

# Bonhams



## 100 Lapidary Treasures from the Estate of Gerard L. Cafesjian

Los Angeles | March 12, 2019



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Los Angeles | Tuesday March 12, 2019

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## ILLUSTRATIONS

Front cover: Lot 8  
Inside front cover: Lot 96 (detail)  
Session page: Lot 68 (detail)  
Inside back cover: Lot 5  
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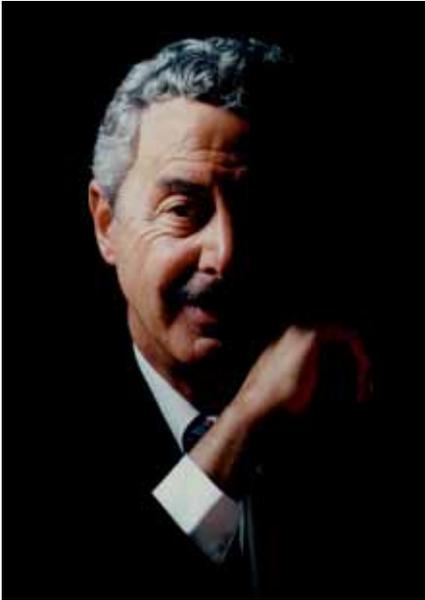
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# 100 Lapidary Treasures from the Estate of Gerard L. Cafesjian

Lots 1 - 100





## GERARD L. CAFESJIAN

A passion for art was a driving interest for Gerard L. Cafesjian throughout his life. Born in 1925 in Brooklyn, New York to Armenian immigrant parents, he first served in the U.S. Navy before attending university where he graduated with joint degrees in Geology and Economics from Hunter College and later a Juris Doctor degree from St. John's University School of Law.

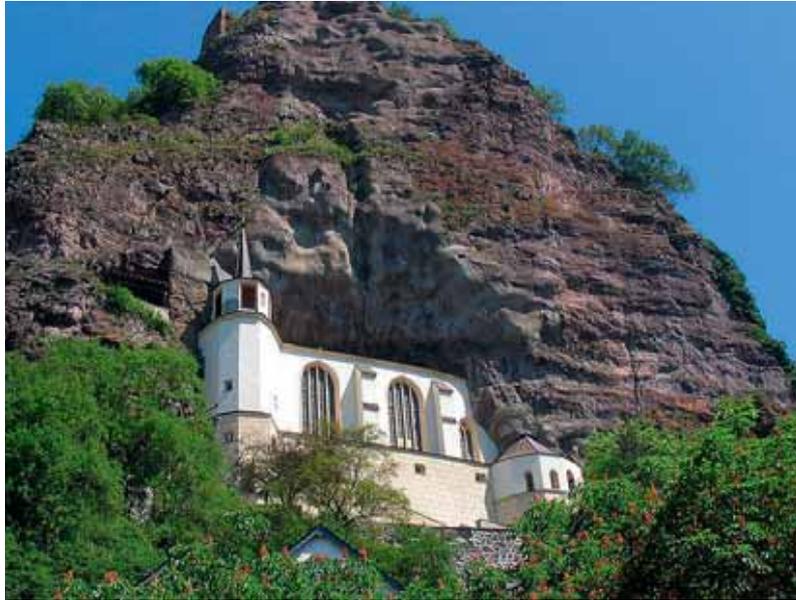
In 1952, he began what evolved into a four decades-long career with West Publishing Company, the world's largest publisher of legal materials. Rising through the ranks, he eventually became a member of the Board. It was in this capacity that he initiated a nationally recognized annual art exhibition called "Art and Law" for which he received the prestigious Business in the Arts Award.

Upon his retirement in 1996, he founded the Scottsdale Museum of Contemporary Art in Arizona. Opened in 1999, it is dedicated to exhibiting modern works of art, design and architecture.

He often said publicly that he felt his destiny was to help the country of Armenia, therefore he established a family foundation that has donated millions to various Armenian charities. In the early 2000s, he set his sights on an enormous, unfinished and crumbling Soviet structure in downtown Yerevan that centered

on a massive staircase with fountains, known as the "Cascade". Its renovation and expansion resulted in the creation of the Cafesjian Center for the Arts, which, upon its inauguration in 2009, was touted by the New York Times Art and Design reporter as being a modern-day "Hanging Gardens of Armenia". Known for its world-class sculpture garden, it features works by Fernando Botero, among others. Admission to this cultural focal point of Yerevan is nominal or free, and after 10 years, it has welcomed over one million visitors and given the entire nation an up-lift.

Mr. Cafesjian's impressive collection of Lapidary Works of Art, gemstones and minerals began with a childhood fascination with geology that later evolved into his broader passion for Fine Art. Over the years, he developed personal relationships with world-renowned sculptors in Idar-Oberstein, Germany and with Mr. Andreas von Zadora-Gerlof of Canada. He even commissioned lapidary works directly from these artists and supported their efforts with his patronage. Mr. Cafesjian's love of gemology, color and form is reflected throughout these pages and Bonhams is honored to handle his fine collection.



## IDAR-OBERSTEIN—500 YEARS OF GEM CARVING HISTORY

The town of Idar-Oberstein, located in a scenic valley of the Hunsrück Mountains in the western part of Germany, is actually a pair of villages a few miles apart which were politically joined in 1933. Oberstein is known for its jewelry manufacturing and Idar is the gem cutting center. Little known to Americans except those in the gem trade, in Europe, this town is known as the “gemstone city” or *Edelsteinstadt* and has become an increasingly popular tourist destination.

Historical records indicate that its 500-year-plus history and remarkable traditions of gemstone cutting developed when miners found agates and amethyst crystals in Miocene-age basalt formations nearby. However, many cutters in Idar claim that agate mining and cutting dates back to Roman times, due to evidence of some Roman settlements not far away and a Roman road that runs near an important source of cutting material.

Today the manufacturing there includes various cut gems, although originally, the industry was founded only on the local deposits—particularly agate —but also jasper, rock crystal, amethyst, and smoky quartz.

The city’s development of the agate industry, in the beginning of the 16th century, was based on these mineral deposits, the availability of local sandstone

used for the cutting and polishing wheels, and water power to work the wheels. By the 1700s, there were about 15 workshops cutting agate which used the nearby Nahe River for energy—a number which doubled by the year 1800. However, when dwindling local agate deposits caused a slow down in the industry and many cutters left the area. These emigrants discovered large agate deposits in Brazil, they brought the material back and the cutting industry again began to flourish. By the late 19<sup>th</sup> Century as many as 150 cutting shops were in existence and the industry expanded from cutting agate and jasper into carving various types of stone objects such as dishes, goblets, bowls, snuff boxes, cane heads, parasol handles, fancy buttons, and even beads.

Now a town of about 50,000 inhabitants, Idar-Oberstein is recognized as the most significant European cutting center for gemstones, other than diamond—and some of the original family businesses are still in existence. The German Gemstone Museum (*Deutsches Edelsteinmuseum*), situated there, devoted entirely to the display of minerals and cut gems, jewelry, and carvings, is considered by many connoisseurs to be the best of its kind in the world.



**1 RUBELLITE CARVING OF A SWIMMING SEA TURTLE BY GERD DREHER**

*Idar-Oberstein, Germany*

Fashioned from a tremendously large-sized rough specimen of gem rubellite, this sea turtle is formed of high-quality, slightly purplish-pink rubellite from Brazil. Depicted in an animated pose—he swims above a coral reef, beautifully rendered with stippled texturing. The eyes are set with marquise-shaped diamonds rimmed in 18K yellow gold. *Signed with monogram GD for Gerd Dreher. Measuring 4 x 3 3/4 x 1 1/4 in (10.2 x 9.5 x 2.5cm) and weighing 1406.5 carats (281.3 grams)*

**\$3,000 - 5,000**

*Provenance: Bonhams & Butterfields, Los Angeles, Natural History, Sale 13327, lot 8264.*



**2 GEM MORGANITE CARVING OF A BABY SEAL BY GERD DREHER**

*Idar-Oberstein, Germany*

Carved from a single, highly transparent morganite crystal of pure pink hue, without any modifying brown or orange, this realistic carving depicts an adorable baby seal laying on the ice. Inset with sapphire cabochon eyes, the seal's frosted finish contrasts with the highly transparent rocky base upon which he rests. This is an exceptional and precious gem carving for the serious collector. *Inscribed with maker's mark GD for Gerd Dreher. Measuring 4 1/4 x 2 1/4 x 3 in (10.54 x 5.72 x 7.87 cm) and weighing 2642.5 carats (528.5 grams)*

**\$3,000 - 5,000**

*Provenance: Purchased from Silverhorn Gallery, Santa Barbara, California.*





3  
**FIRE OPAL CARVING OF A PIG BY GERD DREHER**

*Idar-Oberstein, Germany*

Created by one of Germany's foremost artists renowned for his animal carvings, this pig is realistically carved from a single large piece of fire orange opal. Showing natural texturing of fur and the skin, the bright orange translucent material from which this fine carving was produced is particularly gem-like at the ears and at the edges of the stippled ground on which he sits. This is as fine a carving as can be found and one which is sure to be worthy of the attention of either the serious opal collector or the collector of Lapidary Works of Art. *Inscribed with monogram signature GD for Gerd Dreher. Length 4 1/2in (11.4cm) and weighing 1541 carats (308.2 grams)*

**\$15,000 - 25,000**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, December 11, 2012, Sale 21137, Lot 2013.*

4  
**AMETRINE CARVING OF A ROOSTER BY GERD DREHER**

*Circa 1999*

*Idar-Oberstein, Germany*

A proudly strutting rooster is beautifully depicted through the use of the varied shades of a single piece of Bolivian bi-color yellow and purple quartz—known as ametrine. Ametrine is a naturally occurring variety of quartz and is a mixture of amethyst and citrine with zones of purple and yellow. Almost all commercially available ametrine is mined in Bolivia. Successfully using these zones of color, Dreher has rendered the cock's comb of citrine and the body of amethyst, shading into citrine and back into amethyst at the tail. The gem material is highly transparent and the body has been beautifully textured to suggest the feathers of the rooster. The eyes are set with natural banded agate, while the feet are of 18K yellow gold. *Inscribed with GD monogram for Gerd Dreher. 18K gold feet stamped 750. Height 3 3/4in (9.5cm), Weighing 196 grams.*

**\$3,500 - 5,500**

*Published in Dreher Carvings, Gemstone Animals from Idar-Oberstein, Arnoldsche Art Publishers, Stuttgart, 2017, page 94.*

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, December 3, 2003, Sale 14046, Lot 8425.*





5

**SUPERB CHRYSOCOLLA CARVING OF A CHAMELEON BY  
GERD DREHER**

*Idar-Oberstein, Germany*

*Retailed by Asprey & Co., London, England*

Designed and carved by Gerd Dreher and retailed by Asprey & Co., the present carving is an exceptionally fine example of gem chrysocolla rough has been transformed into a truly stunning naturalistic sculpture. Richly saturated greenish blue color showing a high degree of translucency at the edges and interspersed with areas of malachite, the chameleon perched on top of a rocky outcrop decorated with foliate accents which incorporate the malachite sections, the chameleon of extraordinary detail from the realistically formed eyes staring in different directions to the elongated tail wrapped around the base. *Signed with monogram GD for Gerd Dreher. Height 5 1/2 x 3 3/4 x 3 1/4 in (14.00 x 9.53 x 8.25 cm)*

**\$10,000 - 15,000**

*Provenance: Purchased from Asprey & Co., London, England.*



6

**NATURAL CITRINE CARVING OF A GROUP OF BEARS BY  
GERD DREHER**

*Idar-Oberstein, Germany*

*Retailed by Silverhorn Gallery, Santa Barbara, California*

A playful group of bears is rendered in natural color, unenhanced citrine. With realistic texturing of fur, the group depicts an adult bear with two cubs. The citrine originates from Resplendor, Minas Gerais, Brazil. *Inscribed monogram signature GD for Gerd Dreher. Measuring 8 1/2 x 4 x 3 1/2in (20 x 10 x 9 cm)*

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

*Offered in an original custom-fitted grey box with GD monogram plaque.*

*Provenance: Purchased from Silverhorn Gallery, Santa Barbara, California.*

7

**GEMSTONE CARVING OF A PAIR OF LOVEBIRDS BY GERD DREHER**

*Idar-Oberstein, Germany*

Perched atop a petrified wood base imbued with a rugged naturalism, this pair of colorful love birds exhibits the exceptional quality of carving for which Dreher's work is known. The realistically textured feathers are carved of aventurine quartz, black agate, buckskin colored jasper and speckled blue-gray obsidian. The eyes are formed of natural golden agate with a bull's eye center. The eyes are rimmed with white agate while the beaks are carved of smooth polished red jasper. Each bird possesses gold vermeil feet firmly planted on the petrified wood base which has been polished to a rich sheen. *Height 10in (25.4cm)*

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

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, Sale 14004, Lot 4226.*



**CARVED AGATE FALCON ON NATIVE  
COPPER BASE BY GERD DREHER**

*Idar-Oberstein, Germany*

Indisputably a virtuoso work of Lapidary Art, Dreher's keen observation of the avian world is apparent in this fine carving of a falcon. Employing a combination of types of agates, the mottled feathers are realistically depicted. The wing edges and tail feathers are formed of highly transparent banded agate inset into speckled agate, with more solid colored agates used for the throat and head and beak. The feathers on his back are carved of hawk's eye quartz (a rare blue variety of tiger's eye quartz from South Africa) which provides a chatoyant sheen. With his outstretched wings, he alights atop a copper specimen having some traces of quartz, imitating a mountainous outcropping. Raised on a circular rock crystal quartz base. *Inscribed monogram GD for Gerd Dreher. Height 12in (30.5cm)*

**\$15,000 - 25,000**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, Sale 16089, Lot 4263.*





9



10



11

9  
**RUTILATED SMOKY QUARTZ CARVING OF SEATED CAT BY GERD DREHER**

*Idar-Oberstein, Germany*

Of stylized design, depicting a seated cat with bowed head and tail wrapped tightly around its feet, carved from a single crystal of deep brown smoky quartz included with evenly distributed deep golden rutile needles creating scattered flashes of gold. *Inscribed with maker's mark GD for Gerd Dreher. Measuring 3 3/4 x 1 3/4 x 1 1/4in (9.53 x 4.57 x 3.18 cm)*

