

JEWELLERY & WATCHES

South Kensington

8 December 2015



CHRISTIE'S

International Jewellery Department & Auction Calendar

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04/11/15

AUCTION CALENDAR 2016

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

20 JANUARY

JEWELLERY
SOUTH KENSINGTON

2 MARCH

JEWELLERY
SOUTH KENSINGTON

6 APRIL

JEWELLERY
SOUTH KENSINGTON

20 APRIL

MAGNIFICENT JEWELS
NEW YORK

10 MAY

JEWELLERY & WATCHES
SOUTH KENSINGTON

18 MAY

MAGNIFICENT JEWELS
GENEVA

31 MAY

MAGNIFICENT JEWELS
HONG KONG

7 JUNE

JEWELS
PARIS

8 JUNE

IMPORTANT JEWELS
LONDON

8 JUNE

IMPORTANT JEWELS
NEW YORK

14 JUNE

JEWELLERY
SOUTH KENSINGTON

12 JULY

JEWELLERY
SOUTH KENSINGTON

14 SEPTEMBER

JEWELLERY & WATCHES
SOUTH KENSINGTON

12 OCTOBER

JEWELLERY
SOUTH KENSINGTON

18 OCTOBER

IMPORTANT JEWELS
NEW YORK

9 NOVEMBER

JEWELLERY
SOUTH KENSINGTON

Jewellery & Watches

Tuesday 8 December 2015

EXPLANATION OF VAT SYMBOLS

Ω Import VAT is payable at 20% on the Hammer price and VAT is also charged at 20% on the Buyer's Premium but will not be shown separately on the invoice. Where applicable Customs Duty will be charged (per rate specified by HMRC guidance) on the Hammer price and VAT is also payable at 20% on duty. These lots have been imported from outside of the EU for sale and placed under Temporary Admission regime.

† VAT is charged at 20% on both the hammer price and premium.

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For general enquiries about this auction, email should be addressed to the auction administrator.

Front cover: Lot 74
Back cover: Lot 301

AUCTION

Tuesday 8 December 2015
at 10.30 am Lots 1-161 and
at 2.00 pm Lots 162-302
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **JLS-10441**

VIEWING

Friday	4 December	9.00 am – 5.00 pm
Saturday	5 December	11.00 am – 5.00 pm
Sunday	6 December	11.00 am – 5.00 pm
Monday	7 December	9.00 am – 7.30 pm

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[15]

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5



7

5

TWO PAIRS OF DIAMOND EARRINGS

The first of pavé diamond scroll design suspending a detachable three row fringe of alternating circular and baguette-cut diamond lines, clip fitting, 5.1 cm; the second of baguette and circular-cut diamond scrolls, clip fittings, 2.5 cm

(4)

£3,000-5,000

\$4,700-7,700

€4,300-7,100

6

A PAIR OF DIAMOND AND ENAMEL PENDENT EARRINGS

Each composed of a graduated series of old-cut diamonds in black enamel octagonal surrounds, with baguette-cut diamond spacers between, to a baguette-cut diamond triple tassel, post fittings, 6.8 cm

£4,000-6,000

\$6,200-9,200

€5,700-8,500

7

A DIAMOND SINGLE STONE RING

The circular-cut diamond between baguette-cut diamond two-stone tiered shoulders, ring size P½

£2,500-3,500

\$3,900-5,400

€3,600-4,900



8

8
A PAIR OF DIAMOND-SET CUFFLINKS AND STUDS

Each cufflink designed as twin dished terminals of brushed finish with old-cut diamond centre and rose-cut diamond surround, each stud as a central old-cut diamond to a pierced circular disc of brushed finish, French assay marks, in fitted case

£1,500-2,200

\$2,400-3,400
 €2,200-3,100



9

9
A PAIR OF 18CT WHITE GOLD, ONYX AND DIAMOND CUFFLINKS, BY CHOPARD

Each square onyx panel with circular-cut diamond corner detail, to opposing hinged bar fitting, *onyx chipped*, European Convention marks, 1.5cm

Maker's mark LUC

£1,000-1,500

(2)
 \$1,600-2,300
 €1,500-2,100

10
A PAIR OF LAPIS LAZULI CUFFLINKS, BY CARTIER

Of hinged square stirrup design with lapis lazuli terminals, 1950s, in gilt embossed red leather Cartier case

Signed Cartier London, no. H6402

£1,500-2,000

(2)
 \$2,400-3,100
 €2,200-2,800

11
A PAIR OF LAPIS LAZULI CUFFLINKS, BY CARTIER

Each of bar design with lapis lazuli detachable batons, French marks, in red suede Cartier pouch, with Cartier certificate of authenticity

Signed Cartier, no. E45143

£1,200-1,600

(2)
 \$1,900-2,500
 €1,700-2,300



10



11



12

12
A PAIR OF IMPERIAL RUSSIAN GOLD, CHALCEDONY AND ENAMEL CUFFLINKS, BY FABERGÉ

Each panel with central collet-set cabochon pale blue chalcedony within red guilloché enamel hoop border to clip connections, circa 1900, St. Petersburg mark 1899-1908

Workmaster's initials FA in cyrillic for Fedor Afanassiev (2)
 £4,000-6,000 \$6,200-9,200
 €5,700-8,500



13

13
A PAIR OF IMPERIAL RUSSIAN GOLD AND SAPPHIRE CUFFLINKS, BY FABERGÉ

Each panel designed as the Imperial Russian double-headed eagle with cabochon sapphire single stone centre to chain-link connections to opposing chased and engraved inverted acanthus leaf bars, mark for St. Petersburg 1908-1913, circa 1900

Workmaster's mark A H in cyrillic for August Frederik Hollming (2)
 £4,000-5,000 \$6,200-7,700
 €5,700-7,100



14

14
A PAIR OF LATE 19TH CENTURY MOONSTONE CUFFLINKS, BY CARLO GIULIANO

Each set on one side with an oval cabochon moonstone collet, on the other with a gold plaque with engraved monogram 'NLO', in gilt embossed maroon leather Giuliano case, by Guichard

With maker's mark C.G for Carlo Giuliano (2)
 £1,200-1,500 \$1,900-2,300
 €1,700-2,100

15
A PAIR OF CUFFLINKS, BY BARRY KIESELSTEIN-CORD

Modelled as coiled crocodiles to hinged panel fittings, 2.1cm

Signed Kieselstein-Cord (2)
 £1,200-1,500 \$1,900-2,300
 €1,700-2,100



15



20

Ψ20

A GEM-SET BEE BROOCH

The emerald and old-cut diamond cluster thorax, pierced diamond-set wings and head to a body set with alternating old-cut diamond and yellow enamel lines with black dot detail and ruby eyes, French assay marks, 3.7 cm

£2,000-4,000

\$3,100-6,200

€2,900-5,600

21

A LATE 19TH CENTURY DIAMOND FLOWER BROOCH

The old and rose-cut diamond flowerhead, mounted en tremblant, to diamond-set leaves and stem, mounted in silver and gold, one small diamond deficient, circa 1890, 7.1 cm

£3,000-5,000

\$4,700-7,700

€4,300-7,100



21

22

AN EARLY 19TH CENTURY GOLD QUARTER REPEATING JACQUEMART OPENFACE POCKET WATCH

The skeletonised dial with central enamel chapter ring with Arabic numerals, gilt hands, two three colour gilt classical figures chiming individual bells for hours and quarters, with engraved architectural details, floral basket and burning torches, the keywind gilt finished movement with pierced bridge cock with three arm balance, the engine-turned case with milled band, circa 1825, case 55mm

Case no. 2928569

£6,000-8,000

\$9,300-12,000

€8,500-11,000

23

TWO LATE 19TH CENTURY PEARL-SET BRACELETS

Composed of openwork scroll links with pearl accents and two stone spacers, mounted in silver and gold, bracelets can be worn together as a necklace, each 18.7cm

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

£2,400-3,200

\$3,700-4,900

€3,400-4,500



22

24

A PAIR OF NATURAL PEARL AND DIAMOND EARRINGS

Each of pearl and rose-cut diamond star cluster design, pearls measuring 7.9 x 7.0mm and 8.2 x 6.7mm respectively

Accompanied by a report, please refer to department for further details (2)

£1,200-1,600

\$1,900-2,500

€1,700-2,300

25

A SAPPHIRE AND DIAMOND DRESS RING

The old oval-cut sapphire collet between calibré-cut sapphire corners, in a diamond-set oval openwork surround with old-cut diamond quarters in pinched collet mounts, to a later hoop, French assay marks, ring size N ½

£6,000-8,000

\$9,300-12,000

€8,500-11,000



23

24

25



26

26
THREE CULTURED PEARL, DIAMOND AND EMERALD NECKLACES

Comprising a three row necklace with a circular-cut emerald and diamond cluster and baguette-cut diamond loop clasp, 41.5 cm; a two row necklace with baguette and marquise-cut diamond scroll clasp suspending an emerald drop, 45.5 cm; and a two row necklace with a rectangular clasp set with twin circular-cut diamond lines, 59.5 cm (3)

£4,000-6,000

\$6,200-9,200

€5,700-8,500

28
A SAPPHIRE AND DIAMOND RING

The oval-cut sapphire, weighing approximately 3.06 carats, to baguette-cut diamond three stone shoulders, ring size N

Accompanied by a report, please refer to the department for further details

£2,400-3,400

\$3,700-5,200

€3,400-4,800

27
AN 18CT WHITE GOLD SAPPHIRE AND DIAMOND RING AND PAIR OF EARRINGS

The oval-cut sapphire and diamond two-row cluster ring to diamond-set bifurcated shoulders, ring size N; each earring set with an oval-cut sapphire and diamond cluster to a circular and baguette-cut diamond line suspension, post fittings, 3.7 cm, London hallmarks (3)

£3,000-4,000

\$4,700-6,200

€4,300-5,600

Ω29
A PAIR OF DIAMOND EARRINGS, BY CHATILA

Each designed as a tapered openwork hoop set with circular-cut diamonds in diamond-set double circlet surrounds between twin bar connectors, post and clip fittings, two diamonds deficient, 4.3cm

Signed Chatila (2)

£1,400-1,800

\$2,200-2,800

€2,000-2,500



27



28



29



30

Ω30

A SAPPHIRE DIAMOND AND EMERALD RING

The rectangular French-cut sapphire in an engraved collet mount to a raised tapered surround pavé-set with circular-cut diamonds and accented with cabochon sapphire and emerald floral motifs, ring size M

Accompanied by report no. 11757 dated 15th September 2015, from The Gem & Pearl Laboratory, London, stating that the sapphire was found to be natural with no evidence of heat treatment observed. Origin opinion: Sri Lanka.

£5,300-6,000

\$8,200-9,200

€7,500-8,500

32

A SAPPHIRE, EMERALD AND DIAMOND BRACELET

The broad openwork bracelet randomly-set with oval cabochon emeralds and sapphires, between circular-cut emerald, sapphire and diamond points, to a diamond double line clasp, 18.5 cm

£8,000-12,000

\$13,000-18,000

€12,000-17,000

31

A SAPPHIRE AND DIAMOND CLUSTER RING

The oval-cut sapphire within a circular-cut diamond surround, ring size W

£4,500-6,000

\$7,000-9,200

€6,400-8,500

Ω33

A CUBIC ZIRCONIA AND DIAMOND DRESS RING

Set with a cushion-shaped cubic zirconia within a bombé surround set with rose-cut cubic zirconia and circular-cut diamonds, *one diamond deficient*, ring size T

£2,000-3,000

\$3,100-4,600

€2,900-4,200



31



32



33



39

38

38

AN EMERALD AND DIAMOND NECKLACE

The pear-shaped emerald in a tiered alternating polished and diamond-set surround, to a diamond-set fancy-link chain, one diamond deficient, 42.5 cm

£3,000-4,000

\$4,700-6,200

€4,300-5,600

39

A PAIR OF EMERALD AND DIAMOND CLUSTER EARRINGS

Each cut-cornered rectangular emerald collet-set within a circular-cut diamond surround, post and clip fittings, 2.2 cm (2)

£1,800-2,500

\$2,800-3,800

€2,600-3,500

Ψ40

A PAIR OF DIAMOND-SET EARRINGS, BY FRASCAROLO AND A PAIR OF GEM-SET EARRINGS

The first pair of earrings of paw design the textured curve to diamond-set terminals, clip fittings, 3.2 cm; the second pair designed as pavé diamond half hoop, set with sapphire, ruby and emerald three stone clusters, clip fittings, 2.3cm

First pair with maker's mark FC for Frascarolo (4)

£1,000-1,500

\$1,600-2,300

€1,500-2,100

Ω41

A SAPPHIRE, EMERALD AND DIAMOND-SET RING, BY CHOPARD

Of sprung design, the 18ct gold links set with tear-drop shaped cabochon sapphire and emerald collets between diamond-set points, European Convention mark, ring size O (sprung)

Signed Chopard

£1,000-1,500

\$1,600-2,300

€1,500-2,100

Ψ42

FOUR GEM-SET RINGS

Each of V-shaped design with a central pear-shaped sapphire, emerald or rubies, between pavé diamond shoulders, ring sizes I-J (4)

£5,000-7,000

\$7,700-11,000

€7,100-9,900



40



41



42



43

143

A NECKLACE, BY BUCCELLATI

Composed of a series of leaf-shaped links between textured circular connectors, 41.5 cm, in grey leather Buccellati case

Signed Buccellati Italy, no. M6036

£6,000-8,000 \$9,300-12,000
 €8,500-11,000

144

A FRESHWATER CULTURED PEARL AND DIAMOND BROOCH, BY BUCCELLATI

Of foliate spray design the brushed leaves inset with rose-cut diamonds, to freshwater cultured pearl buds, twin prong fittings, 4.2 cm, in maker's blue leather case

Signed Buccellati Italy, no. G6451

£4,000-6,000 \$6,200-9,200
 €5,700-8,500

145

TWO GEM-SET BROOCHES, BY BUCCELLATI

Each designed as a bi-coloured acorn branch with carved emerald or sapphire leaf accents, twin prong fittings, 4.9 cm each

Each signed Buccellati, nos. N5373 (emerald), N5374 (sapphire) (2)

£6,000-8,000 \$9,300-12,000
 €8,500-11,000



44

146

A BI-COLOUR BROOCH AND PAIR OF EARRINGS, BI BUCCELLATI

Each designed as a stylised bi-colour artichoke within a leaf surround of brushed finish, brooch with twin prong fitting, earrings with post and clip fittings, 6.3 cm and 3.4 cm, each in maker's grey leather case

Each signed Buccellati Italy, nos. 2595 (brooch), 2830 (earrings) (2)

£6,500-7,500 \$10,000-12,000
 €9,200-11,000

147

A PAIR OF FRESHWATER CULTURED PEARL AND DIAMOND EARRINGS, BY BUCCELLATI

Each set with a single freshwater cultured pearl to two diamond-set pierced wings, clip fittings, 3.4 cm, in maker's grey leather case

Each signed Buccellati Italy, no. L3821

£5,000-7,000 \$7,700-11,000
 €7,100-9,900

148

TWO PAIRS OF GEM-SET EARRINGS, BY BUCCELLATI

Of matching bi-colour textured flowerhead design, one pair with circular-cut tsavorite single-stone centre, the other pair with circular-cut ruby, post and clip fittings, 2.8cm, each in maker's grey leather case

Each signed Buccellati Italy, nos. G4281 (tsavorite), E3252 (ruby) (2)

£4,500-5,500 \$7,000-8,500
 €6,400-7,800

149

A BROOCH AND PAIR OF EARRINGS, BY BUCCELLATI

The brooch set with a central mabé cultured pearl within a bi-colour foliate swirl surround, pin fitting, 3.6 cm; each earring set with a bouton-shaped cultured pearl within a bi-colour petal surround, post and clip fittings, 2.4 cm, in maker's grey leather case

Each signed Buccellati Italy, nos. Y1701 (brooch), C5129 (earrings) (2)

£3,500-4,500 \$5,400-6,900
 €5,000-6,300

150

A FLORAL BROOCH AND PAIR OF EARRINGS, BY BUCCELLATI

The brooch of bi-colour design, modelled as a rose, with textured flowerhead, stem and leaves, twin prong fitting, 5.5 cm, in grey leather Buccellati case; each earring of matching flowerhead design, post and clip fittings, 1.8 cm, in grey leather Buccellati case

Each signed Buccellati Italy, nos. D5149 (brooch), Q3173 (earrings) (2)

£3,500-4,500 \$5,400-6,900
 €5,000-6,300

BUCCELLATI

In 1903, Mario Buccellati began an apprenticeship in goldsmithing at Beltrami e Besnati in Milan, and in 1919 he opened his first shop in Via Santa Margherita. In the following years, the fame of Buccellati jewels began to attract the attention of royalty all over the world. In 1925 he opened a shop in Rome, in Via dei Condotti, followed in 1929 by one in Florence, in Via Tornabuoni, and it was in 1953 that a shop in New York opened.

