio were allowed to work on French territory under the name Meller. The Italian family were the first jewelers to settle in the famous Rue de la Paix in Paris, in 1815. Today, Mellerio's masterpieces continue to be created and sold at the famous address. Over the centuries, they have created many remarkable jewels, and have worked for the most of the royal families of the world, from France to Russia, and still, after fourteen generations, offer beautiful and desirable jewels. Today, the firm is still run by members of the Mellerio family.



53



54



55



56

54. A Gold, Diamond, Emerald, and Enamel Brooch David Webb

Designed as a textured gold tiger enhanced by black enamel stripes, to the collar and face accented by circular-cut diamonds and eyes set with pear-shape emeralds, mounted in 18K yellow gold and platinum, length 1½ inches. Signed 'Webb'

Estimate
\$6,000-8,000

55. A Gold Ring David Webb

Designed as a sculpted hammered gold ring enhanced by scroll motifs, mounted in 18K yellow gold, size 4¾. Signed 'Webb'

Estimate
\$4,000-6,000

56. A Pair of Gold, Mother-of-Pearl, and Onyx Earclips Tiffany & Co.

Of bombé design, each polished gold oval plaque enhanced by mother-of-pearl and onyx inlays, mounted in 18K yellow gold, length 7⁄8 inches. Signed 'Tiffany & Co'

Estimate
\$2,000-3,000



57

57. A Gold, Diamond, and Enamel Ring

Boucheron

Designed as two flowers enhanced by orange and green enamel, each centrally set with a collet-set diamond, to the pavé-set diamond leaf and polished gold hoop, mounted in 18K yellow gold, size 6.

Signed 'Boucheron', no.A752, no.2615

Estimate

\$1,500-2,500



58

58. A Pair of Gold and Enamel Earclips

Angela Cummings

Each designed as a sunflower extending textured gold petals, the center enhanced by brown enamel, mounted in 18K yellow gold, length 1½ inches.

Signed 'Cummings'

Estimate

\$3,000-5,000



59

59. A Pair of Gold Ear Pendants

Paloma Picasso for Tiffany & Co. 1989

Each suspending a hammered gold sphere from a similarly designed surmount, mounted in 18K yellow gold, length 1½ inches.

Signed 'Paloma Picasso', 'T&Co.', '1989'

Estimate

\$2,500-3,500



60



61



62



63

60. A Gold and Gem-Set 'Trinity' Ring Cartier

Designed as three interlocking eternity bands, set with circular-cut sapphires, diamonds, and rubies, mounted in 18K yellow gold, size 5.
Signed 'Cartier', '1995', D71467, with French assay mark

Estimate

\$1,000-2,000

62. A Diamond and Gold 'Lynn' Bracelet Schlumberger for Tiffany & Co.

Schlumberger for Tiffany & Co.

Designed as a line of polished gold 'X' motifs, enhanced by circular-cut diamonds, mounted in 18K white and yellow gold, length 7 inches.

Signed 'Schlumberger' 'Tiffany & Co.'

Estimate

\$6,000-9,000

61. A Pair of Gold 'Trinity' Cufflinks Cartier

Each designed as a half-hoop of interlocking tri-colored bands, mounted in 18K yellow, white, and rose gold, diameter 1 inch.

Signed 'Cartier Paris', no.016865

Estimate

\$1,100-2,000

63. A Ruby and Diamond Ring

Set to the top with an oval-cut ruby, to the bombé gallery and hoop entirely set with circular-cut diamonds, mounted in 18K yellow gold, size 7¼.

With Italian assay marks

Estimate

\$4,000-6,000



64

64. A Pair of Diamond Ear Pendants Tiffany & Co.

Each suspending an open-work star-shaped plaque enhanced by circular-cut diamonds, from a fine link chain accented by a collet-set diamond, to the similarly designed surmount, mounted in platinum, length 2 inches. Signed 'Tiffany & Co.'

Estimate
\$4,000-6,000



65

65. A Diamond Pendant Necklace Tiffany & Co.

Suspending an open heart pendant set with circular-cut diamonds, mounted in platinum, length 17 $\frac{3}{4}$ inches. Signed 'Tiffany & Co.'

Estimate
\$2,000-3,000



66



67



(side view)

Property of a Lady

66. A Lady's Gold and Diamond Wristwatch

Piaget

Of mechanical movement, the square silver dial with silver hands and baton markers, within a marquise-cut diamond surround, to the woven textured gold band, mounted in 18K white gold, length 6 $\frac{7}{8}$ inches.

Dial signed 'Piaget', no.9242E47, no.97776

Estimate

\$3,000-5,000

67. A Diamond Ring

Centering upon a square-cut diamond weighing approximately 1.02 carats, within a cathedral-style mounting entirely set with circular-cut diamonds, to the scrolling gallery accent, mounted in platinum, size 6 $\frac{1}{2}$.

Estimate

\$4,000-6,000



68

Property of a Gentleman

68. A Diamond and Sapphire Double Clip Brooch Cartier

Each brooch designed as a series of contoured lines set with baguette and circular-cut diamonds, enhanced by a circular-cut sapphire, clips can be worn individually or as a single brooch, mounted in 18K white gold, length 3 inches. Signed 'Cartier London'

Estimate
\$12,000-18,000



Property of a Lady

69. A Pair of French Retro Gold, Platinum, and Diamond Brooches

Each of geometric bombé design, the tapered rectangular plaque enhanced by circular-cut diamonds, mounted in 18K rose gold and platinum, length 1½ inches.
With French assay marks

Estimate

\$1,000-2,000

Property of a Lady

70. A French Retro Gold and Diamond Bracelet

Designed as a series of rectangular polished gold links, each enhanced by a circular-cut diamond, mounted in 18K yellow gold, length 7¼ inches.
With French assay marks

Estimate

\$3,000-5,000

71. A Pair of Gold, Ruby, and Diamond Cufflinks

Each designed as a circular polished gold plaque, enhanced by circular-cut rubies and diamonds, mounted in 18K yellow gold, length ½ inch.

Estimate

\$800-1,200



72

Property of a Lady

72. A Gold and Diamond Necklace

The front designed as scrolling stylized polished gold ribbon enhanced by circular-cut diamonds, extending to the rectangular-link back chain, mounted in 18K rose gold, length 15 inches.

Estimate
\$3,000-5,000

73



74



Property of a Lady

Property of a Lady

73. A Lady's Gold 'Tubogas' Wristwatch Bulgari

75. A Gold, Porcelain, and Multi-Gem 'Chandra' Necklace Bulgari

Of quartz movement, the circular black dial, with gold hands and markers, to the polished gold coil spring band bracelet, mounted in 18K yellow gold, diameter 1¾ inches. Case and dial signed 'Bulgari', no.110726, with Swiss and Italian assay marks

Designed as a line of carved porcelain beads alternately interspersed by aquamarine, tourmaline, amethyst, peridot, or citrine beads and polished gold links, mounted in 18K yellow gold, length 18 inches. Signed 'Bulgari', with Italian assay marks

Estimate
\$8,000-12,000

Estimate
\$10,000-15,000

74. A Ruby and Diamond Dress Set

Comprising a pair of cufflinks, each designed as a square bombé plaque set with circular-cut rubies and diamonds, to the polished gold swivel link; four shirt studs en suite, mounted in 18K yellow gold, cufflink length 5⁄8 inch, shirt stud length ½ inch.

Estimate
\$5,000-7,000



75

76

77

**76. A Pair of Gold and Diamond
'Abbraccio' Earclips** Bulgari

Of bombé design, each suspending a polished gold hoop, joined to the similarly designed surmount by a pavé-set diamond ring, mounted in 18K yellow gold, length 1½ inches.
Signed 'Bulgari', with Italian assay marks

Estimate
\$2,000-3,000

**77. A Gold and Diamond 'Parentesi'
Bracelet** Bulgari

The polished gold spring band of geometric interlocking design, enhanced by circular-cut diamonds, mounted in 18K yellow gold, inner diameter 2 inches.
Signed 'Bvlgari'

Estimate
\$7,000-9,000



78

79

80

78. A Pair of Aventurine and Gold Cufflinks Tiffany & Co.

Each designed as an aventurine quatrefoil plaque enhanced by polished gold rope-twist accents, to the similarly designed link, mounted in 18K yellow gold, length $\frac{5}{8}$ inch.
Signed 'Tiffany', no. 4910

Estimate
\$1,500-2,500

79. A French Gold Bracelet

Designed as a mesh belt with a polished gold buckle, mounted in 18K yellow gold, length 10 inches.
With French assay marks, and maker's mark 'MR'

Estimate
\$1,500-2,500

Property of a Lady



81

80. A Pair of Tourmaline, Diamond, and Magnesite Ear Pendants Margherita Burgener

Each designed as a line of two pear-shaped chrome tourmalines within pavé-set diamond surrounds, interspersed by circular-cut diamond spacer links, suspending a cabochon magnesite drop, mounted in 18K white gold, length 2¼ inches. Signed 'MB' for Margherita Burgener, 'Italy', with an original box

Estimate
\$3,500-5,000

81. A Gold and Diamond Bracelet David Webb

Designed as a line of textured gold bombé links centrally enhanced by circular-cut diamonds, mounted in 18K yellow and white gold, length 7½ inches. Signed 'Webb'

Estimate
\$5,000-8,000



82



83

Property of a Gentleman

82. An Amethyst, Turquoise, and Diamond Ring Cartier 1950

Centering upon a hexagonal amethyst, to the cabochon turquoise surround, and circular-cut diamond bombé shoulders and polished gold half-hoop, mounted in 18K yellow gold, size 7. Signed 'Cartier Paris', no.24731, with French assay marks

Estimate
\$5,000-8,000

83. A Pair of Cultured Pearl and Diamond Earclips

Each surmount designed as a cluster of circular-cut diamonds, suspending a South Sea cultured pearl measuring approximately 17.00 to 16.50 mm, mounted in 18K white gold, length 1 inch.

Estimate
\$2,000-3,000



84

84. A Pair of Diamond Ear Pendants

Of highly articulated design, each suspending an open lattice-work drop entirely set with circular-cut diamonds, from a similarly designed surmount, mounted in 18K white gold, length 4¾ inches.