**\$1,000 - 1,500**

*Provenance: Purchased from the collection of Philip Warner.*

10  
**SMOKY QUARTZ CAT CARVING BY GERD DREHER**

*Idar-Oberstein, Germany*

Evoking a sense of calm and serenity, the tail of this beautiful stylized cat is curled around its back paws, yet upright and its ears are alert. Superbly carved from a single piece of smoky quartz, a variety of quartz naturally tinted with small traces of ferric oxide that give it its gentle darkened hue. This example boasts exceptional clarity throughout and is a testament to the art of nature and the art of an expert lapidary. *Inscribed with monogram signature GD for Gerd Dreher. Height 5in (12.7cm)*

**\$1,500 - 2,500**

*Provenance: Purchased from I.M. Chait Gallery, Beverly Hills, CA.*

11  
**RUTILATED QUARTZ CAT CARVING BY GERD DREHER**

*Idar-Oberstein, Germany*

Although quartz is one of the more abundant minerals in the Earth's crust, it is far more rare when found with these included needle-like rutiles, a mineral composed mainly of titanium dioxide that is sometimes found as an accessory mineral in metamorphic and igneous rocks. Carved from a single specimen, this figure of a cat, sitting upright on its haunches, the scores of rutiles, from a distance give the impression of the creature's fur. *Inscribed with GD monogram signature for Gerd Dreher. Height 6 1/4in (15.9cm)*

**\$2,000 - 3,000**

*Provenance: Purchased from I.M. Chait Gallery, Beverly Hills, CA.*



12

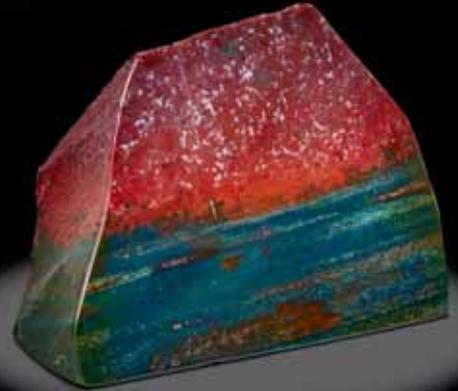
**AGATE CARVING OF A CHIMPANZEE BY GERD DREHER**

*Idar-Oberstein, Germany*

*Retailed by Asprey & Co, London, England*

This realistically rendered figure of a chimpanzee is a signature piece of Dreher and exhibits the range of his work. Taking full advantage of the natural color banding of the original specimen of agate, while isolating the intricate face and hands in pale yellow against the deeper brown body with its realistic texturing of fur. With inset black and white agate eyes having 24 karat gold foil backing. This is an important lapidary masterwork and one which should form the center of any important collection. *Inscribed with maker's mark GD for Gerd Dreher. Height 2 3/4 in (7.0cm)*

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



13

**CARVED JASPER TOAD TOGETHER WITH MATCHING ROUGH JASPER SPECIMEN BY GERD DREHER**

*Idar-Oberstein, Germany*

Carved from a single piece of red and green jasper, this realistic rendering of a toad is a testament to the genius of Dreher's technique and vision. The reptile is carved from the red portion of the jasper while the green portions are used to depict an autumnal leaf on a rocky outcropping. Subtle variations in his skin tone are rendered through the light grey mottling or banding in the red jasper itself. The highest quality lapidary work is seen in the texturing of his skin and feet. The inset eyes are formed of agate as well, *inscribed with monogram signature GD for Gerd Dreher*. Accompanied by a sample of rough jasper with polished face showing the distinct color banding from which the toad was carved. *Length of toad 4in (10.2cm); length of jasper specimen 2 3/4in (7cm) (2)*

**\$8,000 - 10,000**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, June 22, 2008, Sale 16089, Lot 4265.*



14

**CARVED RUBY TOAD BY GERD DREHER**

*Circa 1990*

*Idar-Oberstein, Germany*

*Retailed by Asprey & Co., London*

Exquisitely carved with incredibly life-like detail from a single specimen of Tanzanian ruby rough, this masterful work depicts a toad on an integral lily pad base. The skin of the crouching toad is intricately textured in a manner for which Dreher has now become famous.

Inset with black and white agate eyes with 24 karat gold foil backing.

The underside of the carving exhibits a fascinating hexagonal crystal pattern of the original specimen. This is a virtuoso example of this master carver's work.

*Inscribed with maker's mark GD for Gerd Dreher. Measuring 4 3/4 x 4 x 2 3/4 in (12.10 x 10.20 x 7.30 cm)*

**\$5,000 - 7,000**

*Provenance: Purchased from Asprey & Co., London, England.*



15

**LARGE AMETHYST CARVING OF A SEA LION BY GERD DREHER**

*Idar-Oberstein, Germany,*

*Retailed by Asprey & Co. London, England*

This generously proportioned sculpture has been realistically carved to depict a sea lion resting atop a rock. Carved from a single large amethyst crystal, it displays an intense saturation of purple beneath its highly polished surface. A frosted finish has been provided to the base giving contrast in surface textures. The eyes are inset with cabochon cut amethyst. *Inscribed with maker's mark GD for Gerd Dreher. Measuring 6 3/4 x 12in (30.4 x 17.8cm)*

**\$3,000 - 5,000**

*Provenance: Purchased from Asprey & Co., London, England.*



16

16  
**IMPRESSIVE RUTILATED QUARTZ BOWL BY MANFRED WILD**  
*Idar-Oberstein, Germany*

A large and substantial, free-form bowl with a contemporary aesthetic, contour polished on all sides, having inclusions of golden rutile needles. It is rare to have smoky quartz of such high clarity with the phenomenon of rutile needles which are visually apparent in such high relief at the same time. Such large specimens of rutilated smoky quartz as the one from which this bowl was created are now difficult to obtain in the marketplace. *Measuring 12 1/2 x 9 1/2 x 3 1/2 in (34 x 32 x 8.5cm)*

**\$1,200 - 1,500**  
**To be sold without reserve**

17  
**CARNELIAN AGATE, GOLD AND DIAMOND-SET BEAR'S HEAD BOX BY MANFRED WILD**  
*Idar-Oberstein, Germany*

The ursine head formed of natural color carnelian agate, realistically carved to imitate fur; the lips and nose polished to a high gloss and the eyes enhanced with rose-cut diamonds, totaling approximately 0.15 carats, within yellow gold bezels. The hinged lid having a substantial 18K yellow gold fittings. *Inscribed M. Wild and EB for Emil Becker. Gold stamped 750. Length 3 1/2in (8.9cm)*

**\$1,000 - 1,500**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, May 16, 2004.*



17





18

**UNIQUE CARVED JASPER FROG CLOCK BY MANFRED WILD**

*Idar-Oberstein, Germany*

A fantastically imaginative lapidary creation depicting a frog climbing on a rock. The mottled green, gray and pink hues of the jasper used in carving the body of the frog lends a reptilian quality to the subject. The eyes are inset with cat's eye green tourmalines, weighing approximately 1.48 carats. He rests atop a natural agate boulder, carved with an opening to the front, which reveals a colorless and very transparent section of rock crystal behind which is housed a revolving clock having Roman numerals and a circular cabochon moonstone indicating the hours. Cattails and wetland grasses, all fabricated from 18K yellow gold complete the scene, with a removable stick pin brooch of a fly, set with 0.22 carats of diamonds. The base is formed of a slab of gray agate, bordered with 18K yellow gold. *Signed M. Wild. Height 8 1/2in (21.6cm)*

**\$3,000 - 5,000**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, Sale 16089, Lot 4262.*



19

**ILLUMINATED RUBY, EMERALD, SAPPHIRE AND GOLD  
FLOWER STUDY BY MANFRED WILD--"BLEEDING HEARTS"**

*Idar-Oberstein, Germany*

A northern European woodland flower, interpreted by Europe's foremost lapidary creator who has left nothing to be desired in terms of quality of materials selected and the execution of this flower study. The Bleeding Heart blossoms are comprised of fifteen gem-quality ruby flowers carved of East African material from the renowned John Saul Mine in Tanzania, weighing approximately 152 carats total, while white *kascholong* opals from the Caspian Sea form the pistils. Twelve bright green leaves carved of translucent Brazilian emerald grace the composition, weighing approximately 183.5 carats. Decorated with 109 pave-set diamonds, with a total approximate weight of 1.10 carats. The vase is formed of carved rock crystal with four sapphire slabs inset to the side as well as 2 marquise-shaped ruby cabochons and two triangular-shaped emerald cabochons. Approximately 220 grams (7 oz) of 18K gold decorate the piece. The removable base of Russian black obsidian has a built-in LED light allowing the rock crystal and sapphire base to be illuminated from within. Height 9in (22.9cm)

**\$30,000 - 50,000**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, December 10, 2012, Sale 20082, Lot 1267.*



20

20

**AQUAMARINE AND ROCK CRYSTAL CARVING OF A PAIR OF DOLPHINS BY MANFRED WILD**

*Idar-Oberstein, Germany*

The steely blue color of marine mammals is evoked through the use of Brazilian aquamarine in this carving. The sleek pair of dolphins, together weighing approximately 4,719 carats, rise out of the frothing waves, rendered through the use of frosted rock crystal quartz of great transparency. Their eyes are set with small sapphire cabochons. Raised on a polished oval rock crystal base. Length 10 3/4in (27.9cm)

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

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, June 3, 2007, Sale 14798, Lot 3371.*

21

**GEMSTONE CARVING OF TWO HERONS BY MANFRED WILD**

*Idar-Oberstein, Germany*

The pair of birds, realistically carved of red and green tourmaline, together weighing approximately 1000 carats. The eyes set with diamonds, rimmed in 18K yellow gold; the feet of gold vermeil, resting upon a calcite crystal base above an octagonal base formed of black obsidian. Height 6 1/2in (16.5cm)

**\$3,000 - 5,000**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, December 3, 2006, Sale 14046, Lot 8414.*



21



22

22

**SPOTTED JASPER LEOPARD BY MANFRED WILD**

*Circa 1990*

*Idar-Oberstein, Germany*

Carved from a single specimen of orbicular or spotted jasper originating from Madagascar, a naturalistic pose has been achieved in this fine carving. The eyes are formed of inset light yellow citrine. Set atop a base of Russian black onyx. *Inscribed with signature M. Wild and EB for Emil Becker. Measuring 10 1/4 x 3 1/4 x 5 1/2 in (26 x 14 x 8cm)*

**\$1,200 - 1,500**

*Purchased from the firm Emil Becker, Idar-Oberstein, Germany.*

23

**BANDED AGATE TAZZA WITH "CHOCOLATE" BON BONS BY MANFRED WILD**

*Idar-Oberstein, Germany*

Designed in the tradition of *trompe l'oeil* artistry, natural banded agate of great translucency forms the bowl of this amusing confection. It stands on a base of frosted rock crystal decorated with obsidian and 18K yellow gold leaf covered "chocolate" bon bons. Several more loose bon bons rest in the bowl to tempt the viewer, *Signed M.W. for Manfred Wild. Height 3 3/4in (9.5cm)*

**\$2,000 - 3,000**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, December 2, 2007, Sale 15418, Lot 1323.*



23



24

24

**EXCEPTIONALLY LARGE AND FINE  
CARVED EOSITE PIG BY MANFRED  
WILD**

*Idar-Oberstein, Germany*

A perfect material for rendering the figure of a pig is this rare form of pinkish-orange quartz from India, known as Eosite. Carved in the form of an adult pig, the figure is perfectly executed, complete with texturing of skin, hair and other minute details. The eyes are formed of black onyx cabochons. *Ensuite with the next lot. Signed with monogram EB for Emil Becker and M. Wild. Length 10 1/2in (26.7cm)*

**\$2,000 - 3,000**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, December 6, 2009, Sale 17535, Lot 2046.*



25

25

**EOSITE CARVING OF A PIG**

*Attributed to Manfred Wild*

*Idar-Oberstein, Germany*

A companion piece to the larger Eosite pig carving in this auction, this rare pink adventurescent variety of quartz was the perfect choice for depicting the pig. *Length 4 1/2 in (11.5cm)*

**\$1,200 - 1,500**

*Provenance: Purchased from Ryan's, February 9, 1992.*



26

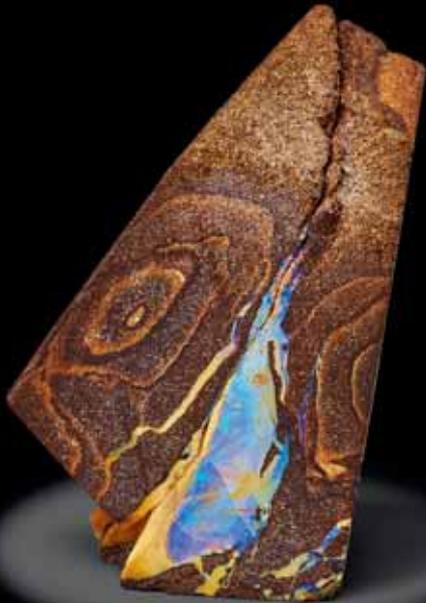
**ILLUMINATED CITRINE SCULPTURE OF  
A GORILLA BY MANFRED WILD--"KING  
KONG"**

*Idar-Oberstein, Germany*

A single large crystal of natural deep golden citrine, weighing approximately 16,865 carats, rare enough in itself, has been masterfully carved into the seated figure of a gorilla. The high transparency of the crystal is apparent. The eyes carved with realistic features. He sits upon an oval obsidian base housing a concealed halogen light fixture which illuminates the majestic animal from beneath. Signed M. Wild. Height 7 1/2in (19.1cm)

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

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, June 4, 2006.*



27

**BOULDER OPAL CAMEO CARVING DEPICTING ADAM AND EVE BY MANFRED WILD**

*Idar-Oberstein, Germany*

Carved of a single, thick slab of Queensland, Australia boulder opal, split into halves, with an 18K yellow gold hinged fitting to the center, this virtuoso piece of great originality, depicts Adam and Eve in *bas relief* and uses the subtle shadings of blue, pink and yellow in the mineral itself to highlight the figures. *Measuring 4 x 3 x 1in (10.8 x 8.3 x 3.8cm)*

**\$3,000 - 5,000**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, May 16, 2004, Sale 13007, Lot 1530.*



28

**28**  
**CITRINE AND SMOKY QUARTZ CARVING OF ASCLEPIUS BY**  
**MANFRED WILD**

*Idar-Oberstein, Germany*

As described in Homer's Iliad, Asclepius was most probably a skilled physician who practiced in Greece around 1200BC. Eventually, through myth and legend, he came to be worshipped as Asclepius, the (Greek) god of Healing. To the present day, the staff of Asclepius, with its single serpent encircling it—a symbol of the renewal of youth as the serpent casts off its skin—is considered to be the true symbol of Medicine and a great number of professional organizations use it to represent themselves. Medical schools developed as temples dedicated to Asclepius and it was believed that patients could be cured by sleeping in them and being treated by priest physicians who controlled the sacred secrets of healing, which were passed from father to son.