When Mario Buccellati died in 1965, the jewellery house went into the hands of his sons who each kept part of the responsibilities, continuing their father's legacy by preserving all his ideas. Gianmaria and Federico each launched brands under their own names, maintaining the tradition of elegance of the Buccellati family.

Today, the Italian house carries on creating their very distinctive jewellery in the respect of the family's values and characteristics for impeccable execution and strong design, now under the supervision of Andrea Buccellati, Gianmaria's son.

Today the Italian house is owned by the private equity fund Clessidra SGR.



45



46



47



48



49



50



51

51
A COLLAR NECKLACE

The articulated pierced fancy-link necklace of brushed finish, 37.0 cm

£2,500-4,500

\$3,900-6,900

€3,600-6,300

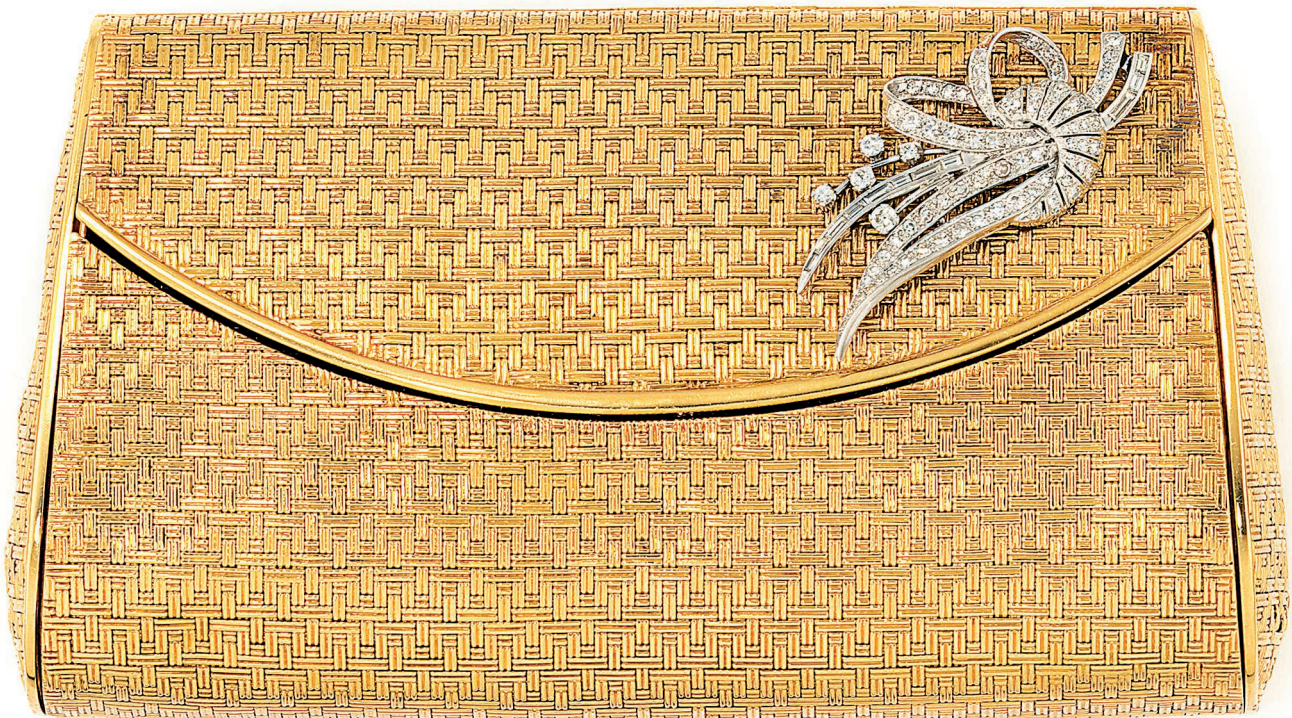
52
A DIAMOND-SET EVENING BAG

Of woven basketwork design with circular and baguette-cut diamond spray detail, 16.0 cm, 392.0 grams

£7,000-9,000

\$11,000-14,000

€9,900-13,000



52



54



53



55

ΨΩ53

A RUBY AND DIAMOND RING, BY ADLER

The marquis-cut ruby between tapered shoulders set with three rows of tapered baguette-cut diamonds, ring size R

Signed adler

£2,700-3,000

\$4,200-4,600

€3,900-4,200

Ψ55

A GEM-SET PARROT BROOCH, BY BUCHERER

The naturalistically modelled brooch with pavé diamond body, textured head and wings accented with cabochon and circular-cut rubies, 6.0 cm

First with maker's mark CB for Carl Bucherer

£2,000-3,000

\$3,100-4,600

€2,900-4,200

54

A SAPPHIRE AND DIAMOND NECKLACE

Of geometric design linking, the front with pavé diamond sections and calibre sapphire line detail, 41.0 cm

£3,000-5,000

\$4,700-7,700

€4,300-7,100

ΨΩ56

FOUR GEM-SET CAR BROOCHES, BY CHATILA

Three of matching design, each side view of a classic car pavé-set with diamonds, accented with a line of square-cut sapphire, ruby or green garnet and matching cabochon details, each 4.6 cm; the fourth a profile view of a classic car set with diamonds and accented with square-cut sapphires and black enamel detail, 4.4 cm

Each with maker's mark NC

£2,000-3,000

(4)

\$3,100-4,600

€2,900-4,200



56





65



66



67

65

AN EMERALD, DIAMOND AND CULTURED PEARL PENDANT NECKLACE

The tumble polished emerald with circular and baguette-cut diamond cap and rose-cut diamond and diamond cluster surmount, suspending a cultured pearl and emerald bead tassel from a single cultured pearl and diamond-set surmount, the detachable pendant suspended from a trace-link chain interspersed with emerald beads, cultured pearls and spectacle-set diamonds, pendant 13.7 cm, chain 99.0 cm

£4,500-5,000

\$7,000-7,700

€6,400-7,100

66

A PAIR OF DIAMOND PENDENT EARRINGS

Each marquise-shaped diamond drop suspended from an alternating square and circular-cut diamond line surmount, post fittings, 4.3cm (2)

£1,000-1,500

\$1,600-2,300

€1,500-2,100

67

AN EMERALD AND DIAMOND BROOCH

The cut-cornered rectangular emerald within a foliate wreath surround set with circular-cut diamonds, pin fitting and pendant loop, 4.8 cm

Accompanied by a report, please refer to the department for further details

£3,000-5,000

\$4,700-7,700

€4,300-7,100



68



69



70



71



72

68
A DIAMOND SINGLE STONE PENDANT

The pear-shaped diamond suspended from a box-link chain, 50.0 cm

£5,000-7,000

\$7,700-11,000

€7,100-9,900

71
A DIAMOND, ONYX AND EMERALD BRACELET

Composed of circular-cut diamond three-stone links, interspersed with calibrated emerald and onyx line sections, 18.8 cm

£7,000-9,000

\$11,000-14,000

€9,900-13,000

69
A DIAMOND SINGLE STONE RING

The rectangular-cut diamond in claw mount to a plain hoop, ring size K

£6,000-8,000

\$9,300-12,000

€8,500-11,000

72
A PAIR OF JADEITE JADE AND DIAMOND EARRINGS

Each bell-shaped jadeite jade drop suspended from a knife-edge bar accented with single-cut diamond collets to a circular cabochon jade surmount, post fittings, 4.5 cm

Accompanied by report no. 11539 dated 17th July 2015, from The Gem & Pearl Laboratory, London, stating that the jadeite jade was found to be natural with no evidence of treatment observed. (2)

£1,800-2,200

\$2,800-3,400

€2,600-3,100

70
A DIAMOND LINE BRACELET

Composed of a continuous row of circular-cut diamonds in four-claw mounts, 18.0 cm

£3,500-4,000

\$5,400-6,200

€5,000-5,600



73

AN ART DECO DIAMOND BRACELET

The openwork panels of geometric design, set with circular and baguette-cut diamonds, between similarly-set diamond connector links, circa 1930, 18.5 cm

£4,000-6,000 \$6,200-9,200
 €5,700-8,500

74

AN ART DECO EMERALD BEAD AND DIAMOND BRACELET

The graduated three row emerald bead front and two row back divided by two single baguette and marquise-cut diamond openwork connectors, to a diamond-set clasp, four spare emerald beads provided, circa 1930, 17.5 cm

£2,500-3,500 \$3,900-5,400
 €3,600-4,900

75

AN ART DECO DIAMOND BRACELET

Composed of diamond-set pierced openwork plaques with circular-cut diamond collet centre, one diamond deficient, circa 1925, 18.0 cm

£5,000-7,000 \$7,700-11,000
 €7,100-9,900

76

AN ART DECO DIAMOND BROOCH

The shaped openwork plaque set throughout with old circular-cut diamonds, circa 1930, 5.8 cm

£2,500-4,500 \$3,900-6,900
 €3,600-6,300

77

A SAPPHIRE, DIAMOND AND ENAMEL DRAGONFLY BROOCH

The cabochon sapphire thorax and eyes to a diamond and green translucent enamel body, the wings decorated with green and blue plique à jour enamel with diamond detail between, French assay marks, 8.1 cm

£2,200-3,000 \$3,400-4,600
 €3,200-4,200

78

A PAIR OF OPAL, TURQUOISE AND DIAMOND EARRINGS

Each rectangular cabochon opal within a circular and baguette-cut diamond surround, with tiered lines of calibre turquoise above and below, to a baguette and circular-cut diamond fringe and twin line suspension with turquoise accent, suspended from a diamond surmount, hook fittings, 9.0 cm (2)

£6,000-8,000 \$9,300-12,000
 €8,500-11,000

76

79

A DIAMOND SINGLE STONE RING

The old brilliant-cut diamond between tapered baguette-cut diamond shoulders, ring size O, in Boucheron case

£3,000-5,000 \$4,700-7,700
 €4,300-7,100

Vendor states that this lot was mounted by Boucheron

80

AN ART DECO DIAMOND BRACELET

Of pierced openwork panel design set throughout with circular and baguette-cut diamonds to circular-cut diamond flowerhead cluster centres, circa 1930, French assay marks, 17.5 cm

£3,000-4,000 \$4,700-6,200
 €4,300-5,600

81

A DIAMOND BRACELET

Of articulated openwork and pierced panel design, set throughout with circular and baguette-cut diamonds, 1950s, 18.3 cm

£8,000-12,000 \$13,000-18,000
 €12,000-17,000



77



78



79



80

81



82

82

TWO COIN PENDANTS

Each a US 20 Dollar, one dated 1897 in a wirework surround, the other dated 1857 within a ruby-set openwork frame, to a fancy-link chain, pendants 5.8 cm and 5.6 cm respectively (2)

£3,500-4,500

\$5,400-6,900

€5,000-6,300



84

84

TWO DIAMOND-SET RINGS AND A PAIR OF CUFFLINKS

Each ring set with a circular-cut diamond in a square collet to a wide tapered ring mount, ring sizes T and M; and a pair of cufflinks each rectangular plaque set in one corner with a circular-cut diamond (4)

£2,000-3,000

\$3,100-4,600

€2,900-4,200



83

83

AN EMERALD AND DIAMOND CLUSTER RING

The cut-cornered rectangular emerald within a circular-cut diamond surround between tiered baguette-cut diamond shoulders, ring size O (sizing band)

£3,000-4,000

\$4,700-6,200

€4,300-5,600



86

85

87



88



89



85

A FANCY-LINK BRACELET

Of broad tank track design, suspending two coin pendants, circa 1945, 18.5 cm

£3,000-4,000 \$4,700-6,200
 €4,300-5,600

86

A MID 20TH CENTURY STRAP BRACELET

The wide strap of honeycomb design with a ropetwist and reeded bow-shaped buckle, adjustable length, circa 1950

£2,000-3,000 \$3,100-4,600
 €2,900-4,200

Ψ87

A RUBY, EMERALD AND DIAMOND-SET TURTLE BROOCH

The carved cabochon emerald centre within a circular-cut diamond surround, to a cabochon ruby head and diamond eyes, the legs and head naturalistically engraved, twin prong fitting, French assay marks, 4.5 cm

£1,500-2,000 \$2,400-3,100
 €2,200-2,800

88

A DIAMOND SINGLE STONE RING

The marquise-cut diamond, weighing approximately 2.00 carats, to pavé-set brilliant-cut diamond bombé shoulders, ring size Q

Accompanied by report no. 20022890 dated 9 April 2015 from AnchorCert, Birmingham, stating the 2.00ct diamond is E Colour, VVS2 Clarity, with no fluorescence, further comments: Natural Type IIA Diamond