Estimate

\$6,000-8,000



85



85. An Elegant Diamond and Mother-of-Pearl 'Diva's Dream' Suite Bulgari

Comprising a bracelet designed as triangular plaques set with circular-cut diamonds, interspersed by carved mother-of-pearl; a ring en suite, mounted in 18K rose gold, bracelet diameter 2½ inches, size S/M, ring size 5¾. Signed 'Bulgari', no.C1X4T6, no.EAWNWM

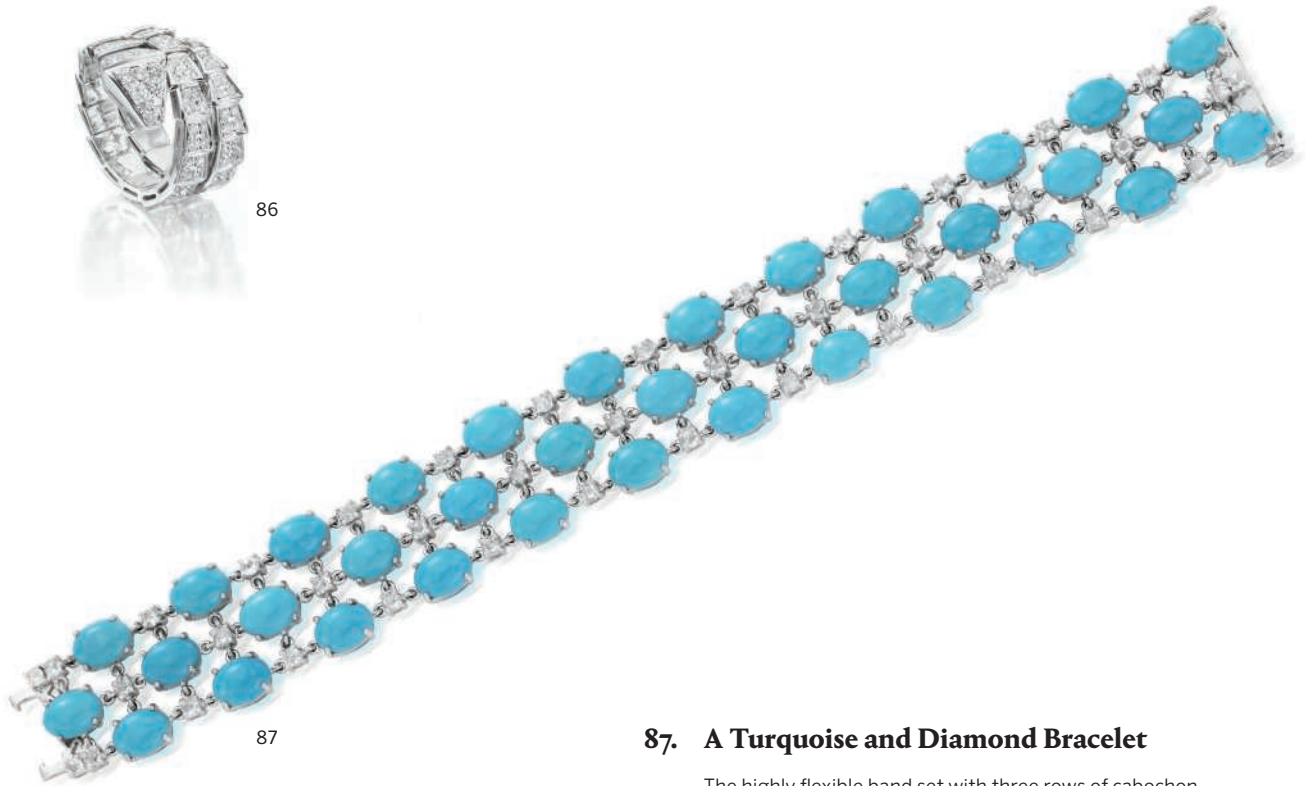
Estimate

\$24,000-35,000





86



87

87. A Turquoise and Diamond Bracelet

The highly flexible band set with three rows of cabochon turquoise, interspersed by rose-cut diamonds, mounted in 18K white gold, length 7 inches.

Estimate
\$4,000-6,000

Property of a Gentleman

86. A Diamond 'Serpenti' Ring Bulgari

Designed as a flexible polished gold snake, the graduated scales entirely set with circular-cut diamonds, mounted in 18K white gold, size 7.
Signed 'Bulgari', no.BV6252

Estimate
\$5,000-7,000

Property of a Lady

88. An Amethyst, Turquoise, and Diamond Suite

Comprising a necklace designed as a line of rectangular-cut amethysts, interspersed by cabochon turquoise and circular-cut diamonds, suspending a series of detachable fringe of similar design; a pair of brooches en suite, mounted in 18K yellow gold, necklace length 16 to 18½ inches, brooch length 1¾ inches each.

Estimate
\$10,000-15,000







Property of a Gentleman

89. A Gold and Sapphire Evening Bag

Tiffany & Co.

Designed as a gold mesh evening bag, the polished gold frame enhanced by a cabochon sapphire clasp, to the fancy link strap, mounted in 14K yellow gold, dimensions 4½ by 5 inches.

Signed 'Tiffany & Co.'

Estimate

\$2,500-3,500

Property of a Lady

90. A Coral, Sapphire, and Diamond Suite

Comprising a necklace, set to the front with a series of graduated cabochon coral measuring approximately 17.70 to 13.20 mm, interspersed by stylized ribbon spacer links enhanced by circular-cut diamonds and marquise sapphires, extending to the foliate back chain and similarly designed clasp; a ring and a pair of ear pendants en suite, mounted in 18K white gold, necklace length 16½ inches, ear pendant length 1¾ inches, ring size 7.

Estimate

\$5,000-10,000



91



92



93



94

Property of a Lady

91. A Diamond Brooch/Pendant

Designed as a stylized knotted ribbon extending articulated fringe, entirely set with vari-cut diamonds, mounted in platinum, length 2¾ inches.

Estimate

\$4,000-6,000

93. A Diamond Bracelet

Centering upon a scrolling open-work motif set with vari-cut diamonds, extending to the baguette diamond band, framed by a marquise and circular-cut diamond border, diamonds weighing approximately 20.12 carats in total, mounted in platinum, length 7¼ inches.

Estimate

\$20,000-30,000

Property of a Gentleman

92. A Diamond Brooch Cartier

Designed as a scrolled plaque enhanced by baguette and circular-cut diamonds, mounted in platinum, length 2 inches.
Signed 'Cartier Paris', with French assay marks

Estimate

\$5,000-8,000

94. A Pair of Diamond and Emerald Earclips Piaget

Piaget

Each designed as an open-work flower, the petals enhanced by circular-cut diamonds, centering upon a circular-cut emerald, mounted in 18K white gold, length 1¾ inches.
Signed 'Piaget'

Estimate

\$10,000-15,000





95



96

Property of a Lady

**95. A Retro Sapphire, Diamond, and Gold
'Feuilles' Suite** Van Cleef & Arpels 1950

Comprising a bracelet designed as three leaf motifs set with circular-cut sapphires, enhanced by circular-cut diamond accents, the center leaf opening to reveal a watch of mechanical movement; a pair of similarly designed brooches en suite; mounted in 18K yellow gold, bracelet length 6 inches, brooch length $\frac{7}{8}$ inch each.

Bracelet and brooches signed 'Van Cleef & Arpels NY', bracelet no.16805; brooches no.14830; Watch movement signed 'Vacheron Constantin'

Estimate

\$15,000-25,000

Literature

Van Cleef & Arpels: The Poetry of Time by Michels Serres, Jean-Claude Sabrier, Sharon Kerman, Guy De Peslouan, page 138-139.

**96. A Pair of French Gold, Lapis Lazuli, and
Diamond Earclips** Van Cleef & Arpels 1977

Each designed as a beveled hoop set with fluted lapis lazuli and circular-cut diamonds, mounted in 18K yellow gold, length $\frac{7}{8}$ inch.

Signed 'VCA', '77', no.B3058L4, with French assay marks

Estimate

\$2,500-3,500



97

98

97. A Gold and Diamond 'Draperie' Necklace

Cartier 1999

Designed as a cascade of polished gold beaded chain enhanced by larger accent beads set with circular-cut diamonds, mounted in 18K yellow and white gold, length 14 ½ to 16 ½ inches.

Signed 'Cartier', '1999', no.826069

Estimate

\$6,000-9,000

98. A Gold and Gem-Set 'Panthère' Ring Cartier

Designed as a polished gold panther grasping a cultured pearl, enhanced by circular-cut emerald eyes and a cabochon onyx nose, mounted in 18K yellow gold, size 7. Signed 'Cartier', no.697298, with French assay mark and maker's mark

Estimate

\$5,000-7,000

99



100A



99. A Gold and Diamond Cuff Bracelet

Buccellati

Designed as a textured gold hinged cuff, enhanced by three circular-cut diamonds within pierced open work surrounds, accented by collet-set diamonds and textured gold accents, mounted in 18K yellow and white gold, inner diameter 2¼ inches. Signed 'M. Buccellati', with Italian assay marks

Estimate

\$20,000-30,000

100



Property of a Gentleman

100. A Splendid Pair of Turquoise and Diamond Ear Pendants Van Cleef & Arpels

Each suspending an articulated open-work pendant set with cabochon turquoise and circular-cut diamonds, from a similarly designed surmount, mounted in 18K yellow gold, length 3¼ inches, pendants are detachable. Signed 'Van Cleef & Arpels' with maker's mark, no.42375, with French assay marks

Estimate

\$25,000-35,000

Property of a Gentleman

100A. A Diamond Brooch Van Cleef & Arpels

Designed as a stylized ribbon motif, entirely set with old-cut diamonds, mounted in 18K white gold, length 2¼ inches. Signed 'Van Cleef & Arpels Paris', no.18257, with maker's mark and French assay marks

Estimate

\$5,000-8,000

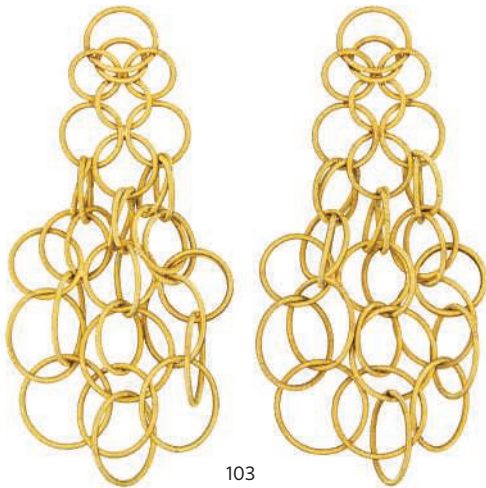




101



102



103

101. A Coral, Diamond, Emerald, and Enamel Ring

David Webb

Centering upon a carved coral accented by a circular-cut diamond and cabochon emerald motif, to the polished gold bombé gallery and shoulders enhanced by white enamel, mounted in 18K yellow gold, size 5½.
Signed 'David Webb'

Estimate
\$9,000-11,000

102. A Gold and Diamond Cuff Bracelet

Buccellati

Designed as a textured gold cuff, centering upon a line of circular-cut diamonds set within textured gold appliqués, mounted in 18K white and yellow gold, diameter 2¼ inches.
Signed 'M. Buccellati'

Estimate
\$9,000-12,000

103. A Pair of Gold 'Hawaii' Ear Pendants

Buccellati

Each designed as a cascade of brushed circular gold links, mounted in 18K yellow gold, length 2½ inches.
Signed 'Buccellati Italy'

Estimate
\$2,000-3,000



105

104

106

104. A Pair of Diamond and Yellow Diamond Earclips

Each designed as a flower, centrally set with circular-cut yellow diamonds, the petals enhanced by pavé set diamonds, mounted in 18K yellow gold, length 1 inch.

Estimate
\$3,500-5,000

105. A Peridot and Diamond Bracelet

Designed as a line of square-cut peridots weighing approximately 40.12 carats total, enhanced by circular-cut diamond surrounds and spacer links, mounted in 18K white gold, length 7 inches.