In the present fine gemstone sculpture, Asclepius is depicted through the use of carved light yellow Brazilian citrine; his hair and robes have matte, “frosted” surfaces. He stands upon a carved tapered base of light brown smoky quartz of very high transparency, while his staff is fabricated of 18K yellow gold with an entwined serpent of gold and silver with inset diamond eyes. *Height 10 3/4in (27.9cm)*

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

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, June 3, 2007, Sale 14798, Lot 3367.*



29

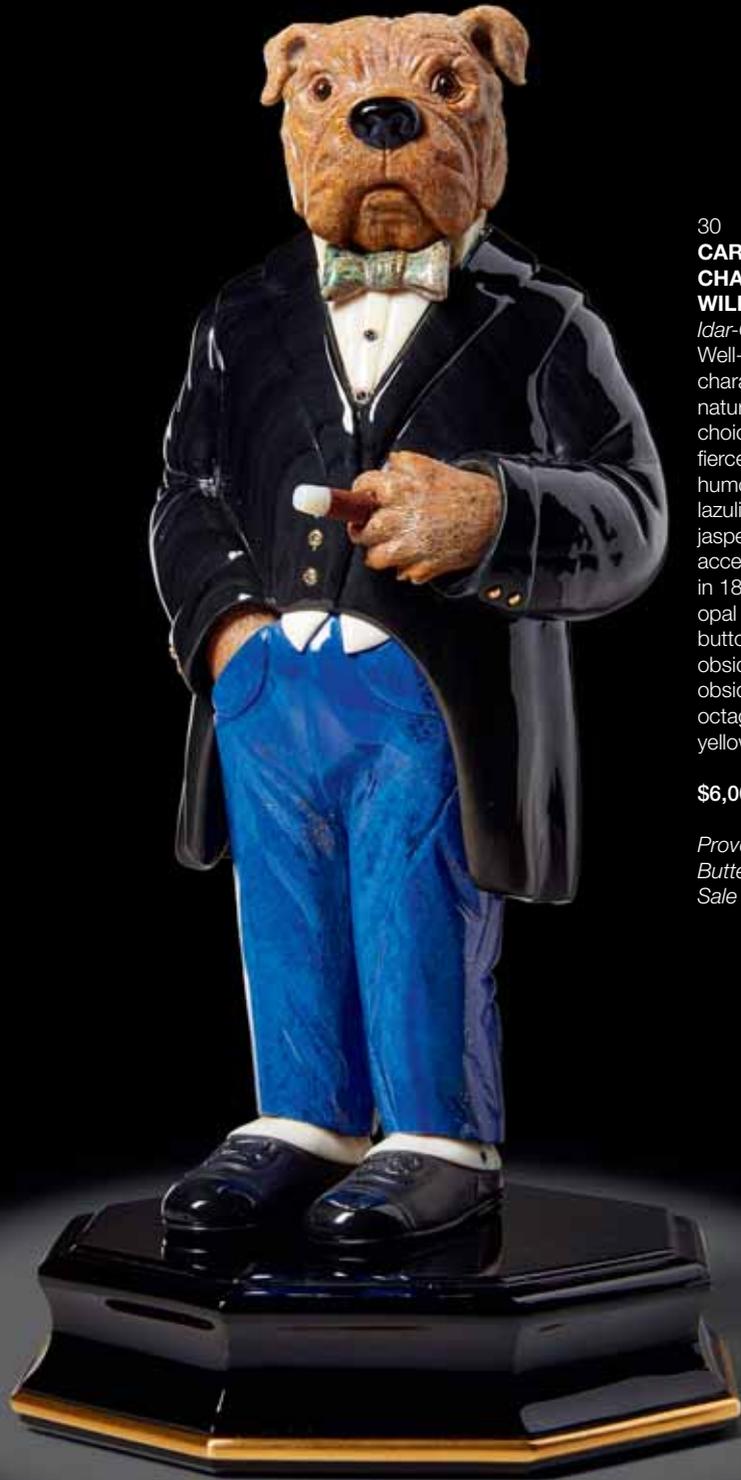
**29**  
**RUBELLITE TOURMALINE AND ROCK CRYSTAL QUARTZ**  
**SCENT BOTTLE BY MANFRED WILD**

*Idar-Oberstein, Germany*

A deep purplish red tourmaline from Madagascar, *weighing approximately 410 carats*, has been used in this imaginative carving representing the head of a Masai woman with an elaborate coiffeur. The bottom of the stopper, concealed within the interior of the neck, still retains the natural crystal surface of the tourmaline—always the sign of a virtuoso carver at work. The body of the flask is formed of carved and frosted rock crystal quartz and is decorated to the front with a shield-shaped citrine of bright yellow hue. With 18K yellow gold decoration to the collar imitating the traditional neckwear of women from East Africa. *Signed with monogram EB for Emil Becker, the firm of Manfred Wild. Height 4in (10.2cm)*

**\$3,000 - 5,000**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, June 4, 2006, Sale 14004, Lot 4220.*



30

**CARVED GEMSTONE WHIMSICAL  
CHARACTER STUDY BY MANFRED  
WILD--"THE BULLDOG BUSINESS MAN"**

*Idar-Oberstein, Germany*

Well-known for his series of whimsical character studies, Wild has aptly captured the nature of a determined business man. The choice of a bulldog to depict the gentleman's fierce tenacity illustrates Wild's sense of humor. The standing figure is carved of lapis lazuli. His head and hands are formed of jasper, his shirt rendered in white chalcedony accented with two sapphire buttons rimmed in 18K gold. Elegantly dressed with a black opal tie, black obsidian coat, three diamond buttons, his shoes are also fabricated of black obsidian. He holds a cigar carved of brown obsidian and opal and stands firmly on an octagonal base of black obsidian, with 18K yellow gold borders. *Height 9in (22.9cm)*

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

*Provenance: Purchased from Bonhams & Butterfields, Natural History, June 5, 2005, Sale 13099, Lot 3359.*

31

**NATURAL CITRINE CARVING OF A LION  
BY GERHARD BECKER**

*Idar-Oberstein, Germany*

Carved from a single large crystal of citrine, entirely unenhanced and natural in color, this is an exceptional lapidary work of art. Realistically carved, the face, mane and shoulders are particularly gemmy and transparent, showing a strong saturation of color graduating to a lighter citrine at the base. The figure rests upon a circular, polished Russian black obsidian base. Height 7in (17.8cm)

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

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, December 10, 2012, Sale 20082, Lot 125.*





32

32

**FLUORITE BOWL WITH PYRITE RIM BY GERHARD BECKER**

*Circa 1990*

*Idar-Oberstein, Germany*

This unusual bowl is exemplary for two reasons, the association of fluorite with pyrite is not frequently seen and the bowl demonstrates the height of bowl-making in the lapidary arts...the ability to contemplate the rough and decide what to make from it and how to best position the object to use the material. In this case, the pyrite portion forms a natural border around the edge. Such imaginative use of rough in the art of bowl making is not found in any other location than Idar-Oberstein, Germany. *Measuring 12 1/2 x 12 1/4 x 3 15/16in (31.5 x 31 x 10cm)*

**\$3,000 - 5,000**

*Purchased from the Frederick August Becker Gallery, Idar-Oberstein, Germany.*



33

33

**TOURMALINE CARVING OF DUCKS BY GERHARD BECKER**

*Circa 1980*

*Idar-Oberstein, Germany*

This fine quality carving of tourmaline, captures two mallard ducks in mid-flight while soaring over a colorless quartz base with frosted finish. The bodies and wings of each bird are carved from solid multi-color tourmaline in hues of pink, purple and yellowish green to bluish green. The orange tourmaline beaks and necks are accented with applied stone details; with faceted ruby eyes, and 18K yellow gold feet. *inscribed GB and numbered 571. Measuring 5 x 4 1/2 x 4 1/2 (12.7 x 10.8 x 10.8cm)*

**\$2,000 - 3,000**

*Provenance: Purchased from I.M. Chait Gallery, Beverly Hills, CA*



34

34  
**AMETHYST GEODE EGG BY DIETER JERUSALEM**

*Idar-Oberstein, Germany*

A large egg-form carving created from Uruguayan amethyst. Color banding in shades of violet, white and grey featuring a geode center with large gemmy, well-terminated violet-colored amethyst crystals to the interior. *Measuring 4 x 2 x 2in (10.5 x 7.6 x 7.6cm)*

**\$250 - 350**

**To be sold without reserve**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, May 16, 2004.*

35

**CALCITE AND QUARTZ CARVED EGG BY DIETER JERUSALEM**

*Idar-Oberstein, Germany*

Originating in India, this specimen, carved into egg-form consists of calcite and features an outstanding geode cavity filled with smoky quartz. *Measuring 5 3/4 x 4 1/4 x 4 1/4in (14.6 x 10.8 x 10.8cm)*

**\$700 - 900**

**To be sold without reserve**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, May 16, 2004.*

36

**CALCITE IN MATRIX CARVED EGG BY DIETER JERUSALEM**

*Idar-Oberstein, Germany*

The dark brown basalt matrix of the carved egg contrasts dramatically with the large, semi-translucent calcite spheres within its cavity. The mineral originates in India. Jerusalem is known for incorporating unusual mineral associations in his egg-form carvings and for their geode or vug cavities. *Height 4 3/4in (12.7cm)*

**\$400 - 600**

**To be sold without reserve**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, May 16, 2004.*



35



36



37

**37  
ENGRAVED ROCK CRYSTAL BOWL BY HANS ULRICH PAULY**  
*Idar-Oberstein, Germany*

A beautiful presentation bowl of slightly conical form carved of fine quality rock crystal quartz, engraved with the image of a running horse to one side and a mare and foal to the other, having a slightly asymmetrically waved rim. *Height 3 3/4in (9.8cm)*

**\$1,500 - 2,500**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, June 3, 2007, Sale 14798, Lot 3374.*



39

**38  
CALIFORNIA WATERMELON TOURMALINE AND ROCK CRYSTAL QUARTZ BONBONNIÈRE BY HANS ULRICH PAULY**  
*Idar-Oberstein, Germany*

The body of the box and lid are formed of nearly optically clear rock crystal quartz, carved and fluted and imitating the outline of the original crystal. The top bears an applied decoration carved from a San Diego watermelon tourmaline, depicting a portrait of a Native America Chief in full regalia. The center is a deep violet graduating to pink and green at the edges seen beneath his feathers. *Inscribed H.U. Pauly. Length 4 1/2in (11.4cm)*

**\$1,500 - 2,500**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, June 22, 2008, Sale 16089, Lot 4256.*

**39  
INDICOLITE TOURMALINE CARVING OF A KOALA BEAR BY HANS ULRICH PAULY**  
*Idar-Oberstein, Germany*

Realistically carved to depict a fuzzy koala climbing a tree branch, the figure was formed from a single piece of rich blue tourmaline, with 18K yellow gold rimmed black agate eyes and a black agate nose. *Signed Hans Ulrich Pauly. Weighing approximately 85.0 carats. Height 1 3/8 x 1 x 1/2 in (3.5 x 2.5 x 2.0cm)*

**\$1,500 - 2,500**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, June 4, 2006, Sale 14004, Lot 4212.*



40

**ROCK CRYSTAL CARVING OF PLAYING POLAR BEARS BY  
ALFRED ZIMMERMAN**

*Idar-Oberstein, Germany*

*Retailed by Asprey & Co., London*

Realistically rendered as two polar bears of carved rock crystal, standing on their hind legs embracing, upon a glacier base of frosted rock crystal, accented with four small marquise-shaped cabochon sapphire eyes. *Inscribed with maker's mark AZ for Alfred Zimmerman. Height 8 1/2in (21.6cm)*

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



41

41

**BI-COLOR BERYL CARVING OF A KOALA BEAR AND OFFSPRING BY GEORGE BRANDT**

*Idar-Oberstein, Germany*

A high quality specimen of bi-color Brazilian beryl has been imaginatively used in this superb carving. The aquamarine (greenish-yellow beryl) portion, with its frosted surfaces, has been used to convey the eucalyptus branches upon which the koala family climbs. The morganite (pink beryl) section was used to depict the mother koala and clinging offspring, suggesting the tan color of their fur, further accentuated by the naturalistic texturing. A final virtuoso touch—and sign of a true master carver—is that the natural rough surface of the original hexagonal crystal was left visible on the back and underside of the carving. *Signed with monogram GB for Georg Brandt. Measuring 3 1/2 x 3 1/2 x 2 1/4in (8.9 x 8.9 x 5.7cm)*

**\$1,500 - 2,500**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, June 22, 2008, Sale 16089, Lot 4253.*

42

**ROSE QUARTZ CARVING OF A PIG BY GEORGE BRANDT**

*Idar-Oberstein, Germany*

A porcine quality is evoked through the use of fine quality well-saturated pink rose quartz in this carving. The animal's skin and fine hairs are realistically rendered and his eyes are formed of two sapphire cabochons, *unsigned. Height 3 1/2in (8.9cm)*

**\$800 - 1200**

**To be sold without reserve**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, June 22, 2008, Sale 16089, Lot 4255.*



42



43  
**EXCEPTIONAL RUBELLITE TOURMALINE CARVING OF A DUCK BY EBERHARD BANK**

*Idar-Oberstein, Germany*

This fine carving features bright red rubellite tourmaline having high transparency. Completed with 18K yellow gold feet the duck is seen in mid-flight soaring above a natural rock crystal base which evokes a frosty landscape. With diamond set eyes and yellow tourmaline beak. *Inscribed EB for Eberhardt Bank. Measuring 6 x 6 x 5 in (15 x 15 x 10cm)*