£7,000-9,000 \$11,000-14,000
 €9,900-13,000

89

A GROUP OF DIAMOND-SET JEWELLERY

Comprising: a necklace and bracelet of polished navette-shaped linking to a central pavé diamond oval loop with reeded shoulders; the ring of matching design with flexible brick-link hoop; the earrings of brick-link design with interlinked diamond-set semi-circles, post fittings, (partly illustrated) necklace 38.0 cm, bracelet 17.5 cm, ring size Q, earrings 2.3 cm

£2,000-3,000 \$3,100-4,600
 €2,900-4,200

91

A DIAMOND FIVE STONE BRACELET

Set with five slightly graduated circular-cut diamonds in eight-claw mounts within a square polished surround, to an articulated link bracelet, 18.6 cm

£7,000-8,000 \$11,000-12,000
 €9,900-11,000

92

AN EMERALD AND DIAMOND-SET BROOCH AND PAIR OF EARRINGS

Of abstract wirework design accented with circular-cut diamonds and a tapered line of circular-cut emeralds, the earrings en suite, clip fittings, brooch 4.5 cm, earrings 3.3 cm (3)

£2,500-4,500 \$3,900-6,900
 €3,600-6,300

Ω90

A DIAMOND BRACELET

Composed of a tapered series of square links set with four square-cut diamonds between circular-cut diamond single-stone connectors, to three plain extension links, French marks, 21.5 cm

£1,700-2,000 \$2,700-3,100
 €2,400-2,800



90

91



92

CARTIER

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



98



99

98

A BI-METALLIC 'TANK FRANCAISE' QUARTZ WRISTWATCH, BY CARTIER

The square engine turned cream dial with Roman numerals and secret signature at 7', the case back secured by four screws, to a bi-metallic rectangular link bracelet with double deployant clasp, 25.0mm

Dial, case and clasp signed Cartier, case no. CC426517

£1,000-1,500

\$1,600-2,300

€1,500-2,100

99

AN 18CT GOLD 'TANK FRANCAISE CHRONO REFLEX' WRISTWATCH, BY CARTIER

The rectangular white dial with black Roman numerals and blued-steel hands, with three subsidiary dials indicating twelve hour and thirty minute registers and date, within a polished gold bezel, with a cabochon sapphire crown and twin push buttons in the band, to a maker's buckle, European Convention mark, in a Cartier red leather case with original certificate and papers

Dial, case and buckle signed Cartier, case no. 1830 MG304187

£2,500-4,500

\$3,900-6,900

€3,600-6,300

Please note that as the straps for this wristwatch may be of endangered or protected animal materials, such as crocodile, they are not sold with the watch but are for display purposes only. Christie's will need to remove and retain the straps before collection by the purchaser.

100

A LADY'S 18CT GOLD DIAMOND-SET 'PANTHERE RONDE' QUARTZ WRISTWATCH, BY CARTIER

The circular dial with Roman numerals and blued steel hands, within a stepped bezel set with circular-cut diamonds, to a brick-link bracelet and double deployant clasp, European Convention mark, case 24.0 mm

Dial, case and clasp signed Cartier, case no. 669250476

£2,500-3,500

\$3,900-5,400

€3,600-4,900

101

AN 18CT GOLD 'PANTHERE' QUARTZ WRISTWATCH, BY CARTIER

The square dial with Roman numerals and secret signature at 7 o'clock, to a stepped case and maker's brick-link bracelet with double deployant clasp, case 27mm, European Convention mark

Dial, case and clasp signed Cartier, case no. 883968 009034

£2,000-3,000

\$3,100-4,600

€2,900-4,200



100



101



102



103

102
A 'DRAPERIE' NECKLACE BY CARTIER

Composed of six strands of bead-link chains to the polished button fasteners, Swiss assay marks, 37.5 cm, in Cartier red leather case, with Cartier certificate of authenticity dated 4th June 2000

Signed Cartier, no. 199645

£3,000-4,000

\$4,700-6,200

€4,300-5,600

103
A CULTURED PEARL AND DIAMOND RING, BY CARTIER

The central cultured pearl to a diamond-set bombé surround, French assay marks, ring size K

Signed Cartier, no. 690384

£2,500-3,000

\$3,900-4,600

€3,600-4,200

105
A DIAMOND-SET CHARM BRACELET, BY CARTIER

The 18ct gold filed cable-link chain suspending five detachable 18ct gold and rose gold charms, including a diamond-set envelope, a diamond-set openwork heart, a diamond-set 'Love' ring, a heart with 'Double C' motif centre, and a handbag charm, European Convention marks, 19.0 cm

Each signed Cartier, nos. ER2320 (bracelet), and NE0287, NX7226, NR2393, ER7219 and DT06267 respectively

£2,500-3,000

\$3,900-4,600

€3,600-4,200

106
A CHARM BRACELET, BY CARTIER

The triangular link bracelet suspending eight detachable charms including a 'Double C' motif, a 'Trinity' ring, a yellow enamel pen, a 'Panthere' pendant, a 'Santos' watch case, a flamingo, a ladybird and an airplane, 18.5 cm

Bracelet and each charm signed Cartier, nos. 695336 (bracelet), 692346, 695947, 689753, 693695, 688434, 693767, 685085, 688919 respectively

£4,500-5,500

\$7,000-8,500

€6,400-7,800

104 No Lot



105

106



107

107
A BI-METALLIC 'PANTHERE' COLLAR NECKLACE, BY CARTIER

Of bi-colour crossover design with twin panther's head terminals, Dutch assay mark, inner diameter 13.0 cm

Signed Cartier, no. 798750

£3,000-4,000

\$4,700-6,200

€4,300-5,600

108
A DIAMOND-SET BRACELET, BY CARTIER

The wide flexible circular link bracelet to a 'Double C' clasp set with circular-cut diamonds, French assay marks, 18.3 cm

Signed Cartier, no. 742156

£4,000-6,000

\$6,200-9,200

€5,700-8,500

109
A DIAMOND-SET BRACELET, BY CARTIER

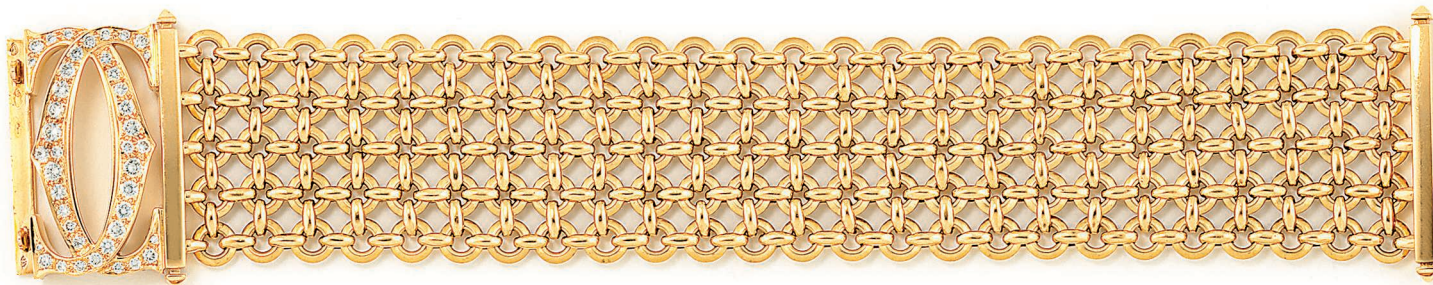
The flexible bracelet composed of three rows of circlet links to a 'Double C' clasp set with circular-cut diamonds, French assay marks, 19.3 cm

Signed Cartier, no. 779529

£2,500-3,500

\$3,900-5,400

€3,600-4,900



108



109



115

115

A DIAMOND SUITE

Comprising a necklace ring and earrings, the necklace of fancy tubular link design accented with baguette and circular-cut diamonds to a central oval-cut diamond within a circular, baguette and triangular-cut diamond surround, the ring and earrings en suite, together with an alternate cultured pearl four row centre for the necklace with diamond-set half-hoop detail, and brooch fitting with chrysoprase terminals, French assay marks, (partly illustrated) necklace 37.0 cm, earrings 2.2 cm, ring size I (6)

£15,000–20,000

\$24,000–31,000

€22,000–28,000

Ω116

A DIAMOND BROOCH

Of flowerhead design, set with a circular-cut diamond cluster stamen within a pavé diamond petal surround in bi-colour mount, one diamond deficient, 5.2cm

£2,700–3,000

\$4,200–4,600

€3,900–4,200

ΨΩ117

A DIAMOND AND GEM-SET BROOCH, BY MOUAWAD

Of stylised swan design, pavé-set with circular-cut diamonds accented with yellow sapphires and marquise-cut diamonds, to a mother-of-pearl beak and ruby eye, twin prong fitting, 7.2cm, one diamond deficient

Signed Mouawad

£3,300–3,800

\$5,100–5,800

€4,700–5,400

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA



116



117



118



119

Ω118

AN 18CT GOLD, DIAMOND AND COLOURED DIAMOND 'FANCY' QUARTZ WRISTWATCH, BY THE ROYAL DIAMOND FOR CHATILA

The gilt rectangular dial with circular-cut diamond side panels and Arabic 6 and 12, to a circular-cut brown diamond bezel and line sides, to later leather straps with maker's diamond-set buckle, case with European Convention mark, case 31mm

Please note that the brown diamonds have not been tested for natural colour

Glass and case signed The Royal Diamond, case also signed Fancy and no. BA 184 94, buckle with maker's mark

£1,400-2,000

\$2,200-3,100

€2,000-2,800

Ω119

AN 18CT GOLD, DIAMOND AND MOTHER-OF-PEARL 'ANDROMÈDE II' AUTOMATIC WRISTWATCH, BY ROBERGÉ

The oval dial with cream coloured engine turned centre, the mother-of-pearl chapter ring with gilt Roman numerals, luminous hands, sweep centre seconds and date aperture, to circular-cut diamond bezel, case and lugs, the glazed reverse revealing the 25 jewel automatic movement, to later leather straps, accompanied by maker's 18ct gold deployant clasp, European Convention mark, case 33mm

Dial, case, movement and clasp signed Robergé, case no. 10112113 and 00021, movement no. 402082, 8815 and MMR 3213

£2,000-3,000

\$3,100-4,600

€2,900-4,200

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA

Ω120

A DIAMOND-SET 'JUMELLES' DUAL TIME QUARTZ WRISTWATCH, BY THE ROYAL DIAMOND FOR CHATILA

The twin dials, one with Arabic numerals, the other Roman numerals, against white half-moon fields with circular-cut diamond divider and bezel, time adjusted by opposed buttons in the band, to later leather straps with maker's buckle, case 40mm

Case signed The Royal Diamond Jumelles Limited Edition No. 007, glass and buckle with maker's mark

£1,700-3,000

\$2,700-4,600

€2,400-4,200

Ω121

AN 18CT GOLD, DIAMOND AND COLOURED TIME DUAL TIME QUARTZ WRISTWATCH, BY THE ROYAL DIAMOND FOR CHATILA

Each half-moon case with gilt dial, the pavé circular-cut diamond circular centres with Arabic 6 and 12, to circular-cut brown diamond bezels and circular-cut diamond lozenge shaped panel shoulders, to later leather straps with maker's buckle, case with European Convention marks, overall 36mm

Please note that the brown diamonds have not been tested for natural colour

Each case back signed The Royal Diamond Double and no. BA 218 301, buckle with maker's mark and signed Chatila

£1,700-3,000

\$2,700-4,600

€2,400-4,200



120



121

Ω122

AN 18CT WHITE GOLD, DIAMOND, COLOURED DIAMOND AND GEM QUARTZ WRISTWATCH, BY THE ROYAL DIAMOND FOR CHATILA

The pavé brilliant-cut diamond circular dial to a pavé circular-cut brown diamond curved rectangular bezel and pavé circular-cut pale green gem sides, to later leather straps with maker's circular-cut diamond-set buckle, case with European Convention mark, case 37.5mm

Please note that the brown diamonds have not been tested for natural colour

Dial, case and buckle signed The Royal Diamond, case also signed Chatila and no. BA 80 196

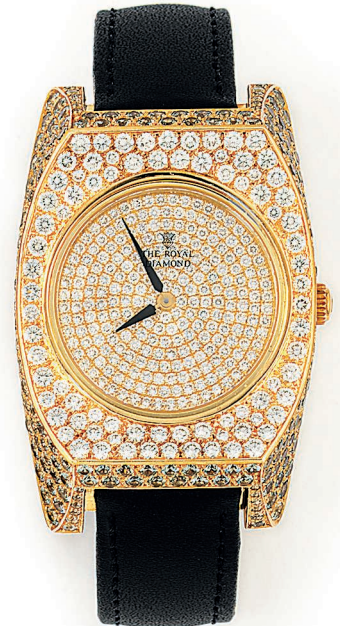
£1,400-2,000

\$2,200-3,100

€2,000-2,800



122



123

Ω123

AN 18CT GOLD, DIAMOND AND GEM QUARTZ WRISTWATCH, BY THE ROYAL DIAMOND FOR CHATILA

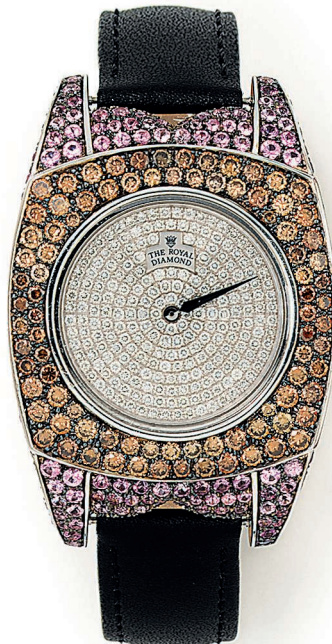
The pavé circular-cut diamond circular dial to a pavé circular-cut diamond curved rectangular bezel and pavé circular-cut pale green gem sides, to later leather straps, accompanied by maker's circular-cut diamond-set buckle, case with European Convention mark, case 37.5mm

Glass and case signed The Royal Diamond, case and buckle signed Chatila, case no. BA 80 91

£1,700-3,000

\$2,700-4,600

€2,400-4,200



124



125

Ω124

AN 18CT WHITE GOLD DIAMOND, COLOURED DIAMOND AND PINK SAPPHIRE QUARTZ WRISTWATCH, BY THE ROYAL DIAMOND FOR CHATILA

The pavé circular-cut diamond circular dial to a curved rectangular case with pavé circular-cut brown diamond bezel and pavé circular-cut pink sapphire case sides and lugs, to later leather straps, accompanied by maker's diamond-set deployant clasp, case with European Convention mark, case 41mm

Please note that the brown diamonds have not been tested for natural colour

Dial and case signed The Royal Diamond, case and clasp signed Chatila, case no. BA 80, 194

£1,700-3,000

\$2,700-4,600

€2,400-4,200

Ω125

AN 18CT WHITE GOLD, DIAMOND AND COLOURED DIAMOND 'CHIC' QUARTZ WRISTWATCH, BY THE ROYAL DIAMOND FOR CHATILA

The silvered oval dial with orange Arabic numerals and circular-cut diamond inner and outer borders to a circular-cut brown diamond two row bezel and circular-cut diamond lugs, to later leather straps with maker's buckle, case 34mm

Please note that the brown diamonds have not been tested for natural colour

Dial and case signed The Royal Diamond, case also signed Chic and no. BA 227 024, buckle signed Chatila

£1,700-3,000

\$2,700-4,600

€2,400-4,200

Ω126

A DIAMOND-SET, STAINLESS STEEL FIVE TIME ZONE 'JUMBO' QUARTZ WRISTWATCH, BY JACOB & CO.