Estimate
\$5,000-7,000

106. A Pair of Mother-of-Pearl, Chrysoprase, and Diamond Earclips Van Cleef & Arpels

Each designed as a flower set with carved chrysoprase leaves and carved mother-of-pearl petals, centering upon a cluster of circular-cut diamonds, mounted in 18K yellow gold, length 1 inch.
Signed 'VCA', no.B3365P26

Estimate
\$6,000-8,000

Superb.

Sumptuous.

Spring.





107

Property of a Lady

107. A Cultured Pearl and Diamond Necklace

Designed as three strands of graduated cultured pearls, joined at the side by a flower accent entirely set with old-cut diamonds, to the similarly designed clasp, mounted in silver-topped gold, length 16 to 17 inches.

Estimate

\$2,000-3,000



108



109



110



111

Property of a Lady

108. An Antique Diamond Brooch

Designed as a floral spray enhanced by old-cut and rose-cut diamonds, mounted in silver-topped gold, length 3¾ inches.

Estimate

\$1,500-2,500

110. An Art Deco Diamond Bracelet

Designed as a series of geometric links set with circular-cut diamonds, each plaque centrally enhanced by three marquise diamonds, the center marquise flanked by trillion-cut diamonds, mounted in platinum, length 7 inches.

Estimate

\$10,000-15,000

109. A Diamond Eternity Band

Designed as a wide eternity band, centrally set with sixteen rectangular-cut diamonds framed by a circular-cut diamond border, weighing approximately 6.11 carats in total, mounted in platinum, size 6.

Estimate

\$8,000-10,000

111. A Pair of Platinum and Diamond Cufflinks

Each designed as an oval plaque centrally enhanced by an old-cut diamond, to the similarly designed link, mounted in platinum, length ¾ inch.

Estimate

\$1,000-1,500



112

112. A Victorian Diamond Necklace

Designed as a line of foliate links enhanced by old-cut diamonds, the front extending a series of similarly designed fringe, mounted in silver-topped gold, length 16 inches.

Estimate
\$17,000-25,000



113

113. A Pair of Diamond Ear Pendants

Each designed as a cascade of old-cut diamonds, mounted in silver-topped gold, length 1½ inches.

Estimate
\$6,000-8,000

Property of a Gentleman



114

114. A Pair of Sapphire and Diamond Earclips

Buccellati

Each half-hoop of pierced open-work design enhanced by circular-cut diamonds, centrally set with an oval-cut sapphire, mounted in 18K yellow gold, length $\frac{3}{8}$ inch. Signed 'M. Buccellati'

Estimate

\$4,000-6,000



115

115. A French Gold, Sapphire and Diamond Brooch

Van Cleef & Arpels

Designed as a floral spray, the florets set with circular-cut sapphires and diamonds, to the polished gold stems, leaves, and ribbon, mounted in 18K yellow gold, length $2\frac{3}{8}$ inches. With maker's mark, no.909818, with French assay marks

Estimate

\$2,500-3,500



116

(alternate view)



117

Property of a Lady

116. A Diamond and Platinum Ring

Centering upon an old-cut diamond weighing approximately 5.60 carats, to the open-work bombé gallery enhanced by circular-cut diamonds, mounted in platinum, size 5¾.

Estimate

\$25,000-35,000

Property of a Lady

117. A Gold and Sapphire Case

Of basket weave design, the textured gold case enhanced by a channel-set square-cut sapphire clasp, mounted in 18K yellow and rose gold, length 4¼ inches, width 3 inches, depth ¾ inch.

With indistinct mark

Estimate

\$3,000-5,000



118

118. An Antique Gold, Sapphire, and Ruby Necklace Carlo Giuliano Late 19th Century

Designed as a line of cabochon rubies within textured gold surrounds, suspending similarly designed cabochon sapphire drops, mounted in 22K yellow gold, length 16 inches. Signed 'CG' for Carlo Giuliano

Estimate
\$10,000-15,000

Carlo Giuliano (1831-1895), was a renowned Italian goldsmith that worked for the great Castellani firm in Italy before moving to London in 1860. Initially working with Robert Phillips, Hancock & Co. and Hunt & Roskell, he opened his own store in 1874. It was in London that he developed his primarily revivalist jewelry, creating pieces that became widely popular among the elite including Queen Victoria. Giuliano was largely influenced by the Renaissance and created spectacular pieces that left many admiring his skilled enameling methods and detailed precision throughout his works.



119



120



119. An Emerald and Colored Diamond Ring

David Webb

Centering upon a square-cut emerald weighing approximately 15.35 carats, flanked by a pear-shaped yellow diamond and green diamond, mounted in platinum, size 7¼.

Signed 'Webb'

Please note, diamonds have not been tested for natural color

Estimate

\$15,000-20,000

120. A Pair of Aventurine, Gold, and Pearl Earclips

Verdura

Each designed as a carved aventurine shell, enhanced by cultured pearls and polished gold accents, mounted in 18K yellow gold, length 1¼ inches.

Signed 'Verdura'

Estimate

\$5,000-7,000



**121. A Gold, Ruby, and Diamond Pendant
Necklace** David Webb

Designed as a long chain necklace of textured gold rope-twist links, suspending a textured gold plaque set with cabochon rubies, centering upon a square motif of circular-cut diamonds, mounted in 18K yellow gold, chain length 25 inches, pendant can also be worn as a brooch, length 3 inches, necklace extender can be worn as a 7½ inch bracelet. Signed 'David Webb'

Estimate
\$18,000-28,000



122. A Pair of Tourmaline, Diamond, and Chrysoprase Ear Pendants Margherita Burgener

Each designed as a circular-cut tourmaline surmount, within a pavé-set diamond surround, to the similarly designed spacer link and cap suspending a carved chrysoprase drop, mounted in 18K white gold, length 2¼ inches. Signed 'MB' for Margherita Burgener, 'Italy', with an original box

Estimate
\$6,000-8,000

124. A Tourmaline and Diamond Ring

Margherita Burgener

Of asymmetric design, set to the top with three vari-cut tourmalines weighing approximately 13.05 carats in total, enhanced by circular-cut diamond surrounds and galleries, mounted in 18K white gold, size 6¼. Signed 'MB' for Margherita Burgener, 'Italy', with an original box

Estimate
\$5,000-7,000

123. A Gold and Multi-Gem 'Button' Bracelet

Seaman Schepps

Designed as a cluster line of collet-set turquoise, coral, lapis lazuli, carnelian, chrysoprase, onyx, and tiger's eye, mounted in 18K yellow gold, length 8¼ inches. With maker's mark, no.19778

Estimate
\$12,000-18,000

125. A Pair of Gold and Enamel Cufflinks

Margherita Burgener

Each designed as a cushion-shaped bombé plaque, decorated with an opposing green and white enamel polka dot motif, to the similarly designed swivel link, mounted in 18K yellow gold, length ¾ inch. Signed 'MB' for Margherita Burgener, 'Italy', with an original box

Estimate
\$2,000-3,000



126. A Gold 'Boule' Suite De Grisogono

Comprising a necklace designed as a graduated line of polished gold beads; a pair of ear pendants en suite, mounted in 18K yellow gold, necklace length 17½ inches, ear pendant length 2 inches.

Signed 'de Grisogono', with maker's mark, necklace no.23001/02-2, ear pendants no.12118/19-12

Estimate

\$9,000-12,000

Founder Fawaz Gruosi followed his passion for offering innovative jewelry design when he established de Grisogono in 1995. His background working with some of the world's most renowned jewelers bolstered him with the skill set to offer highly crafted gems but with an edge – specifically with the use of black diamonds. The jewelry house offers their varied collections of jewelry and watches on the rue du Rhone in Geneva, as well as Gstaad, London, and Rome.



127



128



129

127. A Pair of Diamond Hoop Earrings

Each designed as a graduated bombé hoop enhanced by pavé-set diamonds, mounted in 18K yellow gold, length 1 inch.

Estimate

\$4,000-6,000

128. A Gold and Diamond 'Trinity' Ring Cartier

Designed as three interlocking gold bands, one entirely set with circular-cut diamonds, mounted in 18K white, yellow, and rose gold, size 4¾.

Signed 'Cartier', no.QS5231

Estimate

\$2,500-3,500

129. A Diamond Bangle Bracelet

Hammerman Brothers

Designed as a hinged bombé bangle entirely set with circular-cut diamonds, mounted in 18K yellow gold, diameter 2½ inches.

With maker's mark for Hammerman Brothers

Estimate

\$8,000-12,000

Hammerman Brothers was founded in 1946 by three brothers, Hy, Ben and Bernard, as a manufacturing jeweler offering fine quality jewelry throughout the United States. As the company grew, the firm faced the needs of an ever changing industry by expanding their business vertically to include the Kelman Casting Company and the Bermont Diamond Company. Based at 40 West 57th Street in New York City, their jewelry is sold internationally in Europe, the Middle East and the Far East. Hammerman Brothers is still in family hands.



130



131

132



133

130. An Important Diamond, Emerald, and Onyx 'Panthère' Ring Cartier

Designed as a panther entirely set with circular-cut diamonds, accented by emerald eyes and a carved onyx nose, mounted in 18K yellow gold, size 7. Signed 'Cartier', no.48654C, with an original box

Estimate

\$20,000-30,000

132. A Pink Sapphire Bracelet

Designed as a line of curb links entirely set with circular-cut pink sapphires, mounted in 18K rose gold, length 7½ inches.

Estimate

\$4,000-6,000

131. A Sapphire Bracelet

Designed as a line of curb links entirely set with circular-cut blue sapphires, mounted in 18K white gold, length 7½ inches.

Estimate

\$4,000-6,000

133. A Diamond Ring

Of bombé design, the overlapping bi-colored bands enhanced by pavé-set diamonds, mounted in 18K white and yellow gold, size 6.

With Italian assay marks

Estimate

\$2,500-3,500



134



135



136

134. A Rare Pair of Art Deco 'Tutti Frutti' Diamond and Gem-Set Clips Raymond Yard

Of 'tutti frutti' design, each triangular open-work plaque enhanced by diamonds, centering upon a carved sapphire, ruby, and emerald, mounted in platinum, length 1 inch each. Signed 'Yard'

Estimate
\$8,000-12,000

Raymond C. Yard started as a door boy for the prestigious New York jewelers Marcus & Co. when he was only thirteen years old. Over the ensuing years, Yard worked his way up through the company, eventually becoming manager. In 1922, John D. Rockefeller Jr. encouraged him to open his own business. Yard did just this and influential families like the Vanderbilts and movie stars such as Joan Crawford were his regular customers. He retired in 1958 and left the firm to his protégé Robert Gibson with whom he had worked for the previous twenty years. Gibson himself retired in 1989 and the firm passed to his son Bob Gibson, who remains the head of Yard today.

Property of a Gentleman

135. A Diamond Bracelet Tiffany & Co.

Designed as two undulating lines set with circular-cut diamonds, mounted in 18K white gold, length 7 inches. Signed 'T&Co.'