**\$1,500 - 2,000**

*Provenance: Purchased from Ryan's, February 9, 1992*



44  
**CALIFORNIA PINK TOURMALINE AND RUTILATED QUARTZ SCULPTURE BY HEINZ POSTLER--"APHRODITE"**

*Tourmaline from the Himalaya Mine, San Diego County, California  
 Idar-Oberstein, Germany*

Possessing a superb quality rough specimen of Himalaya Mine pink tourmaline many years ago, a California collector sought out Heinz Postler and commissioned him to fashion a sculpture. The result was this delightful bust depicting the Greek goddess of Love and Beauty. The rich candy-colored pink tourmaline, a classic hue for San Diego, is ideal for the feminine subject. Her hair is polished, while her face and bust are executed with a matte finish. A classic choker, formed of 18K gold, adorns her neck and she is raised on a conical gold fitting above a quartz pedestal possessing innumerable delicate golden rutiles, the base of which is bordered in 18K yellow gold. An excellent choice for the collector of fine tourmalines or American minerals. This is a virtuoso lapidary work of art. *Height 6 3/4in (7.1cm)*

**\$3,500 - 5,500**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, December 3, 2006, Sale 14046, Lot 8423.*



45

45  
**AQUAMARINE CARVING OF A MONKEY BY W. KLEIN**

*Idar-Oberstein, Germany*

Aquamarines were often used as amulets in ancient times and this enchanting carving could certainly serve that purpose. Carved of deep, sea-blue aquamarine, from the Thanh Hoa Province of Vietnam, it was created by one of the premier animal carvers of Germany. The monkey is holding a piece of fruit and has a dangling tail and hind leg, reminiscent of the style of Chinese carvings of chop form. The aquamarine is near facet-grade quality, *unsigned*. Height 2 1/4in (5.7cm)

**\$1,000 - 1,500**

*Provenance: Purchased from Bonhams & Butterfields, Natural History, Los Angeles, January 16, 2005, Sale 13070, lot 2448.*

46  
**AGATE CARVING OF A FAWN BY REINER STEIN**

*Idar-Oberstein, Germany*

*Retailed by Asprey & Co., London, England*

Carved from a single piece of agate, the mineral's natural hues capturing the delicate colors of the fawn's hide. With inset black onyx eyes. Though just a small sculpture, it is a masterwork of proportion and delicacy. Height 3in (7.62cm)

**\$500 - 700**

**To be sold without reserve**



46



47

47  
**CARVED BROWN OBSIDIAN BULL**

*Attributed to Manfred Gettman*

*Idar-Oberstein, Germany*

*Retailed by Robert Juchem*

Carved from a single specimen of Russian brown and black obsidian finished with a realistic textured surface to resemble the animal's hide, the horns of black onyx, inset with cabochon cut ruby eyes within gold bezels, the hooves of black onyx. *Inscribed: RJ for Robert Juchem. Measuring 8 1/2 x 5 1/2 x 2 1/4in (21.59 x 14.2 x 5.72cm)*

**\$1,000 - 1,500**

**To be sold without reserve**



48

**48  
TIGER'S EYE QUARTZ CARVING OF A LION**

*Attributed to Georg O. Wild  
Idar-Oberstein, Germany  
Retailed by Gumps, San Francisco, California*  
The golden fur and mane of the King of the Jungle is successfully conveyed through the use of rich golden tiger's eye quartz. His eyes are set with brilliant-cut diamonds, the teeth formed of white agate and the tongue of pink rhodonite, *unsigned. Measuring 6 3/4 x 3 x 2in (17.8 x 7.6 x 5.1cm)*

**\$800 - 1,200**  
**To be sold without reserve**

*The cover of Gems and Minerals magazine, January 1969, featured both the carved nephrite rhinoceros as well as the tiger's eye lion in this auction. They were both the subject of an article regarding gem carvers of Idar-Oberstein, particularly Georg O. Wild.*

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, Sale 13327, Lot 8251.*



49

**49  
NEPHRITE CARVING OF A RHINOCEROS BY GEORG O. WILD**

*Idar-Oberstein, Germany  
Circa 1970*  
Reminiscent of animal carvings done for the workshops of Fabergè is this high-quality carving of a rhinoceros formed of Russian nephrite. The characteristic black inclusions of the material well convey the mottling of the animal's skin as does the effective texturing. The eyes are set with rubies. *Signed with monogram GW for Georg O. Wild and numbered 950. Length 6 3/4in (17.8cm)*

**\$1,000 - 1,500**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, December 4, 2005, Sale 13327, Lot 8248*



50

**50  
RHODONITE CARVING OF A FLAMINGO BY GEORG O. WILD**

*Idar-Oberstein, Germany*  
The deep pink coloration of fine Australian rhodonite has been successfully utilized in depicting the tropical bird. The eyes are formed of rubies, the oxidized vermeil legs rest upon a base of barite. *Signed GW for George Wild and numbered 794. Height 8 3/4in (22.9cm)*

**\$500 - 700**  
**To be sold without reserve**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, Sale 13327, Lot 8254.*



51

**BLACK OBSIDIAN CARVING OF AN ELEPHANT**

*Circa 1960*

*Attributed to George O. Wild*

*Idar-Oberstein, Germany*

Carved from a single specimen of Russian black obsidian, the expert texturing of the hide of the elephant demonstrates the quality of the piece, and the material possesses an excellent sheen. With inset white agate tusks, *unsigned*. Length 7 in (18cm)

**\$600 - 800**

**To be sold without reserve**

*Provenance: Purchased from Ryan's, February 9, 1992.*

52

**DOLOMITE CARVING OF A POLAR BEAR BY GEORG O. WILD**

*Idar-Oberstein, Germany*

An arctic scene is evoked through the use of pristine white dolomite in this carving of a bear. Standing firm-footed on a "sheet of ice" he appears to peer through the thick slab of quartz to view his catch below. The eyes are set with small rubies. *Signed GW for George O. Wild and numbered 939*. Measuring 8 3/4 x 6 x 4 3/4in (22.9 x 15.2 x 12.7cm)

**\$600 - 800**

**To be sold without reserve**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, Sale 13327, Lot 8250.*





53

53  
**CARVED CHALCEDONY AND JEWELED MODEL OF A CHIMPANZEE**

*Idar-Oberstein, Germany*

Agate carving has been the mainstay of Idar-Oberstein production for over 500 years. Making use of the inherent color banding of the material to form the various parts of the chimp's anatomy, the carving is exquisitely detailed and extremely realistic down to the folds of his skin and hair. With inset sapphire cabochon eyes, *unsigned*.

*Height 2 1/2in (6.4cm)*

**\$2,000 - 3,000**

*Provenance: Sotheby's New York, June 23, 1983, Lot 569. Note: Previously attributed to Fabergé.*

54  
**LABRADORITE CARVING OF A RABBIT**

*Idar-Oberstein, Germany*

Carved from a single piece of labradorite rough, the body of this realistically carved and highly detailed rabbit shows strong labradorescence, or color flash, in blue, green, and yellow orange hues. The eyes are reverse painted quartz executed in the traditional manner of Idar-Oberstein animal carvings. With an onyx nose, *unsigned*. *Height 4 x 4 x 2 3/4in (10.16 x 10.16 x 6.99cm)*

**\$400 - 600**

*Provenance: Purchased from Ryan's, February 9, 1992.*



54

55  
**SMOKY QUARTZ CARVING OF A DASCHUND**

*Idar-Oberstein, Germany*

*Retailed by S.J. Shrubsole*

Carved of highly transparent smoky quartz from Brazil, the daschund is rendered with very realistic texturing of fur. Black onyx nose and cabochon eyes, *unsigned*. *Length 5 1/2 in (14cm)*

**\$300 - 500**

**To be sold without reserve**

*Provenance: Purchased from S.J. Shrubsole, June 12, 1992.*



55



56

56

**GEMSTONE CARVING OF A SQUIRREL**

*Idar-Oberstein, Germany*

Carved of Eosite, a reddish-pink variety of quartz, the diminutive squirrel displays beautiful texturing of fur and naturalistic rendering of features. With inset diamond eyes rimmed in gold. *Height 1in (4.8cm)*

**\$150 - 250**

**To be sold without reserve**

*Provenance: Christie's, Geneva, November 19, 2003, sale 1312, lot 22.*



57

57

**CARVED NEPHRITE FIGURE OF A CAT**

*Circa 1960*

*Attributed to Georg O. Wild*

*Idar-Oberstein, Germany*

Realistically carved from bright green Russian nephrite, the feline figure sits proudly, with cabochon ruby eyes, *unsigned*. *Height 2 1/2in (6.4cm)*

**\$400 - 600**

**To be sold without reserve**

*Provenance: Purchased from Sotheby's, London Olympia, European Ceramics, Glass, Silver and Vertu, April 19, 2007, Sale 7650, Lot 168 where this lot was catalogued as "possibly Russian".*



58

58

**CARVED NEPHRITE FIGURE OF A WOLVERINE**

*Attributed to Georg O. Wild*

*Idar-Oberstein, Germany*

Carved of Russian nephrite, the wolverine is depicted in mid-stride. With faceted garnet eyes, *unsigned*. *Length 3 3/4in (9.5cm)*

**\$400 - 600**

**To be sold without reserve**

*Provenance: Purchased from Sotheby's, London Olympia, April 19, 2007, Sale 7650, Lot 169 where this lot was catalogued as "possibly Russian".*



59



60



61



62

59  
**CARVED AGATE KIWI BIRD**

*Circa 1960*  
*Idar-Oberstein, Germany*  
Carved of natural banded agate, the bird is adorned with 18K yellow gold feet and beak, stamped 750. measuring 2 1/4in (5.7cm) x 2 1/4in (5.7cm)

**\$400 - 600**

*Provenance: Purchased from Kodner Galleries, Inc., February 20, 2013.*

60  
**AGATE CARVING OF A DUCK IN FLIGHT**

*Attributed to Georg O. Wild*  
*Idar-Oberstein, Germany*  
Caught mid-flight, this realistically rendered duck was carved from fine, translucent banded brown agate, with oxidized silver feet and red jasper beak. Raised on a mineral base of heulandite and stilbite from India, unsigned. Measuring 6 1/2 x 5 x 4 in (17 x 13 x 10cm)

**\$1,200 - 1,500**

61  
**JASPER CARVING OF A FISH**

*Idar-Oberstein, Germany*  
*Retailed by S.J. Shrubsole*  
Variegated jasper from South Africa is the material used to render this tropical fish. The eyes rendered in the traditional manner of German animal carvings: a cabochon of rock crystal reverse painted with iris and pupil. Length 6 1/2 in (16.5cm)

**\$300 - 500**

**To be sold without reserve**

*Provenance: Purchased from S.J. Shrubsole, May 28, 1991.*

62  
**BROWN OBSIDIAN CARVING OF A BEAR**

*Idar-Oberstein, Germany*  
Realistically modeled as a bear, with texturing of the fur. Inset ruby cabochon eyes, unsigned. Length 5in (12.7cm)

**\$700 - 900**

**To be sold without reserve**

*Provenance: Purchased from Christie's, London, December 9, 2011, Sale 8018, Lot 524.*



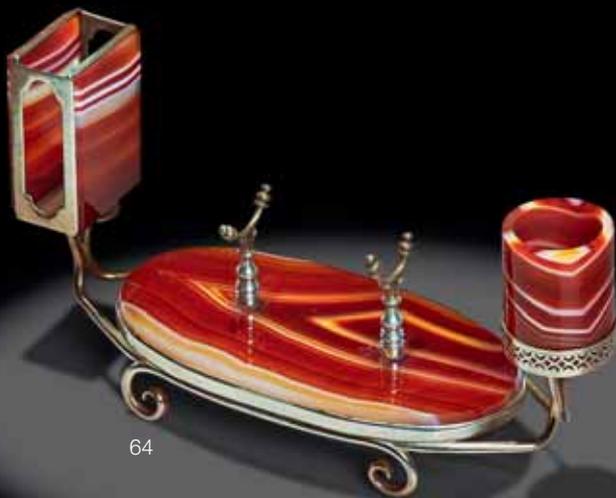
63  
**SUPERB AGATE BOWL BY HANS HARTMAN**

*Idar-Oberstein, Germany*

A masterful example of bowl carving, this single piece of Brazilian agate is deeply hollowed out yet still retains its natural boulder edges which form the rim. The rich browns display some dendritic formations and great translucency and just the right amount of thinness to the side to allow for the transmission of light. *Measuring 10 1/4 x 3in (26 x 7.6cm)*

**\$1,500 - 2,500**

*Provenance: Purchased from Bonhams & Butterfields, Natural History, Los Angeles, December 4, 2005, Sale 13327, Lot 8262.*



64  
**BANDED AGATE SMOKING SET**

*Circa 1880-1890*

*Idar-Oberstein, Germany*

Fabricated from local banded red agate, indigenous to the Idar-Oberstein area, this attractive smoking set, with its matchbox and pipe holder, would have been sold to tourists visiting the region. *Length 6in (15.2cm)*

**\$200 - 300**

**To be sold without reserve**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, June 3, 2007, Sale 14798, Lot 3324.*



65

65

#### EXCEPTIONAL RHODONITE BOWL

*Idar-Oberstein, Germany*

Carved from a single rough specimen of Australian rhodonite, this beautiful mineral is one of nature's most striking, with its bright reddish-pink coloring. A uniform deep pink color, enlivened by the occasional black veining of manganese. The bowl's free form outline no doubt followed the original outline of the rough from which it was cut. Bowl making is a notable specialty of Idar-Oberstein carvers which lapidary artists in other countries have not mastered. *Measuring 10 3/4 x 9 x 4 1/4in (22.9 x 11.4cm)*

**\$1,500 - 2,500**

*Provenance: Purchased from I.M. Chait Gallery, Beverly Hills, California, September 21, 2008.*

66

#### RUBY-IN-ZOISITE ON ROSE QUARTZ SCULPTURE BY HELMUT WOLF

*Idar-Oberstein, Germany*

Comprising a large slab of Tanzanian ruby-in-zoisite with smooth polished face, detachable from the base of massive rose quartz from Madagascar. *Height 17 1/4in (44.1cm)*

**\$500 - 700**

**To be sold without reserve**

*Provenance: Purchased from Christie's, London, South Kensington, March 6, 2007, Sale 5248, Lot 934.*



66



67<sup>W</sup>

**QUARTZ AND CHAROITE SCULPTURE BY HELMUT WOLF**

*Idar-Oberstein, Germany*

Comprising a large slab of rock crystal Quartz, polished on both sides but with a natural boulder edge left remaining on one side. Removable from the massive base of charoite which has inclusions of aegirine and tinaksite. Such large specimens of charoite are now very valuable and are impossible to obtain in today's market. *Height 23 1/4in (59.1cm)*

**\$1,000 - 1,500**

**To be sold without reserve**

*Provenance: Purchased from Christie's, London, South Kensington, March 6, 2007, sale 5248, Lot 938.*



68 (detail)



68 (detail)



68 (detail)



68 (details)

**MAGNIFICENT ILLUMINATED/  
AUTOMATED MUSICAL GEMSTONE AND  
GOLD CAROUSEL BY ANDREAS VON  
ZADORA-GERLOF**

*Circa 1991*

This unique and extraordinary gemstone and gold carousel includes a fiber optic lighting system, fully automated movement and interactive sound system with CD player all housed in the hand-painted base decorated with cherub motifs. Commissioned directly by Mr. Cafesjian from the artist, this object d'art required 960 hours of stone sculpting and cutting, 3250 hours of gold-smithing and 210 hours of stone setting to complete.