The pavé circular-cut diamond and mother-of-pearl circular dial designed as a world map with four subsidiary hands indicating the time in Paris, New York, Los Angeles and Tokyo, the central luminous hands with sweep seconds, date aperture, within a circular-cut diamond bezel, the tonneau shaped case with four time adjuster buttons in the band, to later leather straps, accompanied by maker's stainless steel deployant clasp, case 57mm

Glass, case and clasp signed Jacob & Co., case no. S0092

£2,700-4,000

\$4,200-6,200

€3,900-5,600



126

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA

Ω127

A DIAMOND AND TREATED DIAMOND-SET STAINLESS STEEL FIVE TIME ZONE QUARTZ WRISTWATCH, BY JACOB & CO.

The pavé circular-cut diamond and treated orange diamond dial designed as a world map with four subsidiary hands indicating the time in Paris, New York, Los Angeles and Tokyo, the central luminous hands with sweep seconds, date aperture, within a circular-cut diamond bezel, the tonneau shaped case with four time adjuster buttons in the band, to maker's rubber straps and stainless steel deployant clasp, case 47mm

Dial, case, clasp and straps signed Jacob & Co., case no. S3909

£2,000-3,000

\$3,100-4,600

€2,900-4,200

Ω128

A STAINLESS STEEL AND DIAMOND FIVE TIME ZONE QUARTZ WRISTWATCH, BY JACOB & CO.

The silvered engine turned dial with luminous Arabic quarters, luminous hands, red sweep centre seconds hand, date aperture and red, blue, yellow and black vari-shaped subsidiary dials indicating the time in Los Angeles, Tokyo, Paris and New York, to a circular-cut diamond bezel, the case with four time adjuster buttons in the band, to rubber straps with maker's stainless steel deployant clasp, case 47mm

Dial, case and clasp signed Jacob & Co., case no. S6104

£2,000-3,000

\$3,100-4,600

€2,900-4,200

Ω129

A DIAMOND-SET BI-METALLIC FIVE TIME ZONE QUARTZ WRISTWATCH, BY JACOB & CO.

The circular black and dyed mother-of-pearl dial designed as a world map, the borders set with diamonds, with four subsidiary hands indicating the time in Paris, New York, Los Angeles and Tokyo, the central luminous hands with sweep seconds, date aperture, within a circular-cut diamond bezel, the stainless steel tonneau shaped case with four time adjuster buttons in the band, to later leather straps, accompanied by maker's stainless steel deployant clasp, case 47mm

Glass, case and clasp signed Jacob & Co., case no. S3109

£2,000-3,000

\$3,100-4,600

€2,900-4,200

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA



127



128



129

Ω130

A DIAMOND AND MOTHER-OF-PEARL 'GRIFFE' QUARTZ WRISTWATCH, BY DELACOUR

The mother-of-pearl and dyed mother-of-pearl geometric dial with circular-cut diamond line dividers and '3', to a circular-cut diamond case and crown with cultured pearl and mother-of-pearl bead tassel fringe, the pale blue fabric coated straps with maker's buckle, case 46mm

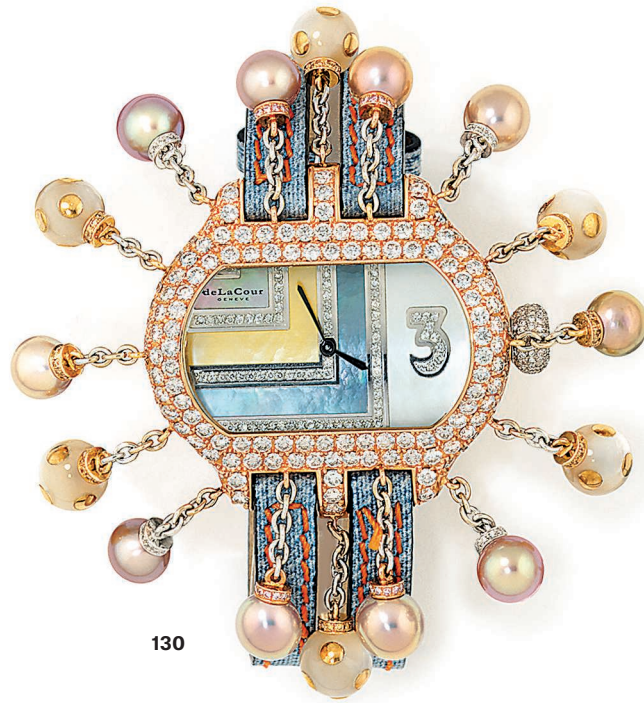
Dial and buckle signed deLaCour, case signed Griffé and no. S.N. 27159

£2,000-3,000

\$3,100-4,600

€2,900-4,200

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA



130

Ω131

A STAINLESS STEEL AND DIAMOND LIMITED EDITION 'BICHRONO' AUTOMATIC WRISTWATCH, BY DELACOUR

The black dial with pavé diamond detail, two time displays each with yellow Arabic numerals, hands with luminous accents, three subsidiary dials for constant seconds, 30 minutes and 12 hours registers, one dial with date aperture, in tonneau-shaped case with circular-cut diamond bezel and lugs, four chronograph buttons in the band, the glazed reverse revealing the two Cal. 2094 33 jewel automatic movements, to later leather straps with maker's stainless steel buckle, case 53.5mm

Dial and case signed deLaCour Bichrono, buckle signed deLaCour, case no. 65/500, buckle signed deLaCour

£1,400-2,000

\$2,200-3,100

€2,000-2,800



131

Ω132

A DIAMOND-SET STAINLESS STEEL FIVE TIME ZONE QUARTZ WRISTWATCH, BY JACOB & CO.

The pavé brilliant-cut diamond and cream enamel circular dial designed as a world map with four subsidiary hands indicating the time in Paris, New York, Los Angeles and Tokyo, the central luminous hands with sweep seconds, date aperture, within a circular-cut diamond bezel, the tonneau shaped case with four time adjuster buttons in the band, to maker's pink rubber straps and stainless steel deployant clasp, case 47mm

Dial, case, clasp and straps signed Jacob & Co., case no. S3685

£2,000-3,000

\$3,100-4,600

€2,900-4,200



132

Ω133

AN 18CT PINK GOLD, DIAMOND AND MOTHER-OF-PEARL LIMITED EDITION SAQRA AUTOMATIC WRISTWATCH, BY DELACOUR

The shaped rectangular black dial with white enamel Roman numerals, mother-of-pearl circular subsidiary dials for day of the week and power reserve, luminous hands, sweep centre seconds and date aperture, to a circular-cut diamond twin row bezel, the glazed reverse revealing the movement, to later leather straps with maker's buckle, European Convention mark, case 46mm

Dial, movement and buckle signed deLaCour, case signed deLaCour Limited Edition Saqra

£2,700-4,000

\$4,200-6,200

€3,900-5,600

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA



133



134



135



136



137



138

134

A CULTURED PEARL AND DIAMOND NECKLACE

The single strand of cultured pearls, measuring approximately 10.5-10.9mm, to an 18ct white gold ball clasp pavé-set with diamonds, London hallmark, 53.0 cm

£700-1,000

\$1,100-1,500
€990-1,400

135

A COLOURED DIAMOND AND DIAMOND RING

The pear modified brilliant-cut fancy light yellow diamond, weighing approximately 1.01 carats, to a circular-cut diamond surround and plain hoop, ring size K

Accompanied by report no. 2161484731, dated 18th August 2014, from the Gemological Institute of America (GIA) stating that the principal diamond is natural fancy light yellow colour

£1,200-1,500

\$1,900-2,300
€1,700-2,100

137

A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS

Each cultured pearl, measuring approximately 15.9 and 16.1 mm, to a circular-cut diamond single-stone surmount, post and clip fittings, 2.3 cm (2)

£2,500-3,500

\$3,900-5,400
€3,600-4,900

138

A COLOURED DIAMOND AND DIAMOND RING

The pear modified brilliant-cut fancy deep brownish orangy yellow diamond, weighing approximately 2.01 carats, to a circular-cut diamond gallery and pear shaped single stone and circular-cut diamond line shoulders, ring size N

Accompanied by report no. 2165238437 dated 27th June 2014 from the Gemological Institute of America (GIA) stating that the diamond is fancy deep brownish orange yellow colour

£3,000-5,000

\$4,700-7,700
€4,300-7,100

136

A PAIR OF COLOURED SAPPHIRE AND DIAMOND EARRINGS

Each circular rose-cut yellow sapphire cluster within a pavé rose-cut diamond panel surround and circular-cut diamond edging to a similarly-set circular plaque surmount, post and clip fittings, 4.5cm (2)

£800-1,200

\$1,300-1,800
€1,200-1,700

139

A CULTURED PEARL AND DIAMOND RING AND PAIR OF EARRINGS

Of flowerhead design, the ring set with a black cultured pearl to a pavé diamond petal surround and stem design hoop, ring size K; the earrings of similar design, post and clip fittings, 2.7 cm

£3,000-5,000

\$4,700-7,700

€4,300-7,100

140

A DIAMOND RING, BY ADLER

The rectangular-cut diamond of brown tint between raised shoulders pavé-set with diamonds and brown diamond edging, ring size R

Please note that the brown diamonds have not been tested for natural colour

Signed adler

£3,300-4,000

\$5,100-6,200

€4,700-5,600

141

A PAIR OF COLOURED DIAMOND AND DIAMOND EARRINGS

Each square modified brilliant-cut fancy dark brown-greenish yellow diamond, weighing approximately 3.63 and 3.69 carats, to pear and circular-cut diamond single scroll edge, clip and post fittings, 3.0cm

Accompanied by reports no. 2165238467 and 2165238463 dated 27th June and 8th July 2014, from the Gemological Institute of America (GIA) stating that the diamonds are natural fancy dark brown-greenish yellow colour

£8,000-12,000

\$13,000-18,000

€12,000-17,000

142

A PAIR OF CULTURED PEARL AND DIAMOND PENDENT EARRINGS

Each grey cultured pearl surmount to a diamond-set curved line suspending twin yellow cultured pearl and diamond two-stone drops and a central grey cultured pearl drop to a cultured pearl and diamond line suspension, post and clip fittings, 8.0 cm

£2,600-3,000

\$4,000-4,600

€3,700-4,200



139



140



141



142





143



144



145



146

143

A DIAMOND NECKLACE AND BRACELET

Each composed of circular-cut diamond graduated openwork heart-shaped links, the front alternately set with square and half-moon-cut diamond heart shaped clusters, 38.8 and 18.0cm

£7,000-9,000

\$11,000-14,000

€9,900-13,000

144

A COLOURED DIAMOND AND DIAMOND PENDANT

The cut-cornered rectangular modified brilliant-cut fancy brown yellow diamond, weighing approximately 1.05 carats, to a circular-cut diamond surround and pendant loop, 1.6cm, to a fine link chain

Accompanied by report no. 5151637524, dated 18th September 2013, from the Gemological Institute of America (GIA) stating that the principal diamond is natural fancy brown-yellow colour, SI2 clarity, fluorescence faint

£1,200-1,500

\$1,900-2,300

€1,700-2,100

145

A PAIR OF PINK TOURMALINE AND DIAMOND EARRINGS

Each fancy-cut pink tourmaline to a circular-cut diamond surround, bifurcated surmount and suspension loop, mounted in platinum, hinged post fittings, London hallmark, 3.4cm (2)

£1,800-2,200

\$2,800-3,400

€2,600-3,100

ΨΩ146

A PAIR OF RUBY AND GEM-SET EARRINGS, BY JAHAN

Each oval-cut ruby within a petal surround pavé-set with diamonds and vari-coloured gems, post and clip fittings, 3.0cm

Signed Jahan

£700-900

\$1,100-1,400

€990-1,300

ΨΩ147

TWO PAIRS OF DIAMOND AND GEM-SET EARRINGS, ONE BY JAHAN

The first pair of kite-shaped outline, the front pavé-set with rubies, the gallery with diamonds, post and clip fittings, 2.2cm; the second pair of wide half-hoop design, pavé-set to the front with diamonds and pink sapphires, post and clip fittings, 2.0cm

First pair signed Jahan

£700-900

\$1,100-1,400

€990-1,300



147





149

148
A DIAMOND FRINGE NECKLACE

The front suspending a series of graduated circular-cut diamond collet drops, to a brushed and polished circular link chain, 41.5 cm

£2,500-3,500 \$3,900-5,400
€3,600-4,900

148

149
A COLOURED DIAMOND AND DIAMOND RING

The cushion brilliant-cut fancy brownish greenish yellow diamond, weighing approximately 1.01 carats, to a circular and baguette-cut diamond surround and circular-cut diamond shoulders, ring size N

Accompanied by report no. 2165373820, dated 30th July 2014, from the Gemological Institute of America (GIA) stating that the principal diamond is natural fancy brownish greenish yellow colour, SI1 clarity, fluorescence faint

£1,000-1,500 \$1,600-2,300
€1,500-2,100

150
TWO PAIRS OF DIAMOND AND GEM-SET EARRINGS, ONE BY CHATILA

The first pair designed as a circular-cut diamond cirlet to a graduated four-stone line suspension set with vari-coloured garnet and sapphires, to a diamond-set shaped surmount, post fittings, 3.5cm; the second pair set with a carved pink tourmaline within a circular-cut diamond surround, suspending a diamond cirlet with a carved pink tourmaline swing centre, post and clip fittings, 5.4cm

First pair with maker's mark NC (4)
£700-900 \$1,100-1,400
€990-1,300

151
A PAIR OF 18CT WHITE GOLD COLOURED SAPPHIRE AND DIAMOND EARRINGS

Each oval-cut pink sapphire and diamond cluster surmount suspending twin lines of pink and purple sapphire and diamond clusters, post fittings, London hallmark, 6.4 cm

£2,500-3,500 \$3,900-5,400
€3,600-4,900



150



151



152

Ψ152

A ROCK CRYSTAL, RUBY AND DIAMOND PENDANT AND PAIR OF EARRINGS

Each designed as a reeded rock crystal heart applied with an oval-cut ruby in a diamond-set tiered surround, to a polished surmount, earrings with clip fittings, French assay marks, pendant 4.6cm, earrings 3.8cm