Estimate
\$12,000-18,000

Property of a Gentleman

136. A Sapphire, Diamond, and Platinum Bangle Bracelet Cartier

Designed as a hinged bangle bracelet, the top channel-set with square-cut sapphires and diamonds, mounted in platinum, inner diameter 2 inches. Signed 'Cartier', no.801024

Estimate
\$5,000-7,000





137

137. A Pair of Cultured Pearl and Diamond Earclips David Webb

Each designed as a series of undulating lines set with marquise and circular-cut diamonds, framing a white or black baroque cultured pearl, mounted in platinum, length 1¼ inches.
Signed 'Webb'

Estimate
\$9,000-12,000



138

139. A Baroque Cultured Pearl and Colored Diamond Necklace

Of forty-one Tahitian baroque cultured pearls, accented by pavé-set colored diamond bombé links, mounted in 18K blackened gold, length 34 inches.

Estimate
\$8,500-10,000

138. A Cultured Pearl and Diamond Ring

David Webb

Of cross-over design, the terminals set with a South Sea or Tahitian cultured pearl, to the marquise and circular-cut diamond clusters and the open rope-twist hoop, mounted in platinum and 14K white gold, size 5.
Signed 'Webb'

Estimate
\$9,000-12,000

140. A Gold and Diamond Ring Bulgari

Of bombé design, the open top enhanced by a pavé-set diamond hoop, mounted in 18K white gold, size 5¾.
Signed 'Bulgari', with Italian assay marks

Estimate
\$1,200-2,200



139



140



141

141. A Gold 'Coffee Bean' Bracelet Cartier 1960's

Designed as a series of textured gold foliate links, mounted in 14K yellow gold, length 7¾ inches.
Signed 'Cartier'

Estimate

\$6,500-8,500



142

142. A Pair of Diamond Ear Pendants

Each suspending a pear-shape swing hoop set with circular-cut diamonds, from a diamond spacer link and similarly designed surmount, mounted in 18K yellow gold, length 2½ inches.

Estimate

\$5,000-7,000



143

Property of a Gentleman

143. A Diamond 'Fluerette' Necklace

Van Cleef & Arpels

The fine link chain set with five circular-cut diamond floret clusters, mounted in 18K white gold, length 16½ inches.
Signed 'VCA', no. BL40711, with an original box

Estimate

\$15,000-18,000

Property of a Lady

144. A Pair of Diamond Ear Pendants

Each designed as a two-tiered circular-cut diamond crescent-shaped double hoop, from a circular-cut diamond floret link, to the circular-cut diamond line surmount, mounted in 18K white gold, length 1½ inches.

Estimate

\$8,000-12,000



144



145



146



147



148

145. A Diamond and Black Diamond Ring

De Grisogono

Set to the top with a circular bombé plaque entirely set with circular-cut diamonds, to the shoulders enhanced by circular-cut black diamonds, mounted in 18K white gold, size 6½.

Signed 'de Grisogono'

Estimate

\$4,500-6,500

146. A Pair of Diamond Earclips

Each designed as a circular bombé plaque entirely set with circular-cut diamonds, mounted in 18K white gold, length ¾ inches.

Estimate

\$4,000-6,000

147. A Gold and Wood Bracelet Seaman Schepps

Designed as a series of six wood curb links interlocking with six polished gold links, mounted in 18K yellow gold, length 7¼ inches.

Signed 'Seaman Schepps', with maker's mark, no.241252

Estimate

\$5,500-7,000

148. A Morganite, Diamond, and Black Diamond Ring

Of bombé design, centrally set with an oval-cut morganite within a pavé-set diamond surround, extending to the gallery and shoulders set with circular-cut black diamonds, mounted in 18K rose gold, size 7½.

Estimate

\$2,000-3,000



149



150

Property of a Lady

149. A Gold and Diamond 'Color Dreams Master Square' Wristwatch Franck Muller

Of automatic movement, the square engine turned white dial with applied multi-colored Arabic numerals, and date aperture at 6 o'clock, to the circular-cut diamond bezel and lugs and orange leather band, mounted in 18K white gold, length 8¾ inches.

Case, dial, and clasp signed 'Franck Muller', no.40, no.6000KSCDT

Estimate

\$5,000-8,000

150. A Diamond, Gold and 'Pailloné' Enamel Bangle Bracelet Schlumberger for Tiffany & Co.

Designed as a hinged bangle, enhanced by black pailloné enamel, collet-set diamonds, and polished gold bands, mounted in 18K yellow gold, inner diameter 2½ inches.

'Tiffany & Co.', 'Schlumberger', 'France', with French assay mark and maker's mark

Estimate

\$30,000-50,000



151

151. A Lady's Art Deco Diamond and Platinum Wristwatch

Of mechanical movement, the rectangular cream dial with black hands and Arabic numerals, within a baguette and circular-cut diamond bezel, to the cabochon moonstone crown, and platinum mesh bracelet enhanced by a line of collet-set diamonds, mounted in platinum, length 6¾ inches. With French assay marks, no.927313

Estimate

\$4,000-6,000



152

152. A Pair of Diamond Studs

Each featuring an old-cut collet-set diamond, mounted in platinum, diameter ⅜ inch.

Estimate

\$22,000-32,000



153

153. A Diamond and Platinum Ring Cartier

Centering upon an old-cut diamond, to the hexagonal surround set with baguette diamonds, to the knife-cut shoulders and hoop, mounted in platinum, size 5¾. Signed 'Cartier', with French assay marks

Estimate

\$12,000-15,000

154. An Art Deco Diamond and Platinum Longchain Necklace

The fine link chain enhanced by old-cut spectacle-set diamonds, mounted in platinum, length 39 inches.

Estimate

\$25,000-35,000





155. A Pair of Diamond Earclips

Each designed as a starburst set with baguette and circular-cut diamonds, mounted in platinum, length 1½ inches.

Estimate

\$7,500-10,000

156. A Gold and Diamond Bracelet Buccellati

Designed as a line of pierced open-work square plaques enhanced by circular-cut diamonds, mounted in 18K white gold, length 7 inches. Signed 'M. Buccellati'

Estimate

\$10,000-15,000

157. A Diamond Ring

The rectangular top enhanced by pavé-set diamonds, extending to all four sides, mounted in 18K white gold, size 6½.

Estimate

\$2,500-3,500



158

158. An Elegant Diamond Necklace Garrard

Designed as a series of graduated circular-cut diamond lines, mounted in platinum, length 17 inches. Signed 'Garrard', 'G&Co.'

Estimate

\$40,000-60,000

Garrard was established in 1735 by a silversmith named George Wickes. Ownership was transferred to the company's namesake Robert Garrard and his partner John Wakelin in 1792. The impressive Garrard jewels dazzled the masses and were particularly alluring to one very important individual. In 1843 Queen Victoria designated the name of Crown Jewelers to the design house. Garrard has produced numerous pieces of jewelry for the Royal Family including the Imperial Crown of India in 1911, the crown of Queen Mary for her coronation, and the Crown of Queen Elizabeth in 1937. The company is now owned by a private partnership and located on Albemarle Street in London.



159

159. An Impressive Tourmaline and Diamond Ring Margherita Burgener

Centering upon an oval-cut tourmaline, within a cluster of collet-set diamonds, to the pavé-set diamond hoop, mounted in 18K white gold, size 6¾.

Signed 'MB' for Margherita Burgener, 'Italy', with an original box

Estimate

\$8,000-12,000



160

160. A Pair of Cultured Pearl and Diamond Ear Pendants

Each suspending a South Sea cultured pearl measuring approximately 14.00 mm, enhanced by a pavé-set diamond cap, to the circular-cut diamond cluster spacer link and similarly designed surmount, mounted in 18K white gold, length 1¾ inches.

Estimate

\$4,500-6,500

Property of a Lady

161. A Set of Diamond Bangle Bracelets

Each designed as a bombé bangle, entirely decorated with circular-cut diamonds, weighing approximately 24.53 carats in total, mounted in 18K rose, white and yellow gold, diameter 2¼ inches.

Estimate

\$20,000-30,000



161

162. A Gold and Diamond Suite Cartier

Comprising a necklace, designed as three graduated lines of polished gold beads, predominantly enhanced by circular-cut diamonds; a bracelet en suite, mounted in 18K white gold, necklace length 15 inches, bracelet length 7 inches.

Signed 'Cartier', no.857571, no.828643, with French assay marks and maker's mark

Estimate

\$32,000-42,000



163

(alternate view)



164

165

Property of a Gentleman

163. A 'Mystery-Set' Ruby and Diamond Ring

Van Cleef & Arpels

Of bombé design, centrally enhanced by mystery-set rubies framed by a scalloped border of circular-cut diamonds, mounted in platinum, size 5¾.

Signed 'Van Cleef & Arpels', no.NY4668614

Estimate

\$15,000-20,000

164. An Impressive Diamond and Ruby 'Trellis' Bracelet

Tiffany & Co.

Of open lattice-work design, entirely set with circular-cut diamonds and rubies, mounted in 18K yellow gold and platinum, length 7 inches.

Signed 'Tiffany & Co.', no.803754

Estimate

\$28,000-38,000

165. A Pair of Ruby and Diamond Earclips

Each designed as a flower, the petals enhanced by pavé-set diamonds, centering upon circular-cut rubies and a diamond, mounted in 18K yellow gold, length 1 inch.

Estimate

\$3,000-5,000



166



168

166. A Pair of Ruby and Diamond Ear Pendants

Each suspending a calibré-cut ruby drop enhanced by a circular-cut diamond cap, from a similarly designed circular bombé surmount, mounted in 18K white gold, length 1½ inches.

Estimate
\$10,000-15,000



167

167. A Diamond and Ruby Brooch

Designed as a flower entirely set with circular-cut and baguette diamonds, extending an articulated stamen set with cabochon rubies, mounted in 14K yellow gold, length 2¾ inches.

Estimate
\$8,000-12,000

Property of a Lady

168. A Lady's Retro Gold, Ruby, and Diamond Wristwatch

Designed as a polished gold geometric plaque, accented by circular-cut diamonds and rubies, opening to reveal a watch of mechanical movement, the square dial with applied black Arabic numerals and blue steel hands, to the snake link bracelet and clasp accented by circular-cut rubies, mounted in 14K yellow gold, length 7½ inches.

Estimate
\$1,500-2,500



169

Property of a Lady

169. An Elegant Gold and Diamond Evening Bag Fred Paris

Of tapered rectangular outline and textured bi-color gold basket weave design, the hinged flap opening to reveal a mirror, the front enhanced by circular-cut diamonds, mounted in 18K yellow and white gold, length 7½ inches, width 3¾ inches, depth 1¾ inches. Signed 'Fred Paris'

Estimate

\$6,000-9,000

Fred Paris was founded in 1936 at the trendy rue Royale by Fred Samuel. From a young age, Samuel always had a fascination with the sea and pearls. Upon opening his boutique, he became the first jeweler to bring cultured pearls to France and distinguished himself by introducing innovative artistic designs. By doing so, Samuel became the jeweler of choice among the international jet set and Hollywood celebrities of his time. His success prompted him to expand all over Europe and in 1977 to North America. In 1995, the LVMH group acquired Fred. The main boutique has since moved to Place Vendôme, joining the other important names in high jewelry.