It contains the following materials:

62ozt of 14K yellow gold; 16 ozt of 18K yellow gold; 9.0 cts of white diamonds; 3.5 cts of yellow diamonds; 1.1 cts of pink diamonds; 5.8 cts of ruby; 20.0 cts of emerald; 3.5 cts of sapphire, 26 white opal cabochons.

The carousel superstructure was constructed of the following materials listed in order of volume used: lapis lazuli, *Afghanistan*; rhodonite, *Australia*; Kascholong opal, *Russia*; malachite, *Democratic Republic of Congo*; grey agate, *Brazil*.

The carousel includes the following animals: a green beryl frog; a citrine lion; a smoky quartz giraffe; a dark red tourmaline seamonster; an aquamarine-morganite seahorse; an orthoclase ostrich; a multicolored tourmaline rooster; a smoky quartz elephant; a rutilated quartz bear; a rose quartz pig; a smoky quartz horse; a milk-white rock crystal horse; an amethyst swan; and amethyst horse; a rutilated smoky quartz tiger; and a smoky quartz with green tourmaline cat. *Height of carousel overall: 17 1/2in (44.5 cm). Diameter inclusive of rock crystal base approximately 20in. Height overall inclusive of wooden bases: 67 inches.*

**Estimate Upon Request**

*Commissioned from the artist by the owner, Gerard L. Cafesjian, in 1989 and completed in 1991.*

*Accompanied by a photocopy of a receipt from Andreas von Zadora-Gerlof itemizing the materials used in the Carousel.*

*Exhibition History: The Forbes Magazine Galleries exhibition, "Objects of Desire", November, 1992.*

*Published References:*

*The Art in Sculpted Gems of Andreas von Zadora-Gerlof. Highlights from The Forbes Magazine Galleries exhibition, November, 1992.*





69



70



71

69  
**HARDSTONE, ROCK CRYSTAL AND WHITE GOLD EAGLE  
 DESK ORNAMENT BY ANDREAS VON ZADORA-GERLOF**

*Canada*  
 Carved of Russian black obsidian having a beautiful sheen, surmounted with a *bas relief* carving of an eagle, with frosted finish, having 18K white gold feet. *Measuring 5 1/2 in x 3 in (13.9 x 7.6cm)*

**\$600 - 800**  
**To be sold without reserve**

*Provenance: Purchased at Christie's, New York, The House Sale, Sale 1538, Lot 300.*

70  
**SMOKY QUARTZ CARVING OF A FRENCH BULLDOG BY  
 ANDREAS VON ZADORA-GERLOF**

*Canada*  
 Carved of highly transparent smoky quartz from Brazil, this small French bulldog is a stylized interpretation of a beloved pet. With inset diamond eyes rimmed in gold. *Gold plaque signed ZADORA for Andreas von Zadora-Gerlof, inscribed signature ZADORA. Length 4 1/2 x 2 1/4 x 3 1/4 in (4 1/2 x 2 1/2 x 3 1/4 cm)*

**\$500 - 700**  
**To be sold without reserve**

*Provenance: Purchased by the owner directly from the artist.*

71  
**GEMSTONE CARVING OF A DOG BY ANDREAS VON ZADORA-GERLOF**

The hound is rendered from carnelian agate in minute detail with black onyx nose and cabochon onyx eyes. He rests upon a removable colorful "cushion" carved of labradorite. *Gold plaque signed ZADORA for Andreas von Zadora-Gerlof. Measuring 5 1/4 x 3 1/4 x 1 in (13.3 x 8.25 x 2.5cm)*

**\$500 - 700**  
**To be sold without reserve**

*Provenance: Purchased by the owner directly from the artist.*



72

**72  
CARVED GEM CITRINE ON BRONZE BASE BY LAWRENCE STOLLER--“TRANQUILLA SUNRISE”**

*Bend, Oregon*

The deep saturation of gold color combined with the exceptional clarity of the Brazilian crystal make this sizable gem an expression of natural citrine at its finest. Raised on a removable bronze base created by the artist. *Measuring 5 1/2in x 4 3/4in x 4in (14cm x 12.1cm x 10.2cm) and weighing approximately 1826.9 carats (365.2 grams)*

**\$1,500 - 2,000**

*Provenance: Purchased from Bonhams & Butterfields, May 16, 2004, Los Angeles, Sale 13007, lot 1580.*

**73  
CARVED BLUE CHALCEDONY SCENT BOTTLE BY SHERRIS COTTIER SHANK**

*Southfield, Michigan*

Part of the vanguard of American lapidary artists, the exceptional quality of Sherris' work is demonstrated through this fine, unique scent bottle. The shapely, gem-quality natural blue chalcedony bottle was carved from a single boulder of Turkish rough. Intricately sculpted all around it displays both polished and matte areas, *weighing approximately 816.26 carats*. The Bolivian ametrine finial, *weighing 102.65 carats*, completes the elegant form and is set atop a Brazilian frosted rock crystal quartz stopper, *weighing 24.75 carats*. The entire stopper fits into the bottle with the aid of a rubber o-ring that creates a secure seal. *Height overall 5in (12.7cm)*

**\$1,500 - 2,500**

*This sculpture won an honorable mention in the 3rd Annual Engraving Competition held in Idar Oberstein, Germany.*

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, December 12, 2010, Sale 18406, Lot 1346.*



73



74

**74  
CARVED MONTANA AGATE PERFUME BOTTLE BY THOMAS HARTH AMES--“ESSENCE OF THE WIND”**

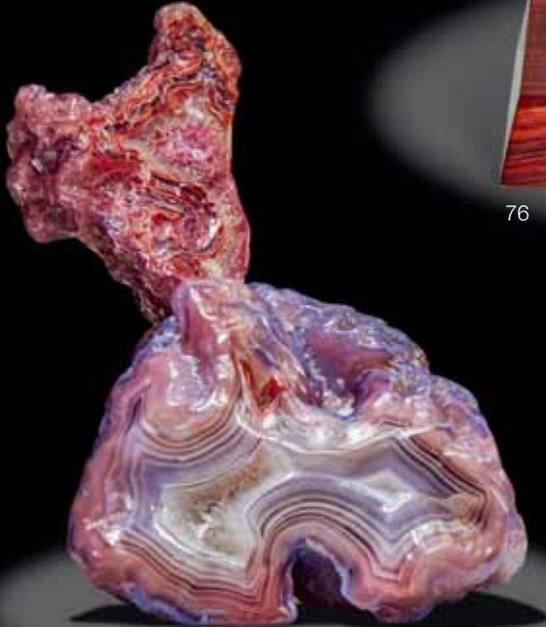
*Arvada, Colorado*

Probably the hardest agate known, Montana agate is prized for its wonderful translucency and ability to accept a very high polish which produces a reflective shine. It was employed as far back as the 18th century by Swiss clock and watchmakers for creating bearings—giving them a reputation for making the most accurate, durable and long-lasting timepieces in the world.

The lapidary artistry of Ames is brought to life in this functional sculpture made entirely of Montana Agate. Selecting an unusual piece of rough for the stopper with bands of dendritic inclusions and a splash of crimson-caramel carnelian coloring—while still a rough slice, its basic shape suggested wind-blown hair to Ames—and formed the theme for the actual carving. The result is a unique object of beauty which cannot be duplicated. *Height 5 1/2in (14cm)*

**\$2,000 - 3,000**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, December 2, 2007, Sale 15418, Lot 1314.*



75

**75 LAGUNA AGATE SCENT BOTTLE BY THOMAS HARTH AMES**

*Arvada, Colorado*

This beautiful and functional perfume bottle is carved from a large piece of highly sought-after Laguna agate from Mexico. It is distinguished by striking patterns, the concentric banding and “eyes” within the agate and, when held to the light, there are visible patches of translucency. Laguna agates are beloved for their subtle lavender, heather, plum and reddish-brown hues. This particular piece is reflective of Ames’ work in that it is free-form and gives a “windblown” appearance. The finial is removable and has a Montana agate dipper which is inserted into the body of the scent bottle. *Height 5 1/2in (14cm)*

**\$2,500 - 3,500**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, December 10, 2012, Sale 20082, Lot 1245.*



76

**76 AGTA SPECTRUM AWARD WINNING OREGON OPAL LAPIDARY WORK --BY DALAN HARGRAVE--“CHEESE”**

*Juniper Ridge Opal Mine, Lake County, Oregon*

Second Place Winner of American Gem Trade Association’s Spectrum Award for 2009 in the Objects of Art category—this whimsical composition utilizes the entire range of hues in which Juniper Ridge Opal is available and comprises an enormous amount of gem material: approximately 2400 carats of opal were used in its creation. Conceived as a playful depiction of a pair of enterprising mice attempting to mount a serving dish of cheese topped with two chunks of “brie” formed of yellow opal on which the rind of the original seam of opal was left intact suggestive of the white mold which is typically found on brie. A hunk of “ Swiss Emmentaler” is composed of translucent yellow opal while three slices of “Edam” cheese are carved of transparent and gemmy facet-grade yellow opal. The footed tazza is comprised of sizeable sections of Oregon opal ranging from deep orange opal at the top above a columnar base of translucent yellow opal above a fluted orange opal foot, trimmed with gold vermeil decoration. The two mice are carved of fine translucent orange opal having a frosted matte finish.

This award-winning, highly skilled lapidary work is sure to become a favorite in any lapidary or American gemstone collection. Offered on an African ebony wood base with an applied gold vermeil plaque exclaiming “Cheese”. *Overall length: 7in; overall height 6in; mice 4in, 2400 carats of Oregon opal*

**\$10,000 - 15,000**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, November 10, 2010.*



77



78

**77**  
**AGATE, STIBNITE AND GOLD OBJECT D'ART BY ANDREW GRIMA**

*Circa 1989*  
*London, England*

The "blackbird" composed of a stibnite crystal cluster with an 18K yellow gold "worm" in his mouth, perched above an septarian geode resembling a landscape with quartz-filled "rivers". *Signed Grima. Measuring 12 x 9 1/4 x 5 in (30.4 x 23.4 x 12.7cm)*

**\$2,000 - 3,000**

*Cf. Exhibition catalogue, Grima Retrospective, Goldsmiths' Hall, London, 1991, page 98, plate 298 for a sketch of a similar example.*

*Provenance: Purchased from Bonhams, London, The Collection of Laura Speiser, Featuring Jewellery by Andres Grima, Sale 18541, Lot 316.*

**78**  
**AGATE, SOUTH SEAS CULTURED PEARL AND EIGHTEEN KARAT GOLD OBJECT D'ART BY ANDREW GRIMA**

*Circa 1990*  
*London, England*

The agate slice with central recessed area or drusy "vug" backed with polished metal and resembling a "pond". At the edge of the "water" stand two stylized egrets formed of baroque cultured pearls and 18K yellow gold. *Applied 18K yellow plaque stamped Grima, 750. Length 7 1/4 in (18.5cm)*

**\$1,500 - 2,500**

*Provenance: Purchased from Bonhams, London, October 19, 2010, The Collection of Laura Speiser, Featuring Jewellery by Andrew Grima, Sale 18541, Lot 315.*



79



81

**79**  
**DIAMOND-SET, MIXED MEDIA AND GOLD COMPOSITION BY WILLIAM TOLLIDAY--"THE PONTE VECCHIO"**

*Circa 1970*  
*Retailed by Garrard, London, England*  
 Modeled in 18K yellow gold as the western face of the bridge, the tower of the Palazzo Vecchio rising to the left, some windows set with baguette diamonds, mounted on a canvas backing painted with the Arno at sunset within a plush-mounted. Giltwood, plush mounted frame. Signed William Tolliday, 1970. Reverse side of frame labeled: Designed by William Tolliday for Garrard, The Crown Jewellers. Height 10 1/4 x 12 x 2in (26 x 30 x 5cm)

**\$800 - 1,200**  
**To be sold without reserve**

*Provenance: Purchased from Sotheby's, London, South Kensington.*



80

**80**  
**GOLD, MINERAL AND MIXED MEDIA FLOWER STUDY BY WILLIAM TOLLIDAY**

*Circa 1975*  
*Retailed by Garrard, London, England*  
 Comprising various flowers rendered in 18K yellow gold, including poppy seed heads, wild carrot, ears of corn, mushrooms, acorns and fern sprouting from a craggy chrysocolla and quartz mass with stylized "mushrooms" formed of drusy chalcedony and several stems formed from elongated green tourmaline crystals, known in the mineral hobby as "pencils" having naturally striated faces. Mounted onto a canvas backing painted with a forest view, plush mounted gilt-wood frame. Signed William Tolliday. Offered in a gilt-wood, plush velvet frame. Height 16 1/2in (41.9cm)

**\$1,000 - 1,500**  
**To be sold without reserve**

*Provenance: Purchased from Sotheby's, London, South Kensington.*

**81**  
**GOLD, MINERAL AND PAINTED FLOWER STUDY BY WILLIAM TOLLIDAY**

*Circa 1975*  
*Retailed by Garrard & Co., London, England*  
 A mixed media composition of great imagination and delicacy comprising "plants" rendered from 18K yellow and white gold depicting the following: brambles, nettles, willow herb, ragged robin, grass and fern. The plant life sprouts from a craggy cluster of minerals including chrysocolla and quartz, accented with a gold spider's web which has "ensnared" a small diamond. Mounted onto a canvas backing painted with a landscape under a midnight sky. Signed William Tolliday. Framed with plush velvet border. Height 16 x 14 x 1 1/2 in (41 x 36 x 4cm)

**\$1,200 - 1,500**  
**To be sold without reserve**

*Provenance: Sotheby's, London, Olympia, April 19, 2007, Sale 7650, lot 170.*



82

82  
**MULTI-GEMSTONE SCULPTURE BY AMADOR BRAOJOS--  
 "THE EAGLE'S HEAD"**

*Circa 1982*

This unusual silver and mineral sculpture features a sterling silver eagle's head, down-turned with fierce expression and open beak, surrounded by calcite and quartz crystal clusters and supported on an amethyst geode base. Edition no. 3/7. Height 20in (50.8cm)

**\$1,000 - 2,000**

**To be sold without reserve**

*Provenance: I.M. Chait Gallery, Beverly Hills, CA*



83

83<sup>w</sup>  
**STERLING SILVER, AMETHYST AND ROCK CRYSTAL QUARTZ  
 SCULPTURE--BY SEÑOR DON AMADOR BRAOJOS--  
 "GAVIOTA" — THE "SEA BIRD"**

*Madrid, Spain*

A visionary, Braojos, is a purist who works with large gemstones and mineral specimens combining them in sculptures with platinum, silver, brass and gold. In the words of the artist himself: "Technically my sculpture has its roots in jewelry. It is concrete, nevertheless, it is more sculptural. For a long time I have felt attracted by minerals in their natural form. I have found a beauty in them that had not been combined before with sculpture in a valid manner. The problem was how to combine minerals with metals in such a manner that they form a harmonic body with all of these materials contributing their own beauty with them opposing each other. Minerals are very beautiful in their natural state."