£1,800-2,500

\$2,800-3,800

€2,600-3,500

153

A CORAL AND DIAMOND PENDANT / BROOCH AND RING

The circular plaque pendant set with a cluster of cabochon coral, corallium rubrum, with circular-cut diamonds to a ropetwist surround and ropetwist oval link chain, 70.0 cm; together with a ring en suite, ring size M (2)

£2,500-4,500

\$3,900-6,900

€3,600-6,300



153

154

A DIAMOND THREE STONE RING

The three circular-cut diamonds in raised six-claw mounts to a plain hoop, ring size O

£6,000-7,000

\$9,300-11,000

€8,500-9,900

155

A DIAMOND NECKLACE AND A TURQUOISE AND DIAMOND CLUSTER RING

The necklace designed as a fine cable-link chain interspersed with circular-cut diamond collets and one later spectacle-set diamond, 57.0 cm; the ring set with a circular cabochon turquoise within a marquise-cut diamond surround, ring size J (sizing band) (partly illustrated) (2)

£3,000-4,000

\$4,700-6,200

€4,300-5,600

156

A FANCY-LINK BRACELET

The articulated bracelet composed of opposing domed tapered links of brushed finish, 19.0 cm

£2,000-3,000

\$3,100-4,600

€2,900-4,200

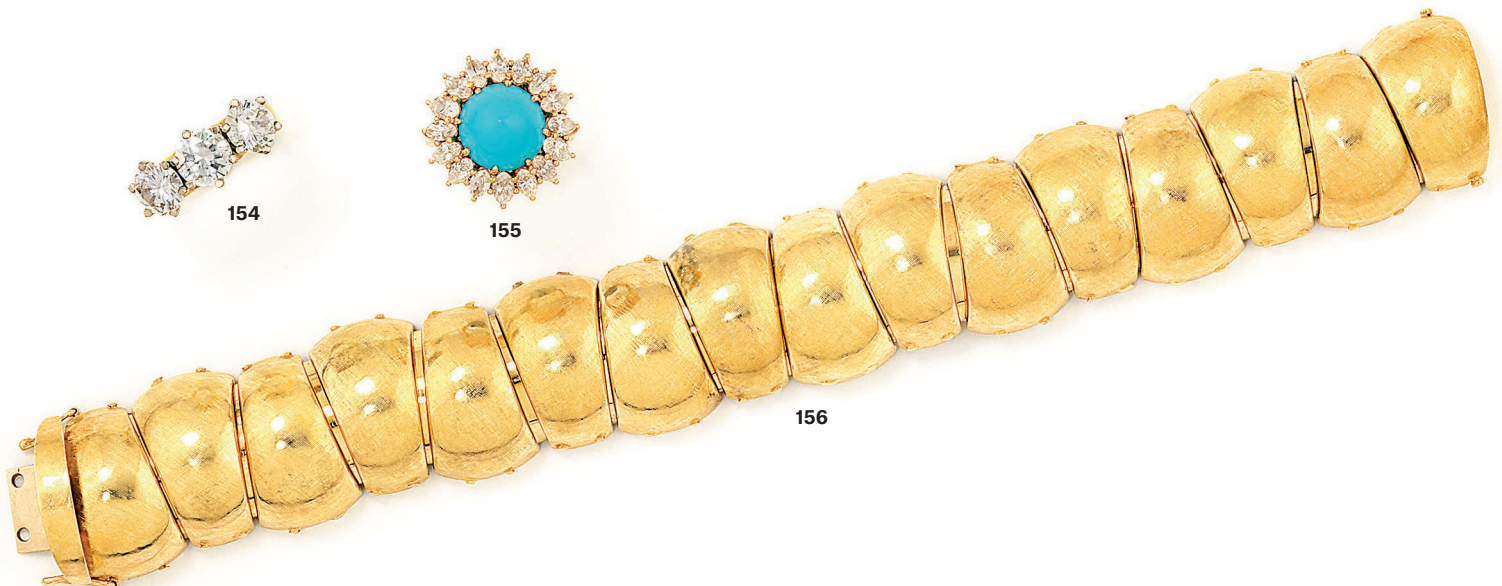
This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA



154



155



156



157



158



159



160



157

AN 18CT GOLD DIAMOND-SET 'HAPPY DIAMOND' SUITE, BY CHOPARD

Comprising a bracelet, the centre with the letters 'LOVE', the 'O' diamond-set and with glazed compartment containing a single floating diamond collet, to a triple chain-link bracelet with heart-shaped connectors, 17.3 cm; the pendant necklace of cable linking with central heart motif with glazed compartment containing a floating diamond collet, suspending the letters 'YOU' between chain-link connections, 43.0 cm; and a pair of earrings of diamond-set heart-shaped design with glazed compartment containing a floating diamond collet, post fittings, 0.9 cm, European Convention marks

Each signed Chopard, nos. 2332552, 8¼664 (necklace), 83/2936-20, 2713882 (earrings) (4)

£3,000-4,000 \$4,700-6,200
€4,300-5,600

158

A DIAMOND RING

The old-cut diamond to a tapered hoop set to the front with three rows of graduated square-cut diamonds, ring size Q

£6,000-8,000 \$9,300-12,000
€8,500-11,000

159

A RUBY AND DIAMOND THREE STONE RING

The oval-cut ruby between old circular-cut diamond single stones, to a plain hoop, ring size O

£2,200-3,000 \$3,400-4,600
€3,200-4,200



161

160

TWO PENDANTS, BY GARRARD

The first designed as a rounded plaque engraved 'MINE', to an 18ct gold cable-link chain, London hallmarks, 44.5 cm; the second composed of coral, corallium rubrum, discs and two diamond-set rondelles, mounted in 18ct gold, to a gold palmier-link chain, London hallmarks, 50.5 cm

Each signed Garrard (2)
£1,800-2,200 \$2,800-3,400
€2,600-3,100

161

AN ENAMEL AND DIAMOND FLOWER BROOCH, BY BOUCHERON

The brilliant-cut diamond centre and stamen, to a pink guilloché enamel four petal surround, raised on a baguette-cut diamond curving stem with adjoining diamond leaves, French assay marks, 5.5 cm

Signed Boucheron Paris, no. 18161
£2,500-3,000 \$3,900-4,600
€3,600-4,200

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Afternoon Session at 2.00 pm
Lots 162-302



162

162

A BELLE ÉPOQUE DIAMOND NECKLACE

The diamond-set ribbon bow front suspending three graduated diamond-set foliate wreaths with diamond cluster centre with two foliate spray pendants between, in millegrain settings, to a fine trace-link chain, circa 1910, 47.0 cm
 £6,000-8,000

\$9,300-12,000
 €8,500-11,000

164

A BELLE ÉPOQUE TURQUOISE AND DIAMOND BROOCH

The openwork cartouche with ribbon bow surmount and foliate swag, set throughout with old and rose-cut diamonds and accented with cabochon turquoise, pin and pendant fitting, circa 1910, 6.3 cm, in fitted case
 £1,800-2,500

\$2,800-3,800
 €2,600-3,500

163

A PAIR OF BELLE ÉPOQUE DIAMOND PENDENT EARRINGS

Each old-cut diamond pierced circlet drop with single-stone centre and foliate two-stone connector to an old-cut diamond line suspension and diamond single-stone surmount, mounted in gold-backed platinum millegrain settings, hook fittings, circa 1915, 5.0cm
 £2,000-3,000

(2)
 \$3,100-4,600
 €2,900-4,200

165

A PAIR OF DIAMOND PENDENT EARRINGS

Each claw-set circular-cut diamond to a similarly-set surmount and articulated diamond-set panel connection, post fittings, 4.1 cm
 £2,200-3,000

(2)
 \$3,400-4,600
 €3,200-4,200



164



163



165



166

166

A PEARL, SAPPHIRE AND DIAMOND NECKLACE

The five rows of seed pearls centring on a triangular openwork plaque, set with old circular and rose-cut diamonds and circular-cut sapphires, suspending a flattened baroque pearl drop, measuring approximately 21.0mm, to a diamond-set bar clasp, 42.5cm

Accompanied by report no. 06923 dated 27th December 2012 from The Gem & Pearl Laboratory, for the drop stating that the pearl was found to be natural, of saltwater origin.

£6,000-8,000

\$9,300-12,000

€8,500-11,000

167

A RUSSIAN ART NOUVEAU DIAMOND PENDANT

Designed as an openwork cartouche set with old circular and rose-cut diamonds suspending a central flared drop with diamond collet terminals flanked by two smaller twin diamond drops, to a diamond three stone suspension, circa 1900, Moscow mark, 7.0cm

Single initial 'P' in cyrillic

£2,000-3,000

\$3,100-4,600

€2,900-4,200



167

168

A LATE 19TH / EARLY 20TH CENTURY DIAMOND BRACELET / NECKLACE

Composed of a graduated series of old-cut diamond clusters between diamond-set ribbon bow connectors, to a diamond-set back chain extension, a few diamonds deficient, circa 1900, bracelet 18.0 cm, necklace 37.5 cm, in fitted gilt black leather case

£4,000-6,000

\$6,200-9,200

€5,700-8,500

169

A DIAMOND BROOCH

Of pierced stylised flowerhead design, millegrain-set with old brilliant-cut diamonds, to diamond-set foliate and geometric decoration, pin fitting, 6.8cm

£2,700-3,000

\$4,200-4,600

€3,900-4,200

170

A LADY'S ART DECO ONYX AND DIAMOND WRISTWATCH AND A DIAMOND BRACELET

The rectangular dial with Arabic numerals to an onyx and diamond-set pierced bezel and lugs and mesh-link bracelet, one diamond deficient, circa 1925, case 16.0 mm; the bracelet designed as three pierced lozenge-shaped links set with rose and old-cut diamonds to an articulated link bracelet, circa 1915, 18.1 cm (2)

£1,000-1,500

\$1,600-2,300

€1,500-2,100



169



168



170

Ψ171

A RUBY AND DIAMOND BOW BROOCH

One half set with circular and calibr -cut rubies, the other with circular-cut diamonds, each with baguette-cut diamond edging, 5.8 cm

£3,000-5,000

\$4,700-7,700

€4,300-7,100

172

A DIAMOND BRACELET

Designed as twin circular and baguette-cut diamond lines to a curved baguette-cut diamond centre, accompanied by an alternative detachable centre of circular and baguette-cut diamond scroll and cluster design, 15.5 cm

£3,000-5,000

\$4,700-7,700

€4,300-7,100

173

A DIAMOND THREE STONE RING

Set with three graduated old-cut diamonds to a plain hoop, ring size N

£2,000-2,500

\$3,100-3,800

€2,900-3,500

174

A DIAMOND SINGLE STONE RING

The old brilliant-cut diamond to baguette-cut diamond single stone shoulders, mounted in platinum, UK hallmark, ring size L½

£3,500-4,500

\$5,400-6,900

€5,000-6,300



171



172



173



174



175



176



177

175

A PAIR OF DIAMOND BROOCHES

Each of circular-cut diamond openwork flowerhead design, suspending a baguette and circular-cut diamond three row articulated fringe, pin and twin prong fittings, converted, 6.1 cm and 7.1 cm (2)

£4,000-6,000

\$6,200-9,200

€5,700-8,500

176

A DIAMOND FLOWERHEAD BROOCH

The old-cut diamond cluster centre within an openwork petal surround set with old-cut diamond lines and points, pin fitting, 3.7 cm

£1,500-2,000

\$2,400-3,100

€2,200-2,800

177

A DIAMOND BROOCH

The circular and baguette-cut diamond three row loop, accented with three marquis and circular-cut diamond flowerheads, pin and pendant fittings, 6.1 cm

£3,000-5,000

\$4,700-7,700

€4,300-7,100



178

ΨΩ178

A PAIR OF DIAMOND AND GEM-SET EARRINGS

Each designed as a calibré-cut ruby and onyx basket with diamond-set foliate detail and ruby bead accent, to a triple diamond line drop and briolette-cut diamond pendant, suspended from twin diamond line suspensions to a diamond flowerhead surmount, screw back fittings, 5.6cm (2)

£700-850

\$1,100-1,300

€990-1,200



179

Ψ179

A STAR RUBY AND DIAMOND RING

The oval cabochon star ruby to circular and baguette-cut diamond tapered double link design shoulders, ring size M½

£3,000-5,000

\$4,700-7,700

€4,300-7,100



180

Ψ180

A PAIR OF RUBY AND DIAMOND EARRINGS

Each suspending a twin pierced wing motif drop set with circular-cut diamonds and calibré-cut rubies to a similarly-set panel connector and diamond three stone surmount, post fittings, 6.6 cm (2)

£2,000-3,000

\$3,100-4,600

€2,900-4,200

ΨΩ181

A RUBY AND DIAMOND LONGCHAIN

Alternately spectacle-set with oval-cut ruby single-stone and circular-cut diamond three-stone sections, 270.0cm

£8,000-12,000

\$13,000-18,000

€12,000-17,000



181



182

Ψ182

A PAIR OF DIAMOND AND RUBY EARRINGS

Each circular-cut diamond-set pierced fan-shaped drop with calibré-cut ruby edging, to a baguette and circular-cut diamond line suspension and foliate surmount, post fittings, 5.7 cm (2)

£2,500-3,500

\$3,900-5,400

€3,600-4,900



183

ΨΩ183

A PAIR OF RUBY AND DIAMOND PENDENT EARRINGS

Each oval-cut ruby suspended within a circular and marquise-cut diamond frame to a diamond line suspension and scrolled surmount set with marquise, circular and baguette-cut diamonds and a single oval-cut ruby, clip fittings, 6.0cm (2)

£1,000-1,500

\$1,600-2,300

€1,500-2,100



184

ΨΩ184

A PAIR OF DIAMOND AND RUBY PENDENT EARRINGS

Each of tapered articulated panel design set with vari-cut diamonds and accented with square-cut ruby lines, suspending three pavé diamond pear-shaped drops accented with square-cut ruby lines, to square and baguette-cut diamond connectors, screw-back fittings, 6.0cm (2)

£1,000-1,500

\$1,600-2,300

€1,500-2,100





185

186

Ψ185

TWO GEM-SET JABOT PINS AND A BROOCH

The first, by Adler, designed as twin pear-shaped terminals with central citrine collet in a tiered baguette-cut diamond frame to square-cut diamond single stone collets, 7.4 cm; the second set with a cabochon star ruby to a circular and baguette-cut diamond openwork surmount and diamond-set terminal, 9.2 cm; the bar brooch set with twin square-cut sapphire lines with diamond point detail, within a circular-cut diamond frame, to an engraved gallery, 6.3 cm

First signed adler

£2,000-3,000

(3)

\$3,100-4,600

€2,900-4,200

Ψ186

A RUBY AND DIAMOND BRACELET

The central circular-cut ruby between twin diamond four-stone detail within a curved surround of engraved and ropetwist design, to a foliate bracelet with central graduated ruby line detail, 18.0 cm