Property of a Gentleman

170. A Pair of Diamond and Cultured Pearl Ear Pendants Van Cleef & Arpels

Each designed as a flowerhead surmount entirely set with circular-cut diamonds, suspending a detachable South Sea cultured pearl measuring approximately 12.90 to 12.60mm, enhanced by a circular-cut diamond cap, mounted in 18K yellow gold, length 1¾ inches.

Signed 'Van Cleef & Arpels', stamped with maker's mark, no.12147

Estimate

\$18,000-28,000

171. An Impressive Gold, Diamond, and Ruby Bangle Bracelet

Designed as a polished gold double lion head bangle bracelet, the terminals joined by a hoop, entirely set with circular-cut diamonds, accented by marquise ruby eyes, mounted in 18K yellow, inner diameter 2 inches.

Estimate

\$20,000-30,000



170



172



171



173

Property of a Lady

172. A Pair of Gold Cufflinks Van Cleef & Arpels

Each designed as a polished gold hexagonal plaque, centrally enhanced by a screw motif, to the similarly designed swivel link, mounted in 18K yellow gold, length $\frac{3}{8}$ inch.

Stamped with maker's mark, no.B909814, with French assay marks

Estimate

\$1,500-2,500

173. A Pair of Turquoise and Diamond Ear Pendants Van Cleef & Arpels

Each surmount designed as a flower, centering upon a cabochon turquoise within a surround of pavé-set diamond petals, enhanced by circular-cut diamond accents and spacer link, suspending a similarly designed drop, mounted in 18K yellow gold, length $2\frac{3}{8}$ inches.

Signed 'Van Cleef & Arpels', with maker's mark, no.14741

Estimate

\$18,000-28,000



174



175



176

Property of a Lady

174. An Important Unheated Ceylon Sapphire and Diamond Ring

Set with a cushion-cut Ceylon sapphire, weighing approximately 13.21 carats, within a pavé-set diamond surround and half hoop, mounted in platinum, size 6½.

With report no.CS49646 dated 17 May 2012 from the American Gemological Laboratories, stating that the sapphire is of Sri Lankan (Ceylon) origin, with no indications of heat

Estimate

\$60,000-90,000

175. A Sapphire and Diamond Bracelet

Designed as a series of geometric plaques set with circular-cut diamonds and calibr -cut sapphires, mounted in 18K white gold, length 7¾ inches.

Estimate

\$10,000-15,000

176. A Chalcedony, Sapphire, and Diamond Dress Set

Margherita Burgener

Comprising a pair of cufflinks, each centering upon a cabochon blue chalcedony, within a circular-cut diamond surround and sapphire border, to the swivel link enhanced by circular-cut diamonds; four shirt studs en suite, mounted in 18K white gold, cufflinks length ¾ inch, shirt studs ½ inch.

Signed 'MB' for Margherita Burgener, 'Italy', with an original box

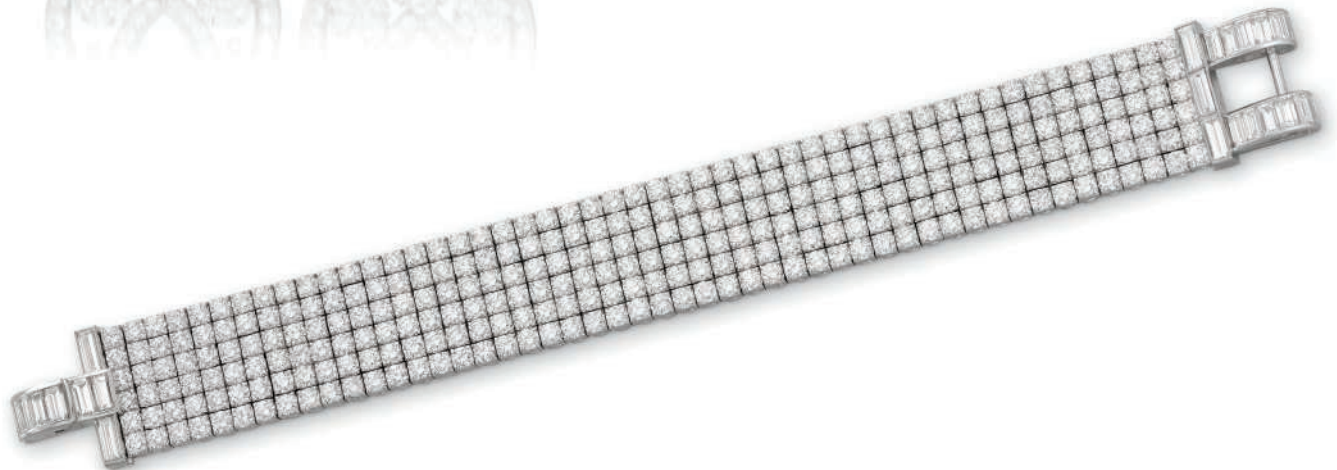
Estimate

\$5,500-7,000





177



178

Property of a Gentleman

177. A Pair of Diamond 'Snowflake' Ear Pendants Van Cleef & Arpels

Each suspending an open-work plaque enhanced by circular-cut diamonds, accented by three diamond clusters, from a similarly designed surmount, mounted in platinum, length 2 inches.

Signed 'Van Cleef & Arpels', no.BL57461

Estimate

\$25,000-35,000

Property of a Gentleman

178. A Magnificent Diamond Bracelet

Van Cleef & Arpels

Of highly flexible design, set with six rows of circular-cut diamonds, to the clasp enhanced by baguette diamonds, mounted in platinum, length 7 inches.

Signed 'Van Cleef & Arpels', no.NY39075-32

Estimate

\$80,000-120,000





179

Property of a Gentleman

179. An Impressive Diamond 'Serpentine' Ring

Cartier

Of bombé design, the wide tapered band of pierced-open design, entirely set with circular-cut diamonds, mounted in 18K white gold, size 7½.

Signed 'Cartier', no.B32087

Estimate

\$15,000-20,000



180

Property of a Gentleman

180. A Diamond, Emerald, and Platinum 'Alligator' Ring

Cartier

Designed as an alligator entirely set with circular-cut diamonds, with emerald eyes, mounted in platinum, size 6½. Signed 'Cartier', no.54473C, with French assay mark

Estimate

\$20,000-30,000



181

Property of a Gentleman

181. A Diamond, Emerald, and Onyx 'Les Oiseaux Libérés' Pendant Necklace Cartier

Designed as two opposing birds entirely set with circular-cut diamonds, each enhanced by emerald eyes and a carved onyx beak, mounted in 18K white gold, length 17 inches. Signed 'Cartier', with maker's mark, no.VHF542, with an original box

Estimate
\$3,000-5,000



182

Property of a Gentleman

182. A Diamond, Emerald, and Onyx 'Les Oiseaux Libérés' Cuff Bracelet Cartier

The polished gold cuff bracelet with terminals designed as opposing birds entirely set with circular-cut diamonds, each enhanced by emerald eyes and a carved onyx beak, mounted in 18K white gold, diameter 2 1/4 inches, size 17. Signed 'Cartier', '17', with maker's mark, no.TNE253J2

Estimate
\$30,000-50,000



183



184

183. A Superb Pair of Diamond Earclips

Harry Winston

Each designed as an articulated hoop set with circular-cut diamonds, mounted in 18K white gold, length 1½ inches. Signed 'Harry Winston'

Estimate

\$30,000-50,000

Founded in New York City, in 1932, The House of Harry Winston continues to set the standard for the ultimate in fine jewelry and high-end watch making. From the acquisition of some of the world's most famous gemstones, including the Vargas, Jonker, Hope, Winston Legacy and Winston Blue Diamonds, to adorning Hollywood's leading ladies on the red carpet, for over eight decades, Harry Winston has been a symbol of the best there is. Headquartered in New York, the company operates retail salons worldwide, in locations including: New York, Beverly Hills, London, Paris, Tokyo, Hong Kong and Shanghai.

Property of a Gentleman

184. An Important Diamond, Pink Diamond, and Yellow Diamond 'Trinity' Ring Cartier

Designed as three interlocking eternity bands, set with circular-cut diamonds, yellow diamonds, and pink diamonds, mounted in 18K white, yellow, and rose gold, size 5. Signed 'Cartier', no.UF106

Estimate

\$15,000-25,000





185



186

Property of a Gentleman

185. A Superb Diamond, Emerald, and Onyx 'Panthère' Bangle Bracelet Cartier

Designed as a panther entirely set with circular-cut diamonds, the head enhanced by marquise emerald eyes and a carved onyx nose, mounted in 18K white gold, inner diameter 2¼ inches.
Signed 'Cartier', no.84425A, with French assay marks

Estimate

\$50,000-70,000



187

Property of a Gentleman

186. An Elegant Emerald and Diamond Ring Van Cleef & Arpels

Set to the top with a carved cabochon emerald, to the bombé gallery enhanced by circular-cut diamonds and polished gold accents, mounted in platinum and 18K yellow gold, size 6½.
Signed 'Van Cleef & Arpels', 'NY 42576'

Estimate

\$15,000-20,000

187. An Important Diamond Ring

Set with a heart-shape diamond weighing approximately 3.01 carats, mounted in platinum, size 6¾.

With report no.2146781107 dated 6 June 2013 from the Gemological Institute of America, stating that the diamond weighing 3.01 carats is F color, IF clarity

Estimate

\$50,000-70,000



Guide for Prospective Buyers

Buying at Auction

The following pages are designed to offer you information on how to buy at auction at Phillips. Our staff will be happy to assist you.

Conditions of Sale

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips generally acts as agent for the seller.

Buyer's Premium

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000.

1 Prior to Auction

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips sale, please contact us at +1 212 940 1240 or +44 20 7318 4010.

Pre-Sale Estimates

Pre-sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where "Estimate on Request" appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or any applicable taxes.

Pre-Sale Estimates in Pounds Sterling and Euros

Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in pounds sterling or euros as a guide only.

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

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

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

The following key explains the symbols you may see inside this catalogue.

O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party 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 Phillips has guaranteed a minimum price on every lot in the catalogue, Phillips will not designate each lot with the symbol(s) for the guaranteed property but will state our financial interest at the front of the catalogue.