The present sculpture, depicting a sea bird, combines natural minerals and cast sterling silver in an entirely unique way. This sculpture captures the essence of the work of Señor Braojos. The bird, with its outstretched wings of silver and quartz crystals, stands atop a base, formed of an amethyst geode section, as though he were perched on a rocky outcropping. Height 21 1/2 in (54.61 cm)

**\$600 - 800**

**To be sold without reserve**

*Provenance: Retailled by the Enchanted Gallery, Del Mar, California*



84

**SMOKY QUARTZ, ROCK CRYSTAL AND SILVER SCULPTURE  
BY SEÑOR DON AMADOR BRAOJOS--"THE EAGLE"**

*Madrid, Spain*

The present sculpture, depicting an eagle combines natural minerals and cast sterling silver in an entirely unique way--the head of the eagle was carved of fine quality transparent smoky quartz, the neck embedded into a rock crystal quartz point set into a heavy, hand-chased silver base, the beak wrought of oxidized silver.

The upper portion, depicting the head of an eagle, rendered from a single crystal of rich brown smoky quartz having good transparency. The neck embedded into a rock crystal quartz point set into a heavy, hand-chased silver base, while the beak is wrought of oxidized silver. This is a unique sculpture which combines natural minerals and cast sterling silver in an entirely unique way. *Height 19 1/2in (49.5cm)*

**\$2,000 - 3,000**

*Provenance: Originally retailed by the Enchanted Gallery, Del Mar, California*

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, May 23, 2012, Sale 20397, Lot 1262.*



85

85

**ELEGANT NEPHRITE, PLATINUM AND DIAMOND-SET VASE**

Designed in the style of Fabergé, carved in a cylindrical form from a single specimen of highly translucent Russian nephrite, surmounted with a single-cut diamond-set, ribbon accent. *The rim stamped Pt950 for platinum and bearing a small gavel hallmark, indicating that the vase was imported into Switzerland for auction. Height 5in (13cm)*

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

*Provenance: Purchased from Christie's, St. Moritz, Palace Hotel, February 19, 2004, Sale 1314, lot 264.*



86

86

**RHODOCHROSITE AND SILVER CUP BY MARIE-CLAIRE LEMAIGRE DUBREUIL**

*Circa 1980*

*French*

*Retailed by Chaumet, Paris*

The cup, most likely carved and polished in Idar-Oberstein, of slightly free-form outline, the rhodochrosite having exceptional translucency and thinness as well as an intense saturation of vivid reddish pink hue, still retaining the natural rind of the original specimen. The handle formed as a stylized seahorse of hand-cast silver with gilt accents. *With applied plaque stamp: CHAUMET PARIS. Height 6 3/4in (7.1cm)*

**\$1,500 - 2,000**

*Provenance: Purchased from Artcurial Auction, Paris, France.*



87

87

**RED JASPER AND ONYX VASE BY NARDI**

*Venice, Italy*

This fine vase of triangular outline was formed from three polished panels of bright red South African jasper which is no longer available in the market; with applied black onyx half-round borders at the edges. Mounted with silver and silver-gilt starfish of various sizes, they are accented with faceted rubies to provide added color. Total weight of the rubies approximately 31.79 carats. *Height 11 3/4in (30.0 cm)*

**\$1,500 - 2,000.**

*Provenance: Purchased from Christie's, New York, The House Sale, September 7-8, 2005, Sale 1545, lot 332.*

88

**GROUP OF ANTIQUE ARAGONITE JEWELRY**

*Circa 1900*

*Karlovy Vary, Czech Republic*

Hand-fabricated during the height of the tourist era in Karlovy Vary, these charming items of personal adornment incorporate local aragonite which was formed from the deposition of mineral rich waters from the thermal springs.

The aragonite mosaic is accented with Russian malachite and Idar-Oberstein agates. Included are a wax seal, one brooch, two pendants and one powder box. German tourists to the region during the late 19th/early 20th Centuries would no doubt have purchased such souvenir items as remembrances of their visit to the therapeutic baths of Karlsbad. (5)

**\$400 - 600**

**To be sold without reserve**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History, June 3, 2007, Sale 14798, Lot 3529.*



88

89

**CHARTREUSE-LEMON QUARTZ AND  
MIXED METALS SCULPTURE BY  
MICHAEL YOUSSEOUFIAN--“ROMAN  
GLADIATOR TORSO”**

*Circa 2004*

Centering on a very large, fantasy-cut chartreuse yellow quartz, weighing approximately 160 carats and measuring 43.0 x 38.0 x 21.3mm, which forms a stylized and abstracted torso of a Roman gladiator rendered in 18K rose gold and set with 255 diamonds, weighing approximately 1.35 carats. The figure is supported by a pedestal decorated with a sword, shield and helmet. Raised on a black resin and frosted rock crystal pedestal. Height 6 1/2 x 3 x 2 3/4 in (16.50 x 7.10 x 7.00cm)

**\$1,000 - 1,500**

*The firm of Michael Youssoufian Ltd., Switzerland, founded in 1865, is now based in Hong Kong.*

*Accompanied by a fitted red leatherette case signed M.Y. Jewellery.*





90



91

90<sup>W</sup>

**MAGNIFICENT CARVED BLACK JADE BEAR**

Carved by a master Chinese lapidary, this superbly detailed carving of substantial size, was formed from a single rough specimen of black jade. Realistically modeled in the form of a bear, with excellent polish, minutely rendered to give the thick “coat of fur” a sheen. *Measuring 20 x 12 x 9in (50.8 x 30.4 x 22.8cm)*

**\$3,000 - 5,000**

*Offered on a custom-fitted wooden base.*

*Provenance: Purchased from I.M.Chait Gallery, Beverly Hills, CA.*

91

**TWO JADEITE DISHES OF “CRACKERS”**

In the tradition of *trompe l’oeil* work in the arts, these two small plates of “crackers” fool the eye. The semi-translucent material carved as twelve pieces of light brown “crackers” of various shapes and sizes are placed on two jadeite dishes flecked with green mottling. They do appear good enough to eat! *Dishes measuring 3 x 2 in (7.7 x 5.9cm) and 3 x 2 1/2 in (7.9 x 6.5cm) (14)*

**\$1,000 - 1,500**

*Provenance: Purchased from Bonhams & Butterfields, Hong Kong, December 4, 2008, Sale 16907, Lot 507.*

*The crackers symbolize joy in eating (食得是福)*

*Accompanied by a report from the Hong Kong Jade & Stone Laboratory stating the selected biscuit carving is natural jadeite and no resin was detected. Report number KJ 38221, dated 10th September 2008.*



92<sup>W</sup>

**BLACK OBSIDIAN CARVING OF A SEATED GORILLA  
BY LUIS ALBERTO QUISPE APARICIO**

*Lima, Peru*

A companion sculpture to the following lot, this expert carving is rendered from natural black obsidian. This particular mineral allows for a vitreous, high polish which is useful for rendering fur and it appears to have a sheen as fur does. The Gorilla is realistically rendered with enormous detail. *Height 14 3/4 x 14 1/ x 11 1/2in*

**\$2,000 - 3,000**

*Provenance: Purchased by the owner directly from the artist.*



93<sup>W</sup>

**BLACK OBSIDIAN CARVING OF A GORILLA WALKING  
BY LUIS ALBERTO QUISPE APARICIO**

*Lima, Peru*

Black obsidian is a useful mineral for carving animals which require a bright sheen in rendering their fur. The present sculpture is of substantial proportions and impressive, not only for its size but also for the expert treatment of its fur. Raised on a large green aventurine quartz base originating from India. *Measuring 17 x 14 x 12 in (43.1 x 35.5 x 30.4 cm)*

**\$3,000 - 5,000**

*Provenance: Purchased by the owner directly from the artist.*



94

94  
**LAPIS LAZULI AND SILVER EAGLE BY LUIS ALBERTO QUISPE APARICIO**

*Lima, Peru*

The majestic bird, carved from Afghani lapis lazuli, having wings and body tipped with silver. With outstretched wings, the soaring bird is affixed to the base with a single point of contact to the large quartz crystal. Raised on a black obsidian base. *Measuring 11 x 10 x 9in (27.9 x 25.4 x 22.9cm)*

**\$3,000 - 5,000**

*Provenance: Purchased by the owner directly from the artist.*



95

95  
**RUBY-IN-ZOISITE CARVING OF HUMMINGBIRDS AND CACTUS BY LUIS ALBERTO QUISPE APARICIO**

*Lima, Peru*

This colorful carved gemstone sculpture depicts a prickly pear cactus rendered from the green zoisite portions of the mineral which originates from Tanzania and features a bright red, ruby cactus flower with two hummingbirds hovering above. Raised on a black onyx base. *Height in ( cm)*

**\$1,200 - 1,500**

*Provenance: Purchased by the owner directly from the artist.*



96<sup>W</sup>

**IMPRESSIVE RUBY, GRANITE AND GOLD EAGLE SCULPTURE  
BY LUIS ALBERTO QUISPE APARICIO**

*Circa 2007*

*Lima, Peru*

This is an extraordinary sculpture of impressive proportions: the exceptionally life-like eagle was carved from an immense ruby rough of evenly saturated reddish purple color with notably few inclusions. The majestic bird is depicted in a soaring position yet the artist demonstrates a remarkable sensitivity to the natural form and posture accurately suggesting air flow over the body as the eagle soars on a thermal with outstretched wings. The tail is carved and etched with incredibly detailed individual feathers. The beak and talons embellished with 18K yellow gold; the eyes inset with ruby cabochons. The bird elegantly perched atop a dark granite obelisk of tapering form which provides a dramatic color contrast to the rich red ruby. An excellent offering for the serious collector of Lapidary Works of Art which is sure to grace either a residential or corporate interior. *Wingspan of eagle 41 x 19in (100 x 48.25 cm). Height overall including granite base: 77in. Base measures 12 x 12 in*

**\$25,000 - 35,000**

*Provenance: Purchased by the owner directly from the artist.*

97<sup>W</sup>

**MAJESTIC RUBY EAGLE BY LUIS ALBERTO QUISPE APARICIO**

*Lima, Peru*

Carved of brilliant red, Tanzanian ruby, the large eagle with highly detailed, outstretched wings and 18K yellow gold feet and beak. The eagle, having only one point of attachment to a natural quartz crystal cluster base from Brazil. The quartz cluster which is completely three-dimensional displays crystals on all sides. *Measuring 18 1/2 x 7 15/16in (47 x 20.3cm)*

**\$10,000 - 15,000**

*Provenance: Purchased directly from the artist.*





98

98  
**CITRINE QUARTZ OWL COUPLE SCULPTURE  
 BY PETER MULLER**

*Brazil*

This particular sculptural group is unusual for the clever way the artist used the natural hollow in the feldspar and mica base to simulate the nesting site in a hollow tree. One of the citrine owls peers out of the “nest” while the other grips the side of the “trunk” facing its mate. Both owls are adorned with carnelian and garnet eyes and gold vermeil feet. *Measuring 9 3/4 x 7 3/4 x 5in (25.4cm x 20.3 x 12.7cm)*

**\$700 - 900**

*Provenance: Purchased from I.M. Chait Gallery, Beverly Hills, CA.*



99

99  
**HEMATITIC QUARTZ CARVING OF A HORNED OWL  
 BY PETER MULLER**

*Brazil*

This large, horned owl is carved from near-colorless crystalline quartz with bright red inclusions of hematite giving the owl an overall rosy glow. His watchful yellow-gold eyes are citrine. The beak is garnet. The gold plated silver claws grip a massive base of polished quartz having golden rutile needle inclusions. *Owl measuring 10 x 3in (26.7 x 10.8cm); overall dimensions 15 x 7 x 7in (38.1 x 20.3 x 19.7cm)*

**\$3,000 - 5,000**

*Provenance: Purchased from I.M. Chait Gallery, Beverly Hills, California, December 18, 2005.*



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**SMOKY QUARTZ CARVING OF A HIPPO BY PETER MULLER**

*Brazil*

Carved from pale smoky quartz, this inquisitive hippo has upraised ears, wide black eyes, and carved whisker bumps on its snout.

This stout fellow stands on a rounded base of rock crystal quartz.