£2,200-2,400

\$3,400-3,700

€3,200-3,400

Ω188

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS

Each of square bombé panel design, one pavé-set with circular-cut sapphires, the other with circular-cut diamonds, clip fittings, Austrian marks, 2.7cm

(2)

£3,300-4,500

\$5,100-6,900

€4,700-6,300

ΨΩ187

A PAIR OF RUBY AND DIAMOND EARRINGS

Each of flowerhead design the circular-cut diamond central cluster within a surround of oval-cut ruby-set petals, clip fittings, 3.3cm

(2)

£4,000-6,000

\$6,200-9,200

€5,700-8,500



187



188



190



189

Ψ189

A PAIR OF RUBY, SAPPHIRE AND DIAMOND EARRINGS

Each cabochon ruby and circular-cut diamond cluster surmount suspending twin swags set with sapphire beads with applied diamond collets to ruby and diamond cluster connectors, post and clip fittings, 4.9cm (2)
 £500-700 \$770-1,100 €710-990

191

AN 18CT GOLD GEM-SET CHAIN

Composed of a series of oval cabochon sapphire and moonstone three stone sections with either oval aquamarine and diamond two stone or aquamarine single stone spacers, London hallmark, maker's mark YC, 71cm
 £1,500-2,000 \$2,400-3,100 €2,200-2,800

190

A SAPPHIRE, DIAMOND AND ENAMEL FRINGE NECKLACE AND PAIR OF EARRINGS

The wirework wrapped necklace suspending to the front a graduated fringe of oval cabochon sapphires to rose-cut diamond pear-shaped surmounts and collet suspensions, the reverse decorated with blue and white enamel, 40.0cm, the earrings of matching design, post fittings, 4.0cm (partly illustrated) (3)
 £1,500-2,000 \$2,400-3,100 €2,200-2,800

Ψ192

A RUBY AND DIAMOND BRACELET

Composed of four rows of bead linking mounted with cabochon ruby and circular-cut diamond collets, 18.5 cm
 £6,000-8,000 \$9,300-12,000 €8,500-11,000



192

191





193



194



193
A COLOURED DIAMOND AND DIAMOND RING

Of spiral design pavé-set with black diamonds, with diamond line edging, ring size N

Please note that the black diamonds have not been tested for natural colour

£1,200-1,500 \$1,900-2,300
€1,700-2,100

195
A PAIR OF GREEN GARNET EARRINGS

Each hoop pavé-set with circular-cut green garnets, one detached, post fittings, 4.0 cm (2)

£1,200-1,500 \$1,900-2,300
€1,700-2,100

194
TWO RINGS, BY CHRISTIAN DIOR AND A BANGLE, BY JESSICA KAGAN CUSHMAN

The first ring with pear shaped morganite to pear shaped aquamarine single stone shoulders, ring size J½; the second modelled as a skull, ring size L½; and an ebony torc design bangle with central applied rose-cut diamond skull in high relief and crown motif and maker's initials to the sides, internal diameter 5.5cm

The rings signed Dior, no. F7977 and E4462 respectively, the bangle engraved Jessica Kagan Cushman

(3)
£2,500-3,500 \$3,900-5,400
€3,600-4,900

ΨΩ196
TWO PAIRS OF GEM-SET EARRINGS

The first pair of flowerhead design the central faceted ruby within a green garnet surround and wirework frame, 3.6cm long; the second pair designed as a circular-cut diamond cluster to a detachable carved mother-of-pearl petal plaque of floral design, post fittings, 3.4cm (4)

£350-450 \$540-690
€500-630

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA



195



196





197

DE GRISOGONO

Following twenty years working with the world's top jewellers, Fawaz Gruosi founded de Grisogono in 1995. After reading about the famous "Black Orlov" diamond of 180 carats, Mr Gruosi became fascinated with the lure of black diamonds, and decided to create a collection of haute joaillerie – using these seldomly used gems as the focus. In addition to his innovative jewels and a new collection of watches, de Grisogono is also known for creating original objects, including pavé-set black diamond mobile phones and sunglasses. Located on the rue du Rhone in Geneva, Mr Gruosi's jewellery can also be found in his boutiques in Gstaad, London and Rome.

Ω197

A PAIR OF TSAVORITE GARNET, SPINEL AND DIAMOND 'GOCCE' EARRINGS, BY DE GRISOGONO

Each pavé-set red spinel and tsavorite garnet long drop, to the similarly-set surmount and circular-cut diamond collet connector, post and clip fittings, 7.7cm

Signed de Grisogono, no. B8413 (2)
 £1,000-1,500 \$1,600-2,300
 €1,500-2,100



199



198

ΨΩ198

A PAIR OF RUBY AND CITRINE EARRINGS, BY DE GRISOGONO

Each set with a square-cut citrine, to a pavé ruby tapered surmount, post and clip fittings, 3.9cm

Signed de Grisogono, no. B4814 (2)
 £1,000-1,500 \$1,600-2,300
 €1,500-2,100

200

A DIAMOND-SET 'GOCCE' RING, BY DE GRISOGONO

Of articulated graduated design, alternately-set with 18ct blackened gold and diamond-set white gold drops, European Convention mark, ring size K ½

Signed De Grisogono, no. B15976
 £2,500-3,000 \$3,900-4,600
 €3,600-4,200

Ω199

A PAIR OF CULTURED PEARL, DIAMOND AND COLOURED DIAMOND EARRINGS, BY DE GRISOGONO

Set with a white or grey cultured pearl to opposing alternating pavé diamond and black diamond cap and surmount, post and clip fittings, 5.4cm

Please note that the black diamonds have not been tested for natural colour

Signed de Grisogono, no. 15223/01-1
 £2,700-3,000 \$4,200-4,600
 €3,900-4,200



200

Ω201

A PAIR OF 'ICY DIAMONDS' EARRINGS, BY DE GRISOGONO

Each curved triangular panel set with circular-cut diamonds within a pavé circular-cut diamond surround, post and clip fittings, 3.0cm

Signed de Grisogono, no. B20064 (2)
 £4,600-5,000 \$7,100-7,700
 €6,500-7,100



201



202

203

204

205

Ψ202

A RUBY AND DIAMOND NECKLACE

The central square panel set with a cluster of oval-cut rubies within a circular-cut diamond surround, to a multi-row necklace and tassel, and chain-link back section, 47.5cm (adjustable)

£2,000-3,000

\$3,100-4,600

€2,900-4,200

204

A SAPPHIRE AND DIAMOND RING

The oval cabochon sapphire, weighing approximately 15.40 carats, to a circular-cut diamond surround and baguette and circular-cut diamond shoulders, ring size N

Accompanied by a report, please refer to department for further details

£5,000-7,000

\$7,700-11,000

€7,100-9,900

Ψ203

A RUBY AND DIAMOND RING

The oval-cut ruby, weighing approximately 3.07 carats, to a circular and baguette-cut diamond surround and circular-cut diamond line shoulders, ring size N

Accompanied by a report, please refer to department for further details

£2,400-3,400

\$3,700-5,200

€3,400-4,800

205

A PAIR OF DIAMOND AND SAPPHIRE EARRINGS

Each with circular and marquise-cut diamond flowerhead, marquise-cut sapphire edging and circular and marquise-cut diamond flower decoration, to baguette and circular-cut diamond flexible drops, clip fittings, 5.0cm

£3,500-4,500

\$5,400-6,900

€5,000-6,300



206

ΨΩ206

A PAIR OF RUBY AND AQUAMARINE EARRINGS

Each oval bombé plaque set with circular and oval-cut rubies to a pavé aquamarine surround, post and clip fittings, one aquamarine deficient, 2.5cm

£400-600 (2)
\$620-920
€570-850

ΨΩ207

TWO PAIRS OF GEM-SET EARRINGS, ONE BY JAHAN

The first of scroll design, the top pavé-set to the front and gallery with circular-cut pink sapphires, the bottom with diamonds, post and clip fittings, 3.1cm; the second pair of tapered hoop design, pavé-set to the front with circular-cut rubies, hinged post fittings, 1.9cm

First pair signed Jahan (4)
£700-900 \$1,100-1,400
€990-1,300

208

A SAPPHIRE AND DIAMOND BRACELET

Composed of rectangular links set with calibré sapphire and circular-cut diamond triangular sections, 18.0cm

£2,000-3,000 \$3,100-4,600
€2,900-4,200

209

A SAPPHIRE AND DIAMOND CLUSTER RING

The oval-cut sapphire, weighing approximately 8.19 carats, to a circular and pear-cut diamond surround, ring size N

Accompanied by a report, please refer to department for further details
£3,000-5,000 \$4,700-7,700
€4,300-7,100

ΨΩ210

A RUBY AND DIAMOND RING

The elongated cushion-shaped ruby within a baguette and marquise-cut diamond surround, ring size L½

£8,000-12,000 \$13,000-18,000
€12,000-17,000



207



208



209



210

Ω211

A STAINLESS STEEL DIAMOND, RUBY AND MOTHER-OF-PEARL 'ANDROMÈDE' QUARTZ CHRONOGRAPH WRISTWATCH, BY ROBERGÉ

The oval dial with mother-of-pearl panel centre and subsidiary dials for constant seconds, 30 minute and 12 hour registers, date aperture, two tone chequerboard effect outer with spear point luminous hour marks, luminous hands and sweep centre seconds, to circular-cut diamond bezel and lugs with triangular buff top ruby accents, the case with two chronograph buttons in the band, to later leather straps, accompanied by maker's stainless steel deployant clasp, case 33mm

Dial, case and clasp signed Robergé, case no. 00879, 10113200 and 316L

£550-800

\$850-1,200

€780-1,100

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA



211

•213

A WRISTWATCH, BY HERMES

The circular dial with Arabic numerals to an oval polished bezel on a fancy-link bracelet with ropetwist connecting links, French assay marks, 19.5 cm

Dial signed Hermes, case no. 176531

£1,000-1,500

\$1,600-2,300

€1,500-2,100

Ω214

A STAINLESS STEEL, DIAMOND AND MOTHER-OF-PEARL QUARTZ WRISTWATCH

The square dial with mother-of-pearl circular central plaque with linear detail, to a mother-of-pearl chapter ring with Roman numerals and plaited design corners, to circular-cut diamond twin row bezel and lugs, to later leather straps with stainless buckle, buckle signed Jahan, 45mm

£800-1,500

\$1,300-2,300

€1,200-2,100

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA

Ω212

A DIAMOND QUARTZ WRISTWATCH, BY JAHAN

The pavé circular-cut diamond shaped dial with central oval line and 3 and 9 accents in blackened mounts, to a circular-cut diamond case with graduated circular-cut diamond line tassel fringe, mounted within broad black straps with diamond-set buckle, case 49mm

Case signed Jahan and no. 001 577AL

£1,700-3,000

\$2,700-4,600

€2,400-4,200



213



212



214



215

215

A WATCH, BY JAEGER-LECOULTRE AND TWO WATCHES BY PIAGET

The first with circular dial with baton hour markers within a single-cut diamond bezel to a woven design tapered bracelet, 17.6 cm; the second with textured cushion-shaped dial with baton hour markers in a diamond-set bezel to an integral-link bracelet, 15.6 cm; the third with a circular textured dial to a woven design tapered bracelet, 16.2 cm

First dial signed Jaeger-leCoultre, second dial signed Piaget, case no. 9236 133214, third dial signed Piaget, case no. 921 94554

£4,000-6,000

\$6,200-9,200

£5,700-8,500

(3)

216

AN 18CT WHITE GOLD AND DIAMOND AUTOMATIC CHRONOGRAPH WRISTWATCH, BY AUDEMARS PIGUET

The black dial with single-cut diamond dot hour markers, luminous hands, three subsidiary dials indicating 12 hour and 30 minute registers and constant seconds and eccentric date aperture, in rectangular case with circular-cut diamond curved line sides, the back secured by four screws, two oval chronograph buttons in the band, Cal. 2385 nickel-finished lever movement, 37 jewels, European Convention mark, accompanied by maker's deployant clasp, maker's case, case 29.0mm

Dial signed Audemars Piguet, case no. E-37118

£7,000-9,000

\$11,000-14,000

€9,900-13,000

Please note that as the straps for this wristwatch may be of endangered or protected animal materials, such as crocodile, they are not sold with the watch but are for display purposes only. Christie's will need to remove and retain the straps before collection by the purchaser.

217

A STAINLESS STEEL AND DIAMOND AUTOMATIC WRISTWATCH, BY BEDAT & CO

The engine turned rectangular dial with Roman numeral '12' and '4', Arabic '8', diamond hour markers and date aperture, the rectangular case with circular-cut diamond bezel and sides, accompanied by maker's deployant clasp, case 26.5mm

Dial, case and clasp signed Bedat & Co, dial also signed No. 7, case no. Reference 728 No. 1128

£1,500-2,000

\$2,400-3,100

€2,200-2,800

Please note that as the straps for this wristwatch may be of endangered or protected animal materials, such as crocodile, they are not sold with the watch but are for display purposes only. Christie's will need to remove and retain the straps before collection by the purchaser.



216



217



218

ΨΩ218

A PAIR OF GEM-SET PENDENT EARRINGS

Each bead drop pavé-set with rubies and pink sapphires to an alternating diamond and brown diamond collet line suspension and pavé brown diamond circular surmount, clip fittings, 8.1cm
Please note that the brown diamonds have not been tested for natural colour

£550-750

\$850-1,200

€780-1,100

ΨΩ219

A PAIR OF RUBY EARRINGS

Each pavé ruby bead drop, to a pavé ruby bombé surmount, post and clip fittings, 3.5cm (2)

£700-900

\$1,100-1,400

€990-1,300



219

ΨΩ220

TWO PAIRS OF RUBY AND DIAMOND EARRINGS, ONE BY CHATILA

The first pair designed as diamond four-stone collet line surmounts suspending a pavé diamond or a pavé ruby bead drop, post fittings, 3.5cm; the second pair of interlocking scroll design pavé-set with rubies and diamonds, post fittings, 4.4cm

First pair signed Chatila

£500-700

(4)

\$770-1,100

€710-990



220

Ψ221

A RUBY AND DIAMOND RING

The cushion-shaped ruby, weighing approximately 12.52 carats, to circular-cut diamond claws and gallery, one diamond deficient, and baguette-cut diamond cluster and line shoulders, ring size N

Accompanied by a report, please refer to department for further details

£3,000-5,000

\$4,700-7,700

€4,300-7,100



221



222

ΨΩ222

A PAIR OF RUBY AND EMERALD EARRINGS, BY JAHAN

Each designed as a graduated seven-row tassel of alternating circular-cut ruby and emerald-set lines, post and clip fittings, 5.2cm

Signed Jahan

£1,000-1,500

(2)

\$1,600-2,300

€1,500-2,100

ΨΩ223

TWO PAIRS OF GEM-SET EARRINGS

The first pair of horseshoe design, set with a row of square-cut rubies between circular-cut diamond borders, clip fittings, 3.0cm; the second composed of dyed red beads between faceted black diamond bead connectors and diamond accents, post and clip fittings, 8.5cm

Please note that the black diamonds have not been tested for natural colour

(4)

£500-700

\$770-1,100

€710-990

224

AN 18CT WHITE GOLD GARNET AND DIAMOND RING AND PAIR OF EARRINGS

The oval-cut garnet and diamond cluster ring to a plain hoop, ring size L½; each earring designed as an oval-cut garnet and diamond cluster to a diamond line suspension, post fittings, 4.0 cm, London hallmarks

(3)

£2,200-3,000

\$3,400-4,600

€3,200-4,200



223



224



225



226



227

BULGARI

The firm of Bulgari was founded by Sotirio Bulgari, who was born in 1857 in Greece and was descended from a family of silversmiths. In 1884 he opened his first shop in Rome on the Via Sistina, and then in 1905 he moved to the Via dei Condotti. Upon Sotirio's death in 1932 his sons, Giorgio and Costantino, took over the business. They are credited with creating the highly distinctive 'Bulgari' style, inspired by Greek and Roman classicism, the Italian Renaissance, and the 19th century Roman school of goldsmiths. The 1970s marked the beginning of Bulgari's international expansion with the opening of stores in New York (the first overseas), Paris, Geneva and Monte Carlo, building towards more than 155 international stores open today. It was also in this decade that Bulgari introduced the 'Bulgari-Bulgari' which was to become a successful watch classic. Bulgari Time was established in the early 1980s in Neuchâtel, Switzerland, for the creation and production of all Bulgari watch lines.