Δ Property in Which Phillips Has an Ownership Interest

Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve

Unless indicated by a •, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

Σ Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 Bidding in the Sale

Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1,000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com. The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer’s premium and any applicable taxes. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

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

\$50 to \$1,000	by \$50s
\$1,000 to \$2,000	by \$100s
\$2,000 to \$3,000	by \$200s
\$3,000 to \$5,000	by \$200s, 500, 800 (i.e., \$4,200, 4,500, 4,800)
\$5,000 to \$10,000	by \$500s
\$10,000 to \$20,000	by \$1,000s
\$20,000 to \$30,000	by \$2,000s
\$30,000 to \$50,000	by \$2,000s, 5,000, 8,000
\$50,000 to \$100,000	by \$5,000s
\$100,000 to \$200,000	by \$10,000s
above \$200,000	auctioneer’s discretion

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

3 The Auction

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer’s announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot’s low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed

backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids 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. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 After the Auction

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips in writing in advance of the sale. Payment must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. We will, at the buyer’s expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licenses

Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer’s sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Conditions of Sale

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 Introduction

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 Phillips as Agent

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 Catalogue Descriptions and Condition of Property

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller, and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be

revised from time to time by Phillips in our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 Bidding at Auction

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in

undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(h) Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 Conduct of the Auction

(a) Unless otherwise indicated by the symbol •, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids 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. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the 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 passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 Purchase Price and Payment

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee of 3.5% will apply.

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 Collection of Property

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips will upon request transfer on a bi-weekly basis purchased lots suitable for hand-carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand-carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 Failure to Collect Purchases

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 Remedies for Non-Payment

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips and our affiliated companies, Phillips retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 Rescission by Phillips

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips's election to rescind the sale, the

buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 Export, Import and Endangered Species Licenses and Permits

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the US or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 Data Protection

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. You expressly consent to such transfer of your personal data. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

13 Limitation of Liability

(a) Subject to subparagraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are

specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 Copyright

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 General

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 Law and Jurisdiction

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips.

17 Sales Tax

Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado, Florida or Washington sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado, Florida or Washington.

Authorship Warranty

Phillips warrants the authorship of property in this auction catalogue described in headings in **bold** or CAPITALIZED type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) property where there has been no material loss in value from the value of the lot had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips to the saleroom in which it was purchased in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction. Phillips has discretion to waive any of the foregoing requirements set forth in this subparagraph (c) or subparagraph (b) above.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

Important Notices For Prospective Buyers of Jewelry And Watches

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work included in the auction, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all weights set forth in the catalogue entry are approximate, whether or not qualified by the terms “stated to be” or “approximately.” Catalogue illustrations are rarely actual size and cannot be used as precise indications of size or weight.

Colored Gemstones

Clients are advised that many colored gemstones are treated to enhance their properties. For example, heating is commonly used to improve the color or transparency of rubies and sapphires; oiling is commonly used to enhance the clarity of emeralds. Such enhancement procedures are widely accepted by the international jewelry profession. While heat enhancement of color is generally believed to be permanent, the process may impact the durability of the gemstone and special care of the stone may be required over time. Gemstones which have been oiled may need to be re-oiled after a period of years to retain their maximum clarity.

Gemological Reports

As a matter of policy, Phillips will obtain gemological reports from officially recognized laboratories for certain gemstones offered for sale. A summary of these reports is included in the catalogue description for a lot, and a copy of the report is available upon request. Reports from American gemological laboratories used by Phillips will generally disclose heat enhancement or treatment of colored gemstones. European gemological laboratory reports will disclose heat enhancement only if specifically requested but will generally confirm when no heat enhancement or treatment has been made. Variations in approach and technology used by different gemological laboratories may result in a lack of consensus among reports as to whether any particular gemstone has been treated, the extent of treatment and whether treatment is permanent.

It is not feasible for Phillips to obtain such reports for all gemstones offered at auction. Prospective buyers should, therefore, bear in mind that colored gemstones offered for sale without a gemological report or a specific statement in the catalogue entry may have been treated to enhance color, transparency or clarity. Enhancement of colored gemstones may affect market value, and our pre-sale estimates reflect the assumption that any colored gemstone not described in the catalogue entry as natural may have been treated.

Country of Origin

While Phillips attempts to obtain accurate information on the country of origin of gemstones, we do not guarantee the correctness of the catalogue or other descriptions of gemstones including country of origin.

Burmese Stones

Clients are advised that rubies and jadeite originating in Burma (Myanmar) and articles of jewelry less than 100 years old which contain Burmese rubies or jadeite may not be imported into the United States or the European Union. Lots marked with ♦ contain rubies or jadeite of Burmese or unknown origin that may be subject to these restrictions.

Please note that items containing any other types of gemstones originating in Burma (e.g., sapphires) may be imported into the US or the EU provided that (a) the gemstones have been mounted or incorporated into jewelry outside of Burma and (b) the setting is not of a temporary nature. Loose gemstones of any type originating in Burma may not be imported into the US or the EU.

A purchaser's inability to import any such item into the US or the EU shall not constitute grounds for non-payment or cancellation of the sale.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate (e.g., a CITES permit) prior to exportation and additional licenses or certificates upon importation to any foreign country. Some countries prohibit altogether the importation of property containing such material.

Lots marked with ♦ contain such material. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa.

We strongly suggest that prospective bidders check with their own government regarding wildlife and endangered species import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation shall not constitute grounds for cancellation of the sale or any delay in making full payment for the lot. Please note that while we have, as a convenience to our clients, identified with ♦ lots containing potentially regulated plant or animal material, Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Watches

Phillips makes no representation or warranty that any watch is in working order, and no catalogue description of any lot should be construed as so stating. Prospective buyers are advised to have watches checked by a competent watchmaker before use. As a service to prospective buyers, we may provide a description of the condition of watches in the catalogue entry, including references to defects and repairs, and furnish a condition report, but such information is not necessarily complete and may not specify all mechanical replacements, restorations or defects. Please note that Phillips does not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since prior repairs and restoration work may have resulted in the replacement of original parts. Nor does Phillips warrant that watches in water-resistant cases are currently water-resistant. Prospective buyers should inspect all watches prior to the auction to evaluate the condition of property offered for sale.

Importation of Watches Into the United States

Prospecting buyers should be aware that the importation of luxury watches such as Rolex into the United States is highly restricted. These watches (not limited to Rolex) may not be shipped into the US and may only be imported personally. US customs regulations generally limit the importation of luxury watches to one per buyer. Lots marked with ▼ are subject to these restrictions. A purchaser's inability to import a luxury watch into the United States or Phillips's failure to mark a lot with ▼ shall not constitute grounds for non-payment or cancellation of the sale.

Exportation of Watch Bands Incorporating Material from Endangered Species

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

Executive Management

Chairman & CEO

Edward Dolman

Senior Directors

Jean-Paul Engelen
Henry Allsopp
Vanessa Hallett
Sam Hines
Alexander Payne
Jean-Michel Placent
Peter Sumner

Senior Consultants

Aurel Bacs
Livia Russo

Senior Advisors to Chairman & CEO

Francesco Bonami
Arnold Lehman

Directors

Alex Heminway
Nazgol Jahan
Martin Klosterfelde
Cary Leibowitz
Paul Maudsley
Zach Miner
Kelly Troester

Chairman, UK & Europe

Hugues Joffre

Worldwide Deputy Chairman

Svetlana Marich

Head of Business Development & Deputy Chairman

Matt Carey-Williams

Deputy Chairman, Europe & Asia

Finn Schouenborg Dombernowsky

Deputy Chairman, Asia

Jonathan Crockett

Deputy Chairmen, Americas

David Georgiades
August O. Uribe

Chief of Staff

Lisa King

Chief Financial Officer

Annette Schwaer

Chief Creative & Marketing Officer

Damien Whitmore

Chief Communications & PR Officer

Michael Sherman

Chief Counsel

Richard Aydon

Chief Operating Officer, Americas

Sean Cleary

Chief Operating Officer, UK Europe & Asia

Frank Lasry

International Business Directors

Bart van Son, 20th Century & Contemporary Art
Myriam Christinaz, Jewelry, Watches, & Business Development

Senior Directors, Human Resources

Jennifer Garvin
Nicola Mason

Strategy Projects Director

Caroline Conegliano

Associate General Counsel

Jonathan Illari

International Specialists

Berlin

Martin Klosterfelde
Director and International Specialist,
Contemporary Art
+49 177 628 4110

Chicago

Carol Ehlers
Specialist, Consultant, Photographs
+1 773 230 9192

Cologne

Dr. Alice Trier
Specialist, Contemporary Art
+49 173 25 111 69

Denver

Melyora de Koning
Senior Specialist, Contemporary Art
+1 917 657 7193

Geneva

Oksana Katchaluba
Specialist, Contemporary Art
+41 22 906 80 00

Istanbul

Deniz Atac
Specialist, Consultant
+90 533 374 1198

Italy

Carolina Lanfranchi
Specialist, Consultant
+39 33 8924 1720

Paris

Maria Cifuentes Caruncho
Specialist
+33 142 78 67 77

Portugal

Maura Marvão
Specialist, Consultant,
Contemporary Art
+351 917 564 427

Zurich

Niklaus Kuenzler
Specialist, Contemporary Art
+41 79 533 90 00

Worldwide Offices

Sale Rooms

New York

450 Park Avenue
New York, NY 10022, USA
tel +1 212 940 1200
fax +1 212 940 1378

London

30 Berkeley Square
London W1J 6EX, United Kingdom
tel +44 20 7318 4010
fax +44 20 7318 4011

Geneva

15 quai de l'Île
1204 Geneva, Switzerland
tel +41 22 317 81 81
fax +41 22 317 81 80

Hong Kong

Room 1301-13/F, York House,
The Landmark Building,
15 Queen's Road Central, Hong Kong
tel +852 2318 2000
fax +852 2318 2002

Regional Offices

Berlin

Kurfürstendamm 193
10707 Berlin, Germany
tel +49 30 887 297 44

Istanbul

Meclisi Mebusan Caddesi
Deniz Apartmanı No. 79/8
Istanbul Beyoğlu 34427, Turkey
tel +90 533 374 1198

Milan

Via Monte di Pietà, 1/A
Milan 20121

Moscow

Nikolskaya Str 19-21, 5th floor,
109012 Moscow, Russia
tel +7 495 225 88 22
fax +7 495 225 88 87

Paris

46 rue du Bac,
75007 Paris, France
tel +33 1 42 78 67 77
fax +33 1 42 78 23 07

Zurich

Restelbergstrasse 89,
8044 Zurich, Switzerland
tel +41 79 533 90 00

Specialists and Departments

20th Century & Contemporary Art

Hugues Joffre, Worldwide Head of 20th Century Art.....	+44 20 7318 7923
Jean-Paul Engelen, Worldwide Head of Contemporary Art.....	+1 212 940 1390
Jonathan Crockett, Head of 20th Century & Contemporary Art, Asia.....	+852 2318 2023
David Georgiades.....	+1 212 940 1280
August O. Uribe.....	+1 212 940 1208
Bart Van Son.....	+44 20 7318 7912

New York

Kate Bryan, Head of Evening Sale.....	+1 212 940 1267
John McCord, Head of Day Sale.....	+1 212 940 1261
Rebekah Bowling, Head of New Now Sale.....	+1 212 940 1250
Jean-Michel Placent.....	+1 212 940 1263
Zach Miner.....	+1 212 940 1256
Rachel Adler Rosan.....	+1 212 940 1333
Karen Garka-Prince.....	+1 212 940 1204
Amanda Lo Iacono.....	+1 212 940 1260
Katherine Lukacher.....	+1 212 940 1215
Samuel Mansour.....	+1 212 940 1219
Nicole Smith.....	+1 212 940 1387
Courtney Raterman.....	+1 212 940 1392
Paula Campolieto.....	+1 212 940 1255
Annie Dolan.....	+1 212 940 1288
Carolyn Mayer.....	+1 212 940 1212