*Measuring 11 x 7 x 5in (27.9 x 17.8 x 12.7cm); length 8 3/4in (22.9cm)*

**\$1,500 - 2,000**

*Provenance: Purchased from Bonhams & Butterfields, Los Angeles, Natural History.*

**END OF SALE**

## ARTISTS' BIOGRAPHIES

### Thomas Harth Ames

Part of the vanguard of the new, creative gem carvers Thomas Harth Ames is a completely self-taught sculptor who creates images in gemstones, glass, lead crystal and other transparent media.

A former tool and die maker for NASA, Ames is noted for his precision workmanship, his successful use of new techniques, his originality, and his artistic use of light, shadow, hue and intensity in transparent materials. He builds his own machines for his lapidary work, and introduced sandblasting as a lapidary tool. Most of his work is now done on commission and clients usually rely upon Ames to select the material. Articles about Ames's work have appeared in the *Lapidary Journal*, *Jewelers Circular Keystone*, *Colored Stone*, *Modern Jeweler*, and *Professional Jeweler*. He has completed commissions for the Lizzadro Museum of Lapidary Art, the Carnegie Museum of Natural History, and prominent individuals such as actor/director Kevin Costner, Colorado Governor Roy Romer, Senator Benighthorse-Campbell, Congressional Representative Patricia Schroeder, Senator Daniel Inouye of Hawaii, and the Reverend Jesse Jackson.

Ames has won the prestigious American Gem Trade Association (AGTA) Cutting Edge Competition, winning First Place in Carving and Best of Show in 2000, First Place in the Objects of Art category in 1999, First Place in the Objects of Art category and Best of Show in 1998, and Third Place in Objects of Art in 1996. Thomas has been juried into several prominent local, national and international fine art shows and has been the featured artist at many one-man shows. He is a member of the National Rockhound and Lapidary Hall of Fame.

### Luis Alberto Quispe Aparicio

Following a second-generation family tradition in the fabrication of objects d'art, Luis' studio specializes in the carving of ruby. The second hardest stone after diamond, few artists have managed to successfully work this mineral since it requires a very advanced technique for carving and polishing. His works are displayed in museums in the United States and Europe and are enjoyed by private collectors around the world.

### Eberhard Bank

Born on April 12, 1953, Bank's work follows in the traditions of the famous gem cutting city of Idar-Oberstein. Following school, he spent three and one-half years apprenticing as a gem cutter and qualified as a journeyman by 1972. He received his Master Craftsman certification from the Gem School in Idar in 1983 and opened his own studio by 1985. He has had international exhibition in Japan, Bahrain, Canada, the U.S., Switzerland, England and Germany.

### George Brandt

Born in 1956 in Idar-Oberstein, Georg Brandt completed his gemstone carving studies in the mid-1970s and established his own workshop as of 1987.

### Señor don Amador Braojos

A Spanish sculptor and gem artist, Senor Braojos began to work as a jeweler at only age 15, studying with several different masters both in jewelry and sculpture. At age 20 he set up his own studio-shop where he combined sculptural shapes into these arts. By the time he was 21 he had created a jewelry collection with a new concept of design and construction. While continuing his work on jewelry he also went more in depth into the field of sculpture combining minerals in their natural state with precious metals. Eventually in 1976, he decided to dedicate himself exclusively to sculpture and held several successful exhibits in Europe, Mexico and the United States. A visionary, Braojos, is a purist who works with large gemstones and mineral specimens combining them in sculptures with platinum, silver, brass and gold. In the words of the artist himself: "Technically my sculpture has its roots in jewelry.

It is concrete, nevertheless, it is more sculptural. For a long time I have felt attracted by minerals in their natural form. I have found a beauty in them that had not been combined before with sculpture in a valid manner. The problem was how to combine minerals with metals in such a manner that they form a harmonic body with all of these materials contributing their own beauty with them opposing each other. Minerals are very beautiful in their natural state."

### Gerd Dreher

The exquisitely detailed animal carvings of Gerd Dreher make his works among the most sought-after masterpieces of the lapidary arts. Born in 1943 in Idar-Oberstein, Gerd was a fourth generation animal figure carver. Dreher's family has been involved in the art of engraving and carving gemstones for nearly two hundred years. A long-established family tradition of producing hardstone and gem animal carvings was begun in the 19th Century and by the early 1900s their name was synonymous with that of the jeweler, Carl Fabergé. The Russian master, on his frequent trips to Idar, would provide plaster models of whimsical animal carvings, which the Dreher family would create out of jasper, agate and jade. Fabergé then sold them in his famed salons in St. Petersburg, Moscow and London.

Gerd was a keenly observant naturalist who maintained a massive library of videotapes of animals in motion. His devotion to realism in muscle and animation is what sets his carvings apart. In 2004 a major retrospective exhibition of 60 works entitled *The Gem Carvings of Gerd Dreher: A Fabergé Legacy*, was held at the Houston Museum of Natural Science. In the words of Joel Bartsch, Curator of Gems and Minerals for the Museum, "Dreher's ability to breathe life into stone has made him one of the most famous practitioners of the craft in the world today. His work is a marriage of art and science."

### Manfred Gettman

Manfred Gettman, owner of the firm Robert Juchem, is presently in his early 70s and is no longer carving. Now in its third generation, hand-made art objects and especially animal figures made from precious stones have been created in the family atelier of Robert Juchem for over 60 years. Known as one of the best in Idar-Oberstein for retailing hand-carved animal sculptures, human figures, flowers studies and *objets d'arts* made of gemstones. they specialize in showcasing one-of-a-kind sculptures in their studio, based on the uniqueness of the gemstones.

Precious mineral specimens and rough imported principally from Brazil, Chile, Argentina, South Africa, Afghanistan, India and Eastern Europe are carefully selected for the natural characteristics in creating one-of-a-kind carvings. The works they have sold over the years grace museum, gallery and private collections around the world.

### Andrew Grima

A jeweler who became known as the primary proponent of modern jewelry design in England, Italian born Grima originally studied mechanical engineering at the University of Nottingham.

In the 1960s and 1970s, he became the foremost modern jewelry designer in the West End of London selling his jewels from his exclusive gallery at 80 Jermyn Street, Mayfair. In 1970 he designed the successful "About Time" watch collection for Omega and, in 1976, a collection of gold digital LED watches for Pulsar

Grima won several awards for his contributions to the jewelry industry. He was the only jeweler to win the Duke of Edinburgh Prize for Elegant Design and he won 13 De Beers Diamonds International Awards.

Examples of Grima's work are on display at the Victoria & Albert Museum and in the collection of the Worshipful Company of Goldsmiths.

On September 20th 2017, Bonhams auctioned the largest private Grima collection to ever be sold at auction.

### **Dalan Hargrave**

Dalan Hargrave began a career as a goldsmith in 1976 after taking college courses in Arts and Metals at San Antonio Junior College. During his career he advanced from repair work to light manufacturing, mold making, gem cutting and fabricating one-of-a-kind jewelry. His design studio presently specializes in custom mountings and lapidary work and he has established a number of signature gemstone styles which are exclusively his including: GemStarz, GemHeartz, Spirographic-cuts, compound concave cuts and the 3-D Illusion series.

Hargrave only began cutting gemstones in 1998. Yet he has since received numerous "Spectrum" and "Cutting Edge Awards" from the American Gem Trade Association--a total of 22 with 3 "Best of Show"--an outstanding achievement for one so new in the field. In 2004, he was inducted into the National Rockhound/Lapidary Hall of Fame in the area of Metal Craft. Recently Hargrave received "Best of Competition" in the 2006 "Gemmys" competition sponsored by Lapidary Journal. In 2007, he received two additional "Gemmys" awards. His work has been featured before in Bonhams' Natural History auctions.

### **Dieter Jerusalem**

Dieter Jerusalem is one of the great gemstone craftsmen of our time. Born in 1942 in Idar-Oberstein, Germany, he attended the renowned school for gem cutters there for three years together with Bernd Munsteiner, another famous lapidary artist. From 1957 to 1960 he apprenticed to one of the best-known lapidaries in Idar. Two years later in 1962, after a difficult training, he received his Master Lapidary Diploma, becoming the youngest master for gemstone cutting in Idar.

The Jerusalem surname derives from the First Crusade. His first traceable ancestor was the Duke Baldwin the 2nd of Hennegau, Belgium, one of the first notables to reach the city of Jerusalem. The name Jerusalem was awarded to him in the year 1098 as an honor.

Dieter Jerusalem started to cut stone eggs in his father's atelier in the mid 1960s. At first, they worked closely in the style of Faberge. But soon, he began to "carve" out his own style and path in the lapidary field, so that today he is well known by collectors of gemstones and mineral eggs throughout the world Bounded to the traditions of Idar-Oberstein, each mineral is cut so that its natural purity and beauty is brought out.

Dieter Jerusalem is one of the great gemstone craftsmen of our time. Born in 1942 in Idar-Oberstein, Germany, he attended the renowned school for gem cutters there for three years together with Bernd Munsteiner, another famous lapidary artist. After further apprenticing and training, he received his Master Lapidary Diploma in 1962, becoming the youngest master of gemstone cutting in Idar. Dieter Jerusalem started to cut stone eggs in his father's atelier in the mid-1960s. At first, they worked closely in the style of Fabergé. But soon, he began to "carve" his own style and path in the lapidary field, so that today he is well known by collectors of gemstones and mineral eggs throughout the world. He is now retired and no longer produces gemstone carvings.

Bounded to the traditions of Idar-Oberstein, each mineral is cut so that its natural purity and beauty is brought out. He only uses traditional cutting and carving techniques. As a gemstone "purist" he does not combine metalwork with his carvings, preferring to let the material speak for itself. Much of his time has been spent finding rare and unusual gemstone materials, especially from various exhausted deposits in Europe.

### **Peter Muller**

Peter Mueller was born in 1952 near Lucerne, Switzerland. Following professional training in international banking he commenced a brilliant career in that field only to later be lured by the appeal of international travel—which lead him to live in Brazil in 1979. A chance encounter with a Brazilian carver of birds in 1984 inspired him to change his life's work. He established a workshop in semi-precious stone carvings that same year. His works are rich in unexpected beauty and surprising details. Naturally, no two carvings are identical. They are life-like reproductions of birds from the tropics and the Northern Hemisphere, hand-fabricated from natural colored precious stones from all over the world. The bases are hand-picked by Peter from several tons of rough, including Brazilian tourmalines and quartzes from eleven different mines, as well as many other rare minerals from his adopted country. Familiar with the work of Idar-Oberstein carvers since his childhood, Peter has made annual trips there over the last thirty years to learn new carving techniques. These skills are then imparted to his crew of carvers in Brazil, now considered to be the best trained craftsmen in that country. Peter Müller's lapidary work has been the subject of a number of articles including: Rock and Gem Magazine, May 2000 and Wildlife Art Magazine, March/April 2002.

### **Nardi**

A traditional family business making exclusive jewelry since the late 1920s, the firm of Nardi is recognized as being one of the most elegant. Nardi continues to be as famous as ever for its originality and for symbolizing the truly Venetian style that distinguishes it from other brands.

What makes Nardi jewels so very special is the way they embody the spirit of Venice. In fact, the Nardi collections perfectly reflect the charm and elegance for which the city is so famous. The company's love for precious gems and passion for the art of goldsmithing can be seen in each piece.

### **Hans Ulrich Pauly**

There is a special quality to the carvings of Hans-Ulrich Pauly. A self-proclaimed Transcendentalist, within each of his carvings is apparent a loving appreciation of the Earth's creations regardless of the subject—plants, animals, people, or free-flowing forms. In his own words "Art is like a religion for me – the Latin word 'religio' means connection with God". Living in Idar-Oberstein, Germany, the "Gemstone Capital of Europe", Hans-Ulrich Pauly has access to the world's finest gem material. Carefully chosen for color and quality, each stone is meticulously formed and engraved to combine dynamic design with the uniqueness of the gemstone itself. Within his workshop one finds a wide variety of precious stone engravings. His art ranges from contemporary cameos and portrait carvings to three-dimensional sculptures that are captivantly alive through their wonderfully crafted, exacting detail. Along with his work in precious stones, Hans-Ulrich Pauly has developed a reputation as a sculptor of life-size bronzes. Upon a visit to Idar-Oberstein one can see that many of the fountains and town monuments are attributed to him.

### **Heinz Postler**

The Postler family is one of the great dynasties of gem-cutting in Idar-Oberstein. Gustav Postler founded this dynasty, when he moved there from Hanau in 1871. Fueled by his passion for working rough he established a lapidary house and trained five apprentices in the art. His son, Matthias Postler, followed him and now subsequent generations are involved in the family business. Heinz Postler, born in Idar-Oberstein in 1942, specializes in carving and engraving cameos, portraits, engraved bowls and sculpted figures. His son Matthias, born in 1969, is also a superb engraver.

### **Sherris Cottier Shank**

A multiple award-winning gem artist, Sherris Cottier Shank, has won 8 Cutting Edge Awards from the American Gem Trade Association. Notably the blue chalcedony perfume bottle in this auction won an honorable mention in the Competition For the Advancement of Gemstone Engraving in Idar-Oberstein, Germany. Sherris was a respected voice in the field of gem art. She wrote several magazine articles and was quoted countless times by others. One of her sculptures sold at a prestigious auction in England and her work has been displayed in several important museums and was acquired by the Smithsonian Institution in Washington, D.C. shows. Photos of her gems appear often in books and magazines. With all these accomplishments it is the gems themselves that she valued most.

### **Reiner Stein**

A master carver who inherited a carving workshop in Idar-Oberstein from his father-in-law, Herbert Weiss, Stein passed away from lung disease in August of 2008 at the age of 52.

### **Lawrence Stoller**

An Oregon-based, internationally recognized, award-winning Gem Sculptor, Lawrence Stoller, has pioneered the cutting of large gems. Among his museum quality works are several of the largest gemstones in existence. His work has been featured in numerous shows and galleries in the United States, Asia and Europe including the Furstman Institute of Mineralogy in Moscow, Russia, the Gemological Institute of America, The Lizzadro Museum of Lapidary Art, the Carnegie Museum and the Natural History Museum of Los Angeles.

Lawrence sets his gem carvings in either bronze, silver, gold or steel bases which he creates himself, that display the finished works in a synergy of crystal and metal that enhances both mediums.

He is perhaps best known for the commission he completed for American Express: a centerpiece for the 911 Memorial located across the street from Ground Zero.