225

A GEM-SET TORSADE NECKLACE, BY BVLGARI

Composed of five strands of tumble polished rose quartz, rock crystal and prasiolite with flattened pink tourmaline beads and cultured pearls between and reeded or diamond-set rondelle spacers, to diamond-set tapered terminals and hook clasp, 40.5 cm

Signed Bvlgari

£10,000-15,000

\$16,000-23,000

€15,000-21,000

226

A TRI-COLOUR 'TUBOGAS' WRISTWATCH, BY JAEGER-LECOULTRE AND BVLGARI

The oval dial with Roman numerals to a tapered tri-coloured coiling tubogas bracelet, 1970s, Swiss assay marks, case 14.0 mm

Dial, inside case and movement signed Jaeger-LeCoultre, case no. 6010, dial and bracelet signed Bvlgari

£5,000-7,000

\$7,700-11,000

€7,100-9,900

227

A QUARTZ WRISTWATCH, BY BVLGARI

The square black dial with Arabic '6' and '12', baton hour markers and date aperture, in square case with extended lugs, to maker's leather straps and buckle, case 27.0mm

Dial, case and buckle signed Bvlgari, case no. F 1024 SQ 27 GL

£800-1,200

\$1,300-1,800

€1,200-1,700

Ω228

A STAINLESS STEEL, DIAMOND AND MOTHER-OF-PEARL 'ASSIOMA' WRISTWATCH, BY BVLGARI

The mother-of-pearl curved rectangular dial with circular-cut diamond diamond line hour markers, the bezel engraved BVLGARI BVLGARI, the case with extended sides, the back secured by six screws, to later leather straps, accompanied by maker's stainless steel double deployant clasp, case 34mm

Dial and buckle signed BVLGARI, case signed BVLGARI Assioma and no. AA44S D 8608

£1,400-2,000

\$2,200-3,100

€2,000-2,800

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA

Ω229

A PAIR OF DIAMOND EARRINGS, BY BVLGARI

Each circular pavé diamond plaque within a polished surround engraved 'BVLGARI BVLGARI', to a similarly-set surmount, clip fittings, 2.9cm

Signed Bvlgari

£550-650

(2)

\$850-1,000

€780-920

230

A GEM-SET NECKLACE, BY BVLGARI

Composed of a graduated series of amethyst beads interspersed with turquoise, blue chalcedony and red spinel beads and cultured pearls, between diamond-set rondelles and diamond-set bead accents, three beads and three rondelles detached, 99.0 cm

Signed Bvlgari

£15,000-20,000

\$24,000-31,000

€22,000-28,000



228



229

230





231



232

231
AN 18CT WHITE GOLD GEM-SET RING AND PAIR OF EARRINGS

The navette-shaped amethyst and circular-cut diamond cluster ring to a plain hoop, ring size M½; each earring composed of a circular-cut peridot and diamond cluster surmount to a pear-shaped amethyst and diamond cluster drop, post fittings, 4.4 cm, London hallmarks

£2,200-3,000

\$3,400-4,600

€3,200-4,200

(3)

232
A DIAMOND AND COLOURED DIAMOND PENDANT

The pavé diamond disc pendant with black diamond edging, to a diamond-set cross-shaped suspension loop, suspended from a trace-link chain accented with spectacle-set circular-cut diamonds, pendant 5.2 cm, chain 79.0 cm

Please note that the black diamonds have not been tested for natural colour

£2,000-3,000

\$3,100-4,600

€2,900-4,200

(2)

Ω233
A DIAMOND DRESS RING

The foiled rose-cut diamond collet within a pavé diamond surround to a raised pavé diamond openwork gallery and shoulders, ring size T

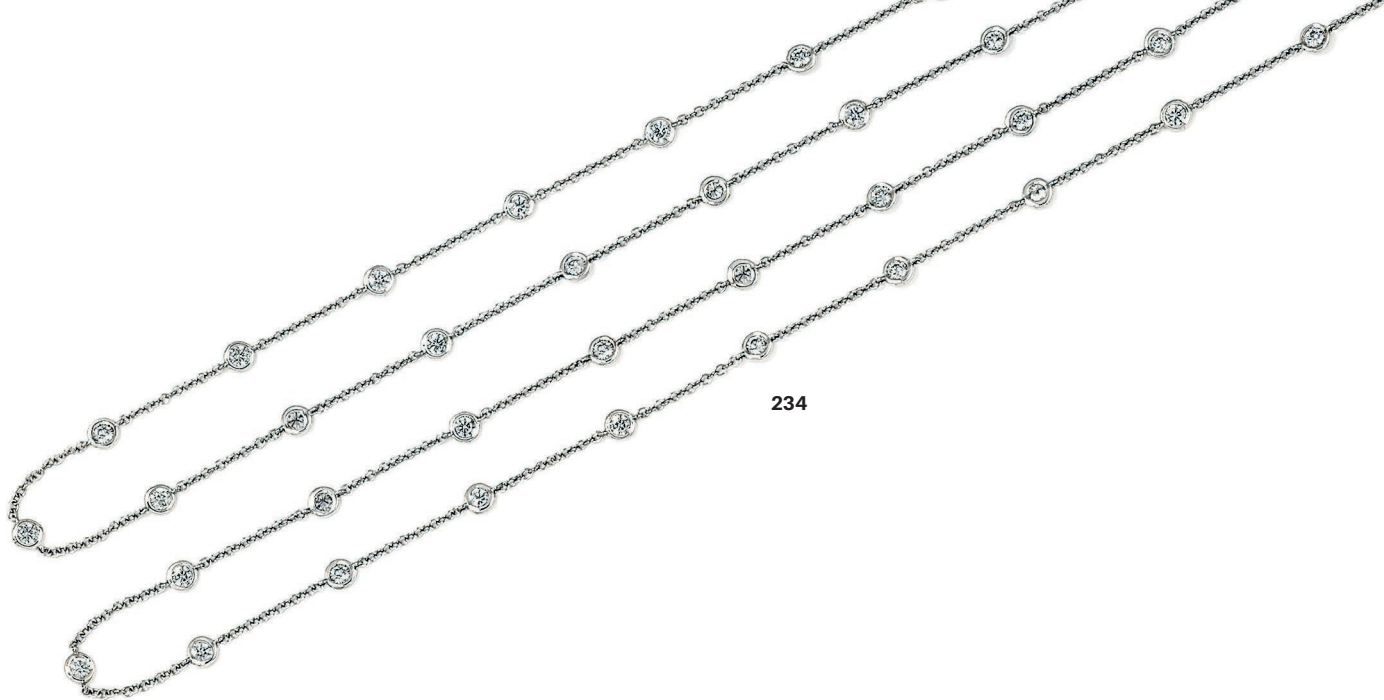
£4,000-6,000

\$6,200-9,200

€5,700-8,500



233



234

234

A DIAMOND LONGCHAIN

The trace-link chain spectacle-set with fifty circular-cut diamonds, 107.5 cm

£2,200-2,500

\$3,400-3,800

€3,200-3,500

235

A PAIR OF DIAMOND EARRINGS, BY CHATILA

Each modelled as a horse's head set throughout with circular-cut diamonds, post and clip fittings, 2.0cm

Maker's mark NC

£500-600

(2)

\$770-920

€710-850

236

A COLOURED SAPPHIRE AND DIAMOND BRACELET

Composed of alternating oval-cut vari-coloured sapphire three-stone sections and diamond-set square openwork links and connectors, mounted in 18ct white gold, 17.1cm

£5,000-7,000

\$7,700-11,000

€7,100-9,900

238

A DIAMOND ETERNITY RING, BY CHATILA

Set with a continuous row of circular-cut diamonds in four-claw mounts, ring size L

Maker's mark NC for Chatila
£3,000-5,000

\$4,700-7,700

€4,300-7,100

237

A DIAMOND SINGLE STONE RING

The circular-cut diamond raised to a plain hoop, ring size N

£8,000-12,000

\$13,000-18,000

€12,000-17,000



235



236



237



238



239

239

A SUITE OF GEM-SET JEWELLERY

Comprising a necklace, bangle, pair of earrings and ring, the necklace and bangle of bi-coloured floral and oval linking set to the front with cabochon gem flowerheads including tourmaline, iolite and citrine, with diamond-set centres and connectors, the ring and earrings designed as a single flowerhead with cabochon citrine, green and pink tourmaline and iolite to a diamond collet centre, necklace 37.0 cm, bangle inner diameter 5.5 cm, earrings 1.8 cm, ring size J (5)

£4,000-6,000

\$6,200-9,200
€5,700-8,500

ΨΩ240

A CULTURED PEARL AND GEM-SET PENDANT

The yellow cultured pearl suspended from a line surmount set with an oval-cut ruby, a heart-shaped emerald and two flat-cut diamonds to a bifurcated diamond-set suspension loop, 6.0cm

£2,000-3,000

\$3,100-4,600
€2,900-4,200



241

241

A GEM-SET BRACELET

Composed of curved rectangular plaque links each with central oval cabochon pink or green tourmaline and four cultured pearls to diamond line connectors, 17.5 cm

£1,500-2,000

\$2,400-3,100
€2,200-2,800

242

A COLOURED SAPPHIRE AND DIAMOND THREE STONE RING

The oval-cut purple sapphire between circular-cut diamond single stones with baguette-cut diamond single stone shoulders, ring size N½

£2,200-3,000

\$3,400-4,600
€3,200-4,200



243



242



244

243

AN AMETHYST SINGLE STONE RING, BY BOUCHERON

The cut-cornered rectangular amethyst collet to a tapering hoop, ring size O, French marks

Signed Boucheron

£800-1,200

\$1,300-1,800
€1,200-1,700

244

AN AMETHYST AND DIAMOND 'BAHIA' RING, BY POMELLATO

Set with three vari-shaped rose-cut amethysts with circular-cut diamond accents between, to a broad hoop, ring size N (sizing beads)

Signed Pomellato

£2,500-3,500

\$3,900-5,400
€3,600-4,900



240



245

Ω245

A DIAMOND LONGCHAIN, BY ADLER

Composed of openwork hexagonal links and bar connectors set with circular-cut diamonds, interspersed with square and circular-cut diamond clusters, 80.0cm

Signed adler

£6,600-7,500

\$11,000-12,000

€9,400-11,000

246

A DIAMOND DRESS RING

Composed of four crossover design bands with heart-shaped terminals, pavé-set with circular-cut diamonds, ring size P

£1,200-1,500

\$1,900-2,300

€1,700-2,100

247

A DIAMOND SINGLE STONE RING

The circular-cut diamond collet to a polished hoop, ring size O

£2,500-3,500

\$3,900-5,400

€3,600-4,900

248

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond, weighing approximately 3.01 carats, to diamond-set claws and channel-set baguette-cut diamond shoulders, raised on a broad hoop, ring size M

£15,000-20,000

\$24,000-31,000

€22,000-28,000



246



248



247



249

•249

A SUITE OF EMERALD AND DIAMOND JEWELLERY

Comprising: a necklace, the rose-cut diamond articulated openwork panel front to matching panel shoulders, set with vari-shaped cabochon emeralds, to a fancy link neckchain, 41.0cm; a matching bracelet of tapering form, 18.0cm; a pair of matching earpendants, 5.8cm; and a matching double cluster ring, ring size N½ (partly illustrated) (5)

£2,400-2,800

\$3,700-4,300

€3,400-4,000

250

A SAPPHIRE AND DIAMOND RING

The cushion-cut sapphire, weighing approximately 2.66 carats, between old-cut diamond three-stone shoulders with diamond points between, one point deficient, ring size Q

£3,000-4,000

\$4,700-6,200

€4,300-5,600

ψ251

TWO RUBY BANGLES

Each slightly tapered hinged bangle set with a graduated line of oval-cut rubies and a single synthetic ruby, to an engraved gallery, inner diameter 5.3cm

Accompanied by reports, please refer to the department for further details (2)

£4,000-5,000

\$6,200-7,700

€5,700-7,100

252 No Lot



250



251



253



254



255



256

253
AN ART NOUVEAU GOLD, AQUAMARINE AND ENAMEL RING

The central oval aquamarine cameo carved to depict two entwined heads, to a polychrome enamel hoop, the shoulders modelled as classical male and female figures, ring size R

£2,000-3,000

\$3,100-4,600

€2,900-4,200

254
A LATE 19TH CENTURY ROCK CRYSTAL CAMEO HABILÉ BROOCH / PENDANT

The carved rock crystal relief of a classical female bust adorned with diamond seed and half pearl necklace and earrings and gold ornament in her hair, within a gold ropetwist frame, *some damage*, 4.6cm

£1,200-1,600

\$1,900-2,500

€1,700-2,300

255
A DIAMOND RING

Modelled as a snake, the circular-cut diamond two stone head with diamond accents and neck detail, to a broad reeded hoop with diamond tail detail, ring size X

£800-1,200

\$1,300-1,800

€1,200-1,700

256
AN AQUAMARINE AND DIAMOND PENDANT

The cut-cornered rectangular aquamarine to an engraved scroll surmount accented with diamond collets, to a filed curb-link chain, 40.0cm