London

Peter Sumner, Head of Contemporary Art, London.....	+44 20 7318 4063
Henry Highley, Head of Day Sale.....	+44 20 7318 4061
Tamila Kerimova, Head of New Now Sale.....	+44 20 7318 4065
Jonathan Horwich.....	+44 20 7901 7935
Nathalie Zaquin-Boulakia.....	+44 20 7901 7931
Matt Langton.....	+44 20 7318 4074
Iori Endo.....	+44 20 7318 4039
Simon Tovey.....	+44 20 7318 4084
Hannah Tjaden.....	+44 20 7318 4093
Alex Dolman.....	+44 20 7901 7911
Ava Carleton-Williams.....	+44 20 7901 7904
Chiara Panarello.....	+44 20 7318 4073
Florencia Moscova.....	+44 20 7318 4082

Hong Kong

Sandy Ma.....	+852 2318 2025
Charlotte Raybaud.....	+852 2318 2026
Annie Tang.....	+852 2318 2024

Latin American Art

Henry Allsopp, Worldwide Head.....	+44 20 7318 4060
Kaeli Deane, Head of Sale.....	+1 212 940 1352
Valentina Garcia.....	+1 917 583 4983
Carolina Scarborough.....	+1 212 940 1391
Isabel Suarez.....	+1 212 940 1227

Modern and Contemporary Editions

Cary Leibowitz, Worldwide Co-Head.....	+1 212 940 1222
Kelly Troester, Worldwide Co-Head.....	+1 212 940 1221

New York

Jannah Greenblatt.....	+1 212 940 1332
Jason Osborne.....	+1 212 940 1322
Kaissa Karhu.....	+1 212 940 1238

London

Robert Kennan, Head of Editions, Europe.....	+44 20 7318 4075
Anne Schneider-Wilson.....	+44 20 7318 4042
Ross Thomas.....	+44 20 7318 4077
Rebecca Tooby-Desmond.....	+44 20 7318 4079
Eliza Allan.....	+44 20 7318 4069

Design

Alexander Payne, Senior Director and Worldwide Head, Design.....	+44 20 7318 4052
---	------------------

New York

Alex Heminway, New York Director.....	+1 212 940 1268
Meaghan Roddy.....	+1 212 940 1266
Cordelia Lembo.....	+1 212 940 1265
Kimberly Sørensen.....	+1 212 940 1259
Jillian Pfifferling.....	+1 212 940 1268
Marcus Tremonto.....	+1 212 940 1268

London

Domenico Raimondo.....	+44 20 7318 4016
Adam Clay.....	+44 20 7318 4048
Madalena Horta e Costa, Head of Sale.....	+44 20 7318 4019
Marcus McDonald.....	+44 20 7318 4095
Sofia Sayn-Wittgenstein.....	+44 20 7318 4023
Marta De Roia.....	+44 20 7318 4096
Lisa Stevenson.....	+44 20 7901 7926
Ben Williams.....	+44 7769 94 7177

Photographs

Vanessa Hallett, Senior Director and Worldwide Head, Photographs.....	+1 212 940 1243
--	-----------------

New York

Sarah Krueger, Head of Sale.....	+1 212 940 1225
Caroline Deck.....	+1 212 940 1247
Rachel Peart.....	+1 212 940 1246
Marijana Rayl.....	+1 212 940 1386
Kelly Van Ingen.....	+1 212 940 1245

London

Genevieve Janvrin, Head of Photographs, Europe.....	+44 20 7318 7996
Yuka Yamaji.....	+44 20 7318 4098
Alexandra Bibby.....	+44 20 7318 4087
Sophie Busby.....	+44 20 7318 4092

Chicago

Carol Ehlers.....	+1 773 230 9192
-------------------	-----------------

Watches

Sam Hines, International Head of Watches.....	+852 2318 2030
---	----------------

Geneva

Aurel Bacs, Senior Consultant Bacs & Russo.....	+41 22 317 81 85
Livia Russo, Senior Consultant Bacs & Russo.....	+41 22 317 81 86
Justine Séchaud, Bacs & Russo.....	+41 22 317 8188
Alexandre Ghotbi.....	+41 22 317 8181
Dr. Nathalie Monbaron.....	+41 22 317 81 83
Virginie Liatard-Roessli.....	+41 22 317 81 82
Diana Ortega.....	+41 22 317 8187

London

Paul David Maudsley.....	+44 20 7901 7916
Kate Lacey.....	+44 20 7901 2907

New York

Paul Boutros.....	+1 212 940 1293
Douglas Escribano.....	+1 212 940 1382
Leigh Zagoory.....	+1 212 940 1285

Hong Kong

Amy Chow.....	+852 2318 2035
Jill Chen.....	+852 2318 2000
Joey Luk.....	+852 2318 2032
Tiffany To.....	+852 2318 2036
Angel Ho.....	+852 2318 2031

Specialists and Departments

Jewels	
Nazgol Jahan, Worldwide Director.....	+1 212 940 1283
New York	
Kristen Dowling.....	+1 212 940 1302
Christina Alford.....	+1 212 940 1365
London	
Lane Clements McLean.....	+44 20 7318 4032
Hong Kong	
Anellie Manolas.....	+825 9383 3041
Exhibitions	
Edwin Pennicott.....	+44 20 7901 2909
Arts Partnerships	
New York	
Lauren Shadford.....	+1 212 940 1257
Cecilia Wolfson.....	+1 212 940 1258
London	
Isa Tharin.....	+44 20 7318 4024
Private Sales	
Susanna Brockman.....	+44 20 7318 4041
Proposals	
Lauren Zanedis.....	+1 212 940 1271
Office of the Chairman and Chief Executive Officer	
Mariangela Renshaw.....	+1 212 940 1207, +44 207 318 4029
Executive Assistant to the Senior Executives	
Elizabeth Anne Wallace.....	+1 212 940 1303

Client Advisory	
New York	
Philae Knight.....	+1 212 940 1313
Sara Tayeb-Khalifa.....	+1 212 940 1383
London	
Guy Vesey.....	+44 20 7901 7934
Dawn Zhu.....	+44 20 7318 4017
Lily Atherton Hanbury.....	+44 20 7318 4071
Fiona M. McGovern.....	+44 20 7318 4054
Communications and Marketing	
Michael Sherman, Chief Communications and Public Relations Officer.....	+1 212 940 1384
Jaime Israni, PR Specialist.....	+1 212 940 1398
Trish Walsh, Director of Marketing & Events.....	+1 212 940 1224
Emma Miller Gelberg, Associate Manager, Marketing and Business Development.....	+1 212 940 1291
Charlotte Adlard, Marketing Associate.....	+44 207 901 7905
Georgia Trotter, Events Manager.....	+44 20 7318 4085
Creative Services	
Andrea Koronkiewicz, Director of Creative Services.....	+1 212 940 1326
Orlann Capazorio, Director of Production.....	+1 212 940 1281
New York	
Jeff Velazquez, Production Artist.....	+1 212 940 1211
Christine Knorr, Graphic Designer.....	+1 212 940 1325
James Reeder, Graphic Designer.....	+1 212 940 1296
London	
Eve Campbell, Creative Services Manager.....	+44 20 7901 7919
Moira Gil, Graphic Designer.....	+44 20 7901 7917
Laurie-Ann Ward, Graphic Designer.....	+44 20 7901 7918

Sale Information

Department	Jewels	Auctioneers
Auction & Viewing Location	Worldwide Head of Jewelry	Hugues Joffre - 2028495
450 Park Avenue New York 10022	Nazgol Jahan	August Uribe - 0926461
	njahan@phillips.com	Sarah Krueger - 1460468
Auction	Specialists	Henry Highley - 2008889
17 June 2016 at 11am	Kristen Dowling - New York	Catalogues
Viewing	kdownling@phillips.com	Emma Miller Gelberg +1 212 940 1240
10 – 17 June		catalogues@phillips.com
Monday – Saturday 10am - 6pm	Lane McLean - London	\$35/€25/£22 at the gallery
Sunday 12pm - 6pm	lmclean@phillips.com	Client Accounting
Sale Designation	Anellie Manolas - Hong Kong	Sylvia Leitao +1 212 940 1231
When sending in written bids or making enquiries please refer to this sale as NYO60116 or Jewels.	amanolas@phillips.com	Buyer Accounts
	Administrator	Michael Carretta +1 212 940 1232
Absentee and Telephone Bids	Christina Alford	Seller Accounts
tel +1 212 940 1228	calford@phillips.com	Carolina Swan +1 212 940 1253
fax +1 212 924 1749	Photography	Client Services
bidsnewyork@phillips.com	Tony Falcone	450 Park Avenue +1 212 940 1200
	Jean Bourbon	Shipping
		Carol Mangan +1 212 940 1320
		Sara Polefka +1 212 940 1373

Front cover A Superb Diamond, Emerald, and Onyx ‘Panthère’ Bangle Bracelet, *Cartier*, Lot 185
Back Cover A Magnificent Diamond Bracelet, *Van Cleef & Arpels*, Lot 178

PHILLIPS

Please return this form by fax to +1 212 924 1749 or email it to bidswnewyork@phillips.com at least **24 hours before the sale**. Please read carefully the information in the right column and note that it is important that you indicate whether you are applying as an individual or on behalf of a company.

Please select the type of bid you wish to make with this form (please select one):

- ☐ In-person
- ☐ Absentee Bidding
- ☐ Telephone Bidding

Paddle Number

Please indicate in what capacity you will be bidding (please select one):

- ☐ As a private individual
- ☐ On behalf of a company

Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
Company (if applicable)		Account Number	
Address			
City		State/Country	
Zip Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			
Phone number to call at the time of sale (for Phone Bidding only)			
1.		2.	