### **William Tolliday**

Born in 1915, William Tolliday worked his entire career at Garrard & Co., London, the New Bond Street firm designated as England's crown jeweler up until 2007. In the late 1960s he began creating his signature fairytale castles of gold, perched on mineral specimens that he said were inspired by the Houses of Parliament and the buildings of Venice. It was from his workshop above Garrard's that Tolliday produced a very limited number of gold and mineral flower studies and architectural reliefs so which he also painted the canvas backgrounds.

### **Georg O. Wild**

The name of Wild has a long history in the Idar-Oberstein lapidary field. The art of carving and engraving has been practiced in this family for over one hundred years. In 1839, one member of the family went to Paris to learn the art of cameo cutting. Another, Johann Karl Wild IX worked in St. Petersburg as a jeweler and engraver in the Fabergé workshops in Czarist Russia. Upon returning to Idar-Oberstein he founded his own enterprise from which sprang the firm of Georg O. Wild. Georg O. Wild was born in Idar-Oberstein on January 22, 1894. Inheriting his father's talent for engraving cameo cutting and carving stones, he started his own firm in 1921. Large numbers of his sculptures are now exhibited in the Idar-Oberstein museum and in various museums across the United States. Not only was he a gemstone carver, his gemological knowledge was equally considerable. In the United States he became particularly well-known for creating reproductions of Audobon birds in semi-precious stones. In France he executed some commissions in behalf of artist Georges Braque. Much of the carving of his animal figures was done by Wild himself, others by his assistants working in his atelier directly under his guidance. He died on November 23, 1975 at the age of 81. His business is now continued by his son, Klaus Eberhard Wild and by Manfred Weichel, his collaborator during his final years.

### **Manfred Wild**

Born in 1944, Manfred Wild, an eighth-generation gem cutter, is one of the most renowned lapidary artists to emerge from Idar-Oberstein. At the age of twenty, during an apprenticeship with a gemstone merchant, he began his well-rounded educational journey in the areas of fine art, gemstone cutting, engraving and goldsmithing.

Working in a family tradition of stone cutters established in 1630, Manfred Wild is one of the world's most famous creators of objets d'art. He is best known for his virtuoso work in rare, precious and semi-precious materials carved as perfume bottles, animals, whimsical figures, flower studies, enameled eggs with concealed "surprises", cameos, chalices and objets de fantaisie made of precious stones, gold and silver.

It is helpful, of course, to understand Wild's work within the greater context of 19th and 20th Century Decorative and Jewelry Arts. In addition to the influence of his own family and town, Mr. Wild follows the traditions established by René Lalique and Peter Carl Fabergé (Russian jeweler, 1846-1920) and a great number of parallels can be seen in their work. Fabergé had begun a new era in the Jewelry Arts. Prior to him, many jewelers felt the value of jewelry was intrinsic, based upon the stones (particularly diamonds) and precious metals. The artistic creativity and superior craftsmanship introduced by Fabergé made such objects transcend their "break value". Fabergé also used a number of decorative techniques attributable to French 18th Century goldsmiths, e.g. the art of guilloché, a surface treatment of metal that could make wavy lines or striations in the design, either performed by machine or by hand. Atop the guilloché decoration was a translucent enameling that required the application of several coats and the "firing" of the object in an oven after each layer, a very labor-intensive technique. The limited palette of enamels used in the nineteenth century was expanded upon by Fabergé who, after much experimentation, arrived at over 140 shades. He also used natural stones often found in his local area or native to Russia, e.g. jasper, agate, bowenite, nephrite. Often his use of precious stones, including sapphires, rubies and emeralds was in an understated way, only for accents, and even then were used en cabochon. Diamonds, if used, were typically rose-cut. So many of the aforementioned decorative elements are seen the work of Wild even as they appear in the examples on these pages. When India Early Minshall, a wealthy collector of Fabergé purchased an egg in 1944, she stated, "Fabergé was called the Benvenuto Cellini of the North, but I do not think any jeweler can ever be compared to him"—She could not know that someday the work of Manfred Wild would rival the work of the great Russian jeweler.....

Mr. Wild's works are displayed in museums throughout the world including: The German Gemstone Museum in Idar-Oberstein, The Smithsonian Institution in Washington, D.C., The Harvard Museum in Boston, The Carnegie Museum in Pittsburgh and The Iksan Jewellery Museum in Korea, as well as extensive private collections in Japan, Europe, the Middle East, and the United States of America.

### **Michael Youssoufian**

Michael Youssoufian comes from a very long family line of jewelers. At each generation, the family has been at the center point of the jewelry business and has survived world wars, economic downturns, political revolutions. It is now in its 5th generation.

The mentor of the family, Joseph Youssoufian, was appointed Jeweler to the Royal Court of Egypt and served in this capacity from 1920-1950 in Alexandria. Multi-cultural, Michael Youssoufian, is of Armenian and British origin, with a bit of Italian and Greek on the side. He was brought up in three different major areas of the world: Alexandria, London and Geneva.

After finishing his studies in Geneva at the High School of Fine Arts and he took his Masters degree in Jewelry. On his first visit to China, in 1985, he was invited to join a Swiss delegation exhibiting in Shanghai and an entirely new world opened before him. He established his business in Hong Kong and created artistic jewelry with a twist, combining both past and present experiences.

#### **Helmut Wolf**

A third generation gem carver, Wolf trained at the "Weiherschleife" Institute of Idar-Oberstein, which emphasized ancient traditions of gem cutting and still employed historical water-wheel driven grinding machines. At the age of 28, after setting up his own workshop, Wolf began to leave the traditional ways of forming gem vessels behind in order to carve his own creative path. His work comprises items that have both matte and polished surfaces, cut extremely thin, often allowing for the natural "crust" or rind of the specimen to be an element of the design. But the road leading to an artistically formed vessel is an arduous one and to hold a completed vessel in one's hand with a finely shaped rim, to strike it with a thumbnail and hear a clear tone or resonance fill the room is still a goal that fills him with joy when he has successfully achieved it.

#### **Baron Andreas von Zadora-Gerlof**

Canadian-born artist Baron Andreas von Zadora-Gerlof, is a master of the stone carving art called Glyptography. Known simply as Zadora, the Baron is famous among an elite circle for creating naturalistic animal carvings and timepieces. His career in Decorative Arts has paralleled those of the historic ateliers of Johan Melchior Dinglinger, Benvenuto Cellini and Peter Carl Fabergé rather than any modern day jeweler. His private relationships with his patrons throughout the world make him a unique contributor to contemporary art history, undoubtedly influential, although rarely in public view.

The first American exhibition of the artist's work was presented at the Forbes Magazine Galleries in New York in 1992 and his works have also been exhibited at the Park Avenue Armory for the benefit of the Wildlife Conservation.

#### **Alfred Zimmerman**

One of the most renowned lapidary artists of the last several decades, Zimmerman is a member of an Idar-Oberstein family of gemstone carvers. Originally an apprentice of Gerd Dreher, Alfred Zimmerman is also known for working in the "Fabergé" tradition. Zimmerman's frequent subjects are either soldiers or peasants in folkloric attire but he is well known for animal carvings of transparent crystalline minerals.

# Bonhams

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Online | March 9-16 ending at 1pm

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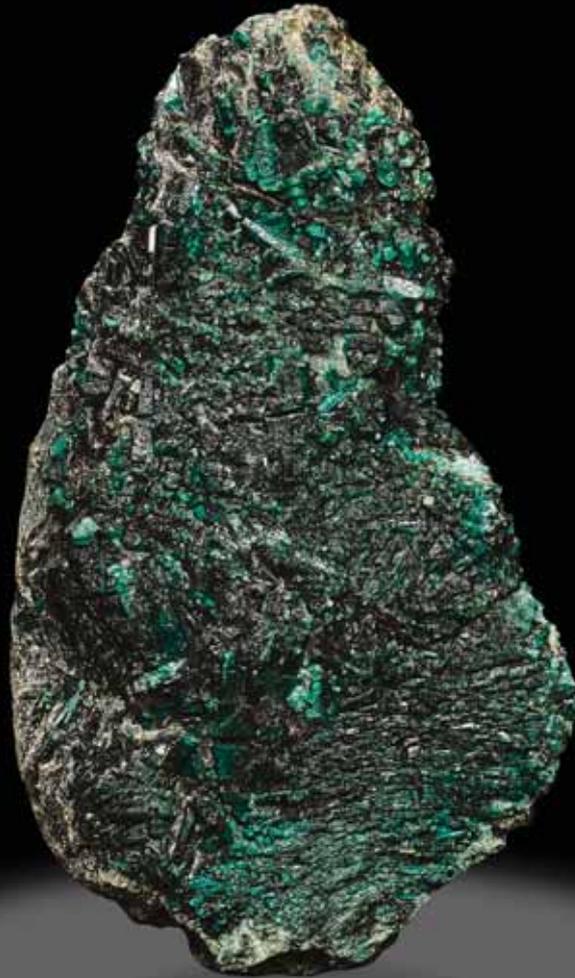
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67  
68  
82  
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2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the

consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain

onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

### MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of

## CONDITIONS OF SALE - CONTINUED

the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

### LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE**

REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

### LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (323) 850 7500.

### AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at [www.bonhams.com/us](http://www.bonhams.com/us).
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at [www.bonhams.com/us](http://www.bonhams.com/us). Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

### CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

### PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

### ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) or contact our Client Services Department.

# BUYER'S GUIDE

## BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (323) 850 7500.

### Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

### Estimates

Bonhams catalogs include estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserves

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

## BIDDING AT AUCTION

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum amount that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the

item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), and at our San Francisco, Los Angeles and New York galleries.

### By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

### Online

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see [www.bonhams.com/25563](http://www.bonhams.com/25563) or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200 .....	by \$10s
\$200-500 .....	by \$20/50/80s
\$500-1,000 .....	by \$50s
\$1,000-2,000 .....	by \$100s
\$2,000-5,000 .....	by \$200/500/800s
\$5,000-10,000 .....	by \$500s
\$10,000-20,000 .....	by \$1,000s
\$20,000-50,000 .....	by \$2,000/5,000/8,000s
\$50,000-100,000 .....	by \$5,000s
\$100,000-200,000 .....	by \$10,000s
above \$200,000 .....	at auctioneer's discretion

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams sales. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

### Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in

the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

### Shipping & Removal

See page 71.

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price(s) will accompany all international purchases.

### Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

### Auction Results

Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).

# Catalog Order Form

# Bonhams

Please check the Auction Catalog(s) you would like to receive, complete the address and payment information below and send the completed form via email to [catalogs.us@bonhams.com](mailto:catalogs.us@bonhams.com), or via fax at (415) 861 8951, or mail to:

Bonhams  
220 San Bruno Avenue  
San Francisco, California 94103

If you have any questions please contact us at +1 (800) 223 2854

Category Name	Internal	Domestic Address*	International Address*	Issues per year**
19th CENTURY PAINTINGS (Including Russian and Dogs in Art)	PIC41	<input type="checkbox"/> \$200	<input type="checkbox"/> \$280	5
20TH CENTURY FURNITURE & DECORATIVE ARTS	FRN21	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
AFRICAN, OCEANIC & PRE-COLUMBIAN ART	TRI12	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
AMERICAN & CALIFORNIA WESTERN PAINTINGS & SCULPTURE	PIC40	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ARMS, ARMOR AND MODERN SPORTING GUNS	ARM10	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
ASIAN WORKS OF ART	ASN10	<input type="checkbox"/> \$360	<input type="checkbox"/> \$430	9
BONHAMS QUARTERLY MAGAZINE	MAGB	<input type="checkbox"/> \$30		4
BOOKS, MANUSCRIPTS & RELATED CATEGORIES	BKS10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
COINS AND BANKNOTES	CNS10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
CONTEMPORARY ART (Including Made in California)	PIC50 & PIC52	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250	5
ENTERTAINMENT MEMORABILIA & COLLECTABLES	COL10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	4
EUROPEAN & AMERICAN FURNITURE & DECORATIVE ARTS	FRN20	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	7
IMPRESSIONIST AND MODERN ART	PIC55	<input type="checkbox"/> \$100	<input type="checkbox"/> \$120	2
INDIAN, HIMALAYAN & SOUTHEAST ASIAN ART	ASN12	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
JAPANESE WORKS OF ART	ASN11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$140	3
JEWELRY	JWL10	<input type="checkbox"/> \$320	<input type="checkbox"/> \$400	8
MADE IN CALIFORNIA CONTEMPORARY ART	PIC52	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MARITIME PAINTINGS AND DECORATIVE ARTS	COL11	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100	2
MOTOR CARS, MOTORCYCLES & AUTOMOBILIA	MOT10 & MOT20	<input type="checkbox"/> \$330	<input type="checkbox"/> \$390	6
MOTORCYCLES	MOT20	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
NATIVE AMERICAN ART	NTV10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
NATURAL HISTORY, GEMS, MINERALS & LAPIDARY	NAT10	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
ORIENTAL RUGS AND CARPETS	CPT10	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200	3
PHOTOGRAPHS	PIC44	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
PRINTS	PIC43	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
SPACE MEMORABILIA	BKS11	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50	1
WATCHES	JWL11	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150	3
WINES & WHISKY	WIN10	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350	5
WRITING INSTRUMENTS	COL20	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70	2
ALL CATEGORIES	ALLCAT	<input type="checkbox"/> \$4,500	<input type="checkbox"/> \$5,600	112

\*\*The number of auction catalogs and sales listed for a subscription are strictly estimates. We are not responsible for refunds or credits if the number of sales alters from the estimate. Some of the above categories may include our auctions in other locations.

## Method of Payment

Check/Money Order enclosed for \$: \_\_\_\_\_  
*Payable to Bonhams & Butterfields*

Visa  Mastercard  American Express

Card Number \_\_\_\_\_ 16-digit Number

Expiration Date \_\_\_\_ / \_\_\_\_ CVV \_\_\_\_

Cardholder Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_ Zip \_\_\_\_\_ Country \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

## Send Catalogs to:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_ Zip \_\_\_\_\_ Country \_\_\_\_\_

Telephone \_\_\_\_\_ Fax \_\_\_\_\_

E-mail \_\_\_\_\_

Client Number (internal use only) \_\_\_\_\_

# Bonhams Specialist Departments

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## 19th Century Paintings London

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**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____





**Bonhams**  
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**AUCTIONEERS SINCE 1793**