Please complete the following section for telephone and absentee bids only

[illegible]

* Excluding Buyer's Premium and sales or use taxes

Signature

Date _____

By signing this form, you accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

450 Park Avenue New York 10022
phillips.com +1 212 940 1200
bidsnewyork@phillips.com

- **Private purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company purchases:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +1 212 924 1749 or scan and email to bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

Index

Adler 41

Angela Cummings 6 58

Antonini 43

Boucheron 57

Buccellati 21 22 23 24 99 102 103 114 156

Bulgari 46 47 48 73 75 76 77 85 86 140

Carlo Giuliano 118

Cartier 116 25 26 31 34 60 61 68 82 92 97

98 128 130 136 141 153 162 179 180 181 182

184 185

Chopard 2 4

David Webb 54 55 81 101 119 121 137 138

De Grisogono 126 145

Fabergé 38

Franck Muller 149

Fred Paris 169

Garrard 158

Hammerman Brothers 129

Harry Winston 183

Margherita Burgener 5 33 80 122

124 125 159 176

Mellerio 53

Paloma Picasso for Tiffany & Co. 59

Parmigiani 3

Piaget 8 11 66 94

Raymond Yard 134

Schlumberger for Tiffany & Co. 7

62 150

Seaman Schepps 123 147

Tiffany & Co. 56 64 65 78 89 135 164

Van Cleef & Arpels 10 95 96 100

100A 106 115 143 163 170 172 173 177

178 186

Verdura 120

Biographies of Jewelers

Adler

Austro-Hungarian Goldsmith Jacques Adler, trained in the purest Viennese tradition, founded the first workshop in Istanbul in 1886. His creations soon won over the great and good of the Empire, making the Adler name become a touchstone on both shores of the Bosphorus. In 1937, Jacques's son, Edouard Adler, joined the jewelry business and from a very tender age, his grandsons Franklin and Carlo were introduced to the subtleties and demands of the goldsmith's trade. From 1963, Franklin Adler dedicated himself entirely to the company. Under his impetus, it rapidly began to broaden its horizons. The Company finally settled down in Geneva since 1972 and started to grow in international reputation. Multiple stores were found from Geneva's rue du Rhône, to Hong Kong via London and Gstaad and department store concessions and shop-in-shops followed in Tokyo, Qatar and Azerbaijan.

Boucheron

The Parisian house of Boucheron was founded by Frédéric Boucheron in 1858. It began as a small shop in the Palais Royal and quickly gained recognition when it was awarded the gold medal at the Paris International Exhibition of 1867. This was the first of many prizes the firm would garner in the following years. In 1893, their successes led them to a new location in the former mansion of Comtesse de Castiglione at 26 places Vendôme. Boucheron became the first jeweler to set up a shop in what is now the premier location of haute joaillerie in the world. It was from this elegant location that they continued to serve as the jeweler of choice to the social elite as well as to the royal families of Europe and the Middle East. After the death of Frédéric Boucheron in 1902, his son, Louis, assumed control of the company and opened branches in London, New York, Japan and the Middle East. Today, it is under the direction of the French luxury goods holding company, Kering.

Buccellati

Buccellati, one of the world's most renowned high jewelry houses was founded in Milan in 1919. Celebrated for its craftsmanship, design, and one-of-a-kind masterpieces, Buccellati prides itself in its use of rare stones with a strong embrace of color; a characteristic uncommon to many fine jewelry makers. Today, Buccellati jewels are admired worldwide not only for their design and genuine craftsmanship, but also for the engraving techniques signature to the house, which date back to the ancient traditions of the goldsmith's ateliers of the Italian Renaissance.

Bulgari

Bulgari was established by Sotirio Bulgari in 1879 in Rome on the Via Sistina. In 1905, they moved to Via dei Condotti. With his two sons, Constantino and Giorgio, Bulgari created the distinctive style which has become synonymous with Bulgari jewelry, inspired by classical and Renaissance art and mosaics. Favoring the use of color over diamonds with unusual bold and striking combinations, Bulgari is famous for their unique combinations of all types of gemstones. After World War II, Bulgari jewels became known for their cabochon-cut gemstones and antique coins set with yellow gold. Today Bulgari has numerous boutiques throughout the world and is run by LVMH Moët Hennessy Louis Vuitton SA.

Cartier

Cartier began its illustrious history in Paris in 1847 when Louis-François Cartier took over the workshop of Adolphe Picard on the rue Montorgueil. The firm immediately established a reputation for fine craftsmanship and a unique sense of style. His three grandsons—Louis, Pierre and Jacques—soon joined the firm. Louis remained the director of the Paris operation and, in 1899, relocated to the rue de la Paix. Jacques was in charge of London and moved the firm to its present location on New Bond Street. Pierre opened the New York branch in 1909, and in 1917 moved to the present location at 653 Fifth Avenue. By combining the influences of Russia, the Far East, Egypt and India with some of the greatest design talents of the period, such as Charles Jacqueau and Maurice Couet, Cartier was able to create a style that was immediately recognizable and attractive to the world's finest clientele. By adhering to the principle of excellence in design and craftsmanship, the Cartier family maintained a reputation as one of the world's finest jewelers. In 1972, an investment group led by Joseph Kanoui and Robert Hocq took over the management of Cartier and was responsible for the creation of 'Le Must de Cartier.' Since 2012, the company has been a subsidiary of the Compagnie Financière Richemont SA.

Chopard

Founded in 1860 in Switzerland, Chopard was established as a leading name in high precision pocket watches. Founder Louis-Ulysse Chopard passed down the firm to several generations until it was sold to a German family, the Scheufele, in 1963. This long standing family of jewelers carried on the classic design aesthetic of the Chopard name with collections of both watches and jewelry with many highly identifiable designs including the "Happy Diamonds" and "Happy Sport" collections.

David Webb

Born in Asheville, North Carolina, David Webb was the go-to jeweler for society swans and Hollywood stars during the cultural revolution of the 1960s and 1970s. Jackie Kennedy compared him to Cellini, the Duchess of Windsor said he was today's Fabergé, and the New Yorker described him as "the creative meteor about town." Webb opened for business in 1948, in a small walk-up with just a few employees around the corner from New York's Diamond District. By 1950, when he was just twenty-five, he had reached his first fashion summit: the cover of Vogue magazine. Known for his signature animal bracelets, he excelled in his use of yellow gold, embraced art deco and heraldic forms, and the beauty of enamel jewelry. Webb's distinctive fine jewelry has always looked its best on the stylishly dressed, making it perfectly suited to the world of fashion. The subliminal motto about his jewelry, always modern, is what gives him ongoing fashion currency.

Fabergé

Founded in 1842, Fabergé has been the most revered name in jewelry ever since Peter Carl Fabergé became official goldsmith to the Russian Imperial Court. The house as the world's most iconic artist jeweler creates modern collections of extraordinary jewelry, watches and accessories for a discerning international clientele. Fabergé created exquisite jewels and

objects, including the legendary series of lavish and ingenious Imperial Easter Eggs.

Margherita Burgener

The designer Emanuela Burgener signs her creations in the name of Margherita, her eldest daughter, to whom her jewels are dedicated. Her designs are strikingly modern and fashionable yet maintain the noble traditions of classical Italian jewelry with the exceptional and meticulous craftsmanship established by Margherita's grandfather. In 1966, he founded the Valenza workshop, in northern Italy, where the family continues to work exclusively. A passion and love for the lively colors of aquamarine and other colored precious gemstones, selected for their highest quality from all over the world, underlie Margherita Burgener's creations.

Paloma Picasso

Daughter of Pablo Picasso, Paloma Picasso is one of the world's most successful jewelry designers. After working for Yves Saint Laurent in Paris and for the Greek designer Zolotas, she joined Tiffany & Co. in 1980. Her early creations mixed color and many different gemstones to later give way to a more classic 'palette' of gray, gold and tan. A highly successful business woman, Paloma Picasso aims to empower women to buy jewelry for themselves.

Schlumberger

Jean Schlumberger was born in 1907 into a well-known industrial family from Mulhouse in Alsace, and was to become one of the most famous designers of the twentieth century. After studying business and finance and working in the textile industry in New Jersey, he decided in 1930 to return to Paris working for the art publisher Braun. A few years later he focused his career on jewelry design. He quickly became well known and gained commissions from all over Europe. He designed for women such as Princesse de Faucigny-Lucinge, the Duchess of Kent, and Elsa Schiaparelli among his first commissioners. In 1956 he became Tiffany's main designer; from then on he designed only for them, restoring the firm's former glory. Schlumberger always tried to stay as far as possible from the classic and he focused his designs on movement, roundness and color, always counting on their owners to give life to his pieces.

Seaman Schepps

Established in 1904, the name Seaman Schepps is synonymous with vibrant, original design and brilliant craftsmanship. His colorful and whimsical jewelry, featuring unusual combinations of gemstones, captivated women, from American First Ladies to jet-setting heiresses to Hollywood screen sirens. An immigrant's son, who grew up in the tenements of New York's Lower East Side, Seaman Schepps rose to prominence in the 1930s with jewelry designs that challenged the status quo and defined a new style for the American woman. After Schepps' death in 1972, Patricia Schepps Vaill continued to make jewelry in her father's style, often using elements from pieces he had designed. After twenty years at the helm of her father's company, Vaill retired and passed the baton to Jay Bauer and Anthony Hopenhajm who have continued to produce jewelry in the unique Schepps style.

Tiffany & Co.

In 1837, Charles Louis Tiffany and John B. Young founded a small shop in New York City that sold Chinese bric-a-brac, fans, pottery and stationary under the name of Tiffany & Young. By 1868, Charles Tiffany had gained complete control of the company and renamed it Tiffany & Co. Inc. Beginning in 1848, he had begun to emphasize what would eventually become their most important lines—silver and jewelry. By hiring some of the finest designers of the era, such as Paulding Farnum, and introducing such innovations as the six-prong setting for a diamond solitaire, the company soon gained a worldwide reputation for outstanding quality and design. Louis Comfort Tiffany joined his father and took over the direction of the workshops upon his father's death in 1902. Walter Hoving took control of the firm in 1955 and added such design luminaries as Jean Schlumberger and Donald Claflin in. By 1974, Paloma Picasso and Elsa Peretti joined the firm, which continued the tradition of Tiffany's commitment to innovative design.

Van Cleef & Arpels

Van Cleef & Arpels was born in Paris' Place Vendôme in 1906, following Alfred Van Cleef's marriage to Estelle Arpels in 1895. Over the years, the Maison has remained faithful to a highly distinctive style characterized by creativity, refinement, poetry and enchantment. Whether inspired by nature, couture or the imagination, its collections of High Jewelry, Jewelry and Timepieces evoke a timeless world of harmony and beauty. Combining best quality stones called "Pierres de Caractère™" with virtuoso craftsmanship, technical prowess and innovation, the Maison today continues to create and share its aesthetics and positive vision of the universe with the world. Van Cleef & Arpels has established over 100 boutiques across the globe, which are perfect embodiments of the elegant and enchanting style of the Maison.

Verdura

Moving from his native Palermo to Paris in 1926, Fulco Santostefano della Cerda, Duke of Verdura began working with Coco Chanel, initially as a textile designer, and eventually ended up as head jewelry designer. After relocating to the United States in 1937, he took a position as designer at Paul Flato's jewelry establishment, first in New York, then in California. He remained with Flato for two years before opening his own salon in 1939 at 712 Fifth Avenue and a second, in 1947, in Paris on rue Boissy d'Anglas. His jewelry featured gold mountings with precious and semi-precious stones, a bold undertaking at the time when platinum was the most popular metal. In 1972, Verdura sold the business to his associate, Joseph G. Alfano, and retired to London, living there until his death in 1978. In 1985, Edward J. Landrigan purchased Verdura, Inc. and established a salon at 745 Fifth Avenue, where he continues to produce fine jewels from Verdura's original drawings in a manner consistent with Duke's tradition.



175. A Sapphire and Diamond Bracelet
155. A Pair of Diamond Earclips



180. A Diamond, Emerald, and Platinum 'Alligator' Ring, Cartier
179. An Impressive Diamond 'Serpentine' Ring, Cartier