£3,000-4,000

\$4,700-6,200

€4,300-5,600

257
A PAIR OF DIAMOND CLUSTER EARRINGS

Each old pear-shaped diamond and rose-cut diamond cluster in a later 18ct gold swirl mount by Peter Page, mounts hallmarked London 1992, 1.4 cm

Maker's mark PCP

(2)

£2,200-2,500

\$3,400-3,800

€3,200-3,500



257



258

259



260

258

AN AQUAMARINE SINGLE STONE RING

The cut-cornered rectangular aquamarine to a bifurcated hoop, ring size K

£2,500-3,000

\$3,900-4,600

€3,600-4,200

259

A PLATINUM AND AQUAMARINE NECKLACE

Of tapered foliate wreath design, set throughout with pear-shaped and marquise-cut aquamarines, London hallmark, 40.5cm

£9,000-12,000

\$14,000-18,000

€13,000-17,000

260

A PAIR OF DIAMOND PENDENT EARRINGS

Each designed as a line drop of pear and heart-shaped, marquise and oval-cut diamond and circular-cut diamond clusters between diamond single-stone connectors, post fittings, 7.8 cm (2)

£4,000-6,000

\$6,200-9,200

€5,700-8,500



261

261
A PAIR OF DIAMOND, BLUE TOPAZ AND FRESHWATER CULTURED PEARL EARRINGS

Each diamond-set spiral suspending from its centre a tassel drop composed of freshwater cultured pearls and briolette-cut blue topaz, mounted in 18ct white gold, hinged hook fittings, London hallmark, 5.4cm (2)
 £1,500-2,000 \$2,400-3,100
 €2,200-2,800



262

262
A PAIR OF 18CT WHITE GOLD AQUAMARINE AND DIAMOND PENDENT EARRINGS

Each oval-cut aquamarine and circular-cut diamond flowerhead cluster drop, to a circular-cut aquamarine and diamond cluster line suspension, post fittings, London hallmarks, 6.3 cm (2)
 £2,200-3,000 \$3,400-4,600
 €3,200-4,200



263

265
A TURQUOISE AND DIAMOND BROOCH

Composed of a series of overlapping oval cabochon turquoise and diamond clusters, twin prong fitting, 4.9 cm
 £1,000-1,500 \$1,600-2,300
 €1,500-2,100

262
A PAIR OF APATITE AND DIAMOND EARRINGS

Each pear-shaped apatite and diamond cluster to a trifurcated surmount set with vari-cut diamonds, suspending three pear-shaped rose-cut diamond and diamond cluster drops, to an apatite and diamond cluster top, post and clip fittings, 6.5 cm (2)
 £4,000-6,000 \$6,200-9,200
 €5,700-8,500

264
A PAIR OF DIAMOND PENDENT EARRINGS

Each composed of twin barrel-shaped drops set with square-cut diamonds to pavé diamond caps and bead connectors on a pavé diamond loop, post fittings, 4.7 cm (2)
 £2,500-3,500 \$3,900-5,400
 €3,600-4,900

266
TWO DIAMOND-SET DRESS RINGS

The first designed as a pavé diamond circular plaque, to a tapered hoop, ring size M; the second designed as a pavé diamond spinning bead on a pavé diamond half hoop, ring size M½ (2)
 £2,200-2,800 \$3,400-4,300
 €3,200-4,000



264



265



266





267

**A TURQUOISE, LAPIS LAZULI AND MOTHER-OF-PEARL
'LUCKY ALHAMBRA' LONG CHAIN, BY VAN CLEEF & ARPELS**

The filed cable-link chain set with turquoise butterfly, lapis lazuli clover and mother-of-pearl clover, heart and star motif panels in beaded surrounds, 84.0 cm, French assay marks

Signed VCA, no. BL245239

£5,000-7,000

\$7,700-11,000

€7,100-9,900

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA



268



269



267



268

AN ONYX AND DIAMOND PENDANT, BY VAN CLEEF & ARPELS

The carved onyx flowerhead to a central diamond cluster, suspended from a later trace-link chain, French marks, 39.5cm

Signed VCA, no. B4704 U11

£1,800-2,200

\$2,800-3,400

€2,600-3,100



270

Ω269

A PAIR OF DIAMOND EARRINGS, BY CHOPARD

Each heart-shaped plaque pavé-set with circular-cut diamonds, clip fittings, 1.9cm

Signed Chopard, no. 84/3182, 2631462

£2,700-3,000

(2)

\$4,200-4,600

€3,900-4,200

ΔΨ270

A PAIR OF RUBY AND DIAMOND EARRINGS, BY SEAMAN SCHEPPS

Each designed as a bombé cabochon ruby cluster with a diamond-set foliate motif, clip fittings, 2.8cm

Each with partial signature for Seaman Schepps

£1,500-2,000

(2)

\$2,400-3,100

€2,200-2,800



271



271
AN 18CT WHITE GOLD SUITE OF 'HAPPY DIAMONDS' JEWELLERY, BY CHOPARD

Comprising a hinged bangle, pair of earrings, pendant and ring, the bangle and earrings designed as broad square panels with central glazed compartment containing a single floating diamond collet, the pendant of similar design with three diamond collets, to a cable-link chain, the ring with a single diamond collet to a diamond-set frame, bangle inner diameter 6.1 cm, earrings 1.0 cm, pendant 2.0 cm, ring size Q, European Convention marks, each with Chopard certificate of origin

Each signed Chopard, nos. 2312972 (bangle), 2652473 (earrings), 2915421 (pendant), 2835063 (ring)

£3,500-4,500

\$5,400-6,900

€5,000-6,300

272
A SAPPHIRE AND DIAMOND 'BROKEN HEART' RING, BY SOLANGE AZAGURY-PARTRIDGE

Composed of two rings forming a heart when combined, one half pavé-set with diamonds, the other inset with three oval-cut sapphires, to broad platinum mounts and hoops, London hallmark, ring sizes J/K and M/N

Maker's mark SA-P

£2,200-3,000

(2)

\$3,400-4,600

€3,200-4,200



272



273

273
AN ART DECO DIAMOND AND SAPPHIRE PENDANT

The old circular-cut diamond collet to a pierced articulated panel surround of diamond and sapphire-set lattice design in a diamond-set frame, to a diamond-set scalloped surmount and suspension loop and fine link chain, circa 1920, 6.5 cm

£16,000-20,000 \$25,000-31,000
 €23,000-28,000

274
A PAIR OF DIAMOND PENDENT EARRINGS

Each old circular-cut diamond to a baguette and circular-cut diamond openwork surround and line surmount, post fittings, butterflies deficient, 5.7 cm (2)

£6,000-8,000 \$9,300-12,000
 €8,500-11,000



274

275
AN ART DECO DIAMOND AND SAPPHIRE BRACELET

Composed of five sections with marquise-cut diamond centres within pierced lozenge and foliate motif surrounds set with old and single-cut diamonds, alternating with five old circular-cut diamonds within calibr -cut sapphire and diamond surrounds, one diamond deficient, circa 1930, 18.9cm

No. 43914 13809
 £7,000-9,000 \$11,000-14,000
 €9,900-13,000



275

276
A DIAMOND SINGLE STONE RING

The rectangular-cut diamond between baguette-cut diamond three-stone stepped shoulders, ring size K

£1,800-2,500 \$2,800-3,800
 €2,600-3,500



276



277

277
AN ART DECO SAPPHIRE AND DIAMOND
CLIP BROOCH

Of scroll design, set with alternating brilliant-cut diamond and calibré sapphire ribbon lines, to the similarly-set curling knot surmount, circa 1935, 5.5cm

£2,500-3,500

\$3,900-5,400
 €3,600-4,900

278
TWO DIAMOND BROOCHES AND TWO
DIAMOND CLASPS

The first clasp of domed openwork circular design set with single and circular-cut diamonds, one diamond deficient, 2.7 cm; the second clasp of circular and baguette-cut diamond looped cluster design, 2.8 cm; one brooch of pavé diamond loop design with circular-cut diamond spray, twin prong fitting, 4.1 cm; and a brooch of openwork stylised foliate design set with single and circular-cut diamonds, one leaf detached, one diamond deficient, 6.0 cm

£2,000-3,000

(4)
 \$3,100-4,600
 €2,900-4,200

279
A MID 20TH CENTURY DIAMOND SINGLE
STONE RING

The circular-cut diamond in a square four-claw mount between diamond-set looped shoulders to a reeded hoop, circa 1940, ring size O

£8,000-12,000

\$13,000-18,000
 €12,000-17,000

280 No Lot



278



279



281

281

A LADY'S ART DECO DIAMOND WRISTWATCH

The rectangular dial with Arabic numerals to a single-cut diamond bezel, between similarly-set loop shoulders with single cabochon synthetic sapphire accent, and single-cut diamond openwork fancy-link bracelet, mechanical movement, circa 1930, 16.8cm

£1,800-2,200

\$2,800-3,400

€2,600-3,100

282

A LADY'S DIAMOND WRISTWATCH

The small circular dial with baton hour markers to a marquise-cut diamond bezel and twin row bracelet, mechanical movement, 16.5 cm

£3,000-5,000

\$4,700-7,700

€4,300-7,100

283

A LADY'S DIAMOND BRACELET WATCH, BY JAEGER-LECOULTRE

The circular dial with spearhead hour markers beneath a circular and baguette-cut diamond lid, to a circular and baguette-cut diamond looped bezel and lugs and tapered line bracelet, 18.0 cm

Dial signed Jaeger-LeCoultre

£3,500-5,500

\$5,400-8,500

€5,000-7,800



282



283

•284

A LADY'S DIAMOND-SET WRISTWATCH, BY OMEGA

The small circular dial with baton hour marker within a diamond-set bezel, to a tapered integral link bracelet, back wind, 15.7 cm

Dial and winder signed Omega

£1,000-1,500

\$1,600-2,300

€1,500-2,100

•285

A LADY'S BRACELET WATCH, BY ROLEX, REF. 5654

The circular dial with gilt spear point and dot markers within milled bezel, the 17 jewelled lever movement with compensated balance, to an integral mesh-link bracelet, circa 1955, case 10.0mm, bracelet 18.0cm, accompanied by maker's guarantee dated 5th May 1958

Dial, case and movement signed Rolex

£2,000-3,000

\$3,100-4,600

€2,900-4,200



284

285



286



287



Ω286

TWO DIAMOND WRISTWATCHES, ONE BY MOVADO AND ONE BY EBEL FOR TABBAH

The first with circular silvered dial with gilt baton hour markers, to a circular-cut diamond bezel and single-cut diamond double row bracelet, the shoulders with graduated circular-cut diamond line between, mechanical movement, case 17.5mm, 20.6cm; the second with oval silvered dial with baton markers, to a circular-cut diamond partial surround and single-cut diamond tapering abstract design openwork link design bracelet, mechanical movement, 24mm, 18.4cm

The first with dial signed Movado, the second with dial signed Ebel Tabbah (2)

£1,700-3,000

\$2,700-4,600

€2,400-4,200

287

A DIAMOND-SET WRISTWATCH, BY PATEK PHILIPPE

The circular dark grey dial with Roman numerals, to a circular-cut diamond bezel and integral tapering flexible bracelet, 18 jewel movement adjusted to heat, cold isochronism 5 positions, case 26.0mm wide, 16.3cm long

Dial, case and movement signed Patek Philippe, case no. 3345 2704717, movement no. 1172966

£3,000-4,000

\$4,700-6,200

€4,300-5,600



288

289

288

AN 18CT GOLD MALACHITE 'ARISCHRON' QUARTZ WRISTWATCH, BY BUCELLATI

The shaped malachite dial with dot hour markers and Arabic quarters, to a reeded bezel and textured integral bracelet engraved with foliate motifs with double deployant clasp, European Convention marks, case 23.0 mm, in grey leather Buccellati case

Case and clasp signed Buccellati, case no. 03 005, 3022/100

£6,000-8,000

\$9,300-12,000

€8,500-11,000

289

A DIAMOND-SET 'ELIOCHRON' QUARTZ WRISTWATCH, BY BUCELLATI

The circular mother-of-pearl dial with dot hour markers within a pavé diamond 18ct gold petal surround, case back secured by four screws, to a diamond-set buckle, European Convention mark, case 32.0mm, in grey leather Buccellati case

Dial signed Buccellati, case signed Gianmaria Buccellati, no. 0022 184

£6,000-8,000

\$9,300-12,000

€8,500-11,000

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA.

Please note that as the straps for this wristwatch may be of endangered or protected animal materials, such as crocodile, they are not sold with the watch but are for display purposes only. Christie's will need to remove and retain the straps before collection by the purchaser.

290

A DIAMOND-SET BRACELET, BY CHATILA

The fancy-link bracelet interspersed with hexagonal links inset with circular-cut diamonds, to a plain extension link, 22.5cm

Maker's mark NC

£1,700-2,000

\$2,700-3,100

€2,400-2,800

291

AN 18CT ROSE GOLD MORGANITE AND DIAMOND RING

The square-cut morganite to diamond-set claws and gallery, between diamond-set heart-shaped shoulders, London hallmarks, ring size O

£1,600-2,000

\$2,500-3,100

€2,300-2,800

292

A DIAMOND SINGLE STONE RING

The circular-cut diamond collet to a wide tapered hoop, ring size N

£3,500-4,500

\$5,400-6,900

€5,000-6,300



291



292

290

VAN CLEEF & ARPELS

The history of the famous Parisian jewellery house began in 1896 with the marriage of Estelle Arpels to Alfred Van Cleef. The company was founded in 1906 by Alfred and his brother-in-law, Charles Arpels at 22, Place Vendôme. Julien Arpels joined the family business in 1908, and Louis Arpels in 1913. The design collaboration between René Sim Lacaze and René Puissant, the daughter of Estelle Arpels and Alfred Van Cleef, began in 1926, marking the start of two decades of highly creative design for the firm. The oldest son of Julien Arpels, Claude, joined in 1932, followed by his brothers Jacques and Pierre in 1936 and 1944. An American boutique was opened by Claude in Rockefeller Center in New York in 1939, soon relocating to its definitive address at 744 Fifth Avenue, and the first of six boutiques in the US today. The 1930s saw some of the company's most iconic designs: the house's arguable trademark, the Mystery Setting - where the mounting of the gemstones is cleverly hidden behind the continuous calibré-cut ruby and sapphire surface of the jewel - was invented in 1933; and the concept of the Minaudière, made in honour of Florence Jay Gould, was invented in 1930 by Charles Arpels. The versatile 'Passe Partout' range was also developed at this time. In the following decades, the firm upheld its reputation for innovation with the snowflake jewels of the 1940s, the zip necklace of the 1950s, the ballet jewels of the 1960s and the Alhambra theme of the 1970s. The *Boutique Des Heures* was inaugurated in 1972 to house the new watch designs launched by Pierre Arpels. Today, Van Cleef & Arpels is part of the Richemont Group with more than 45 boutiques around the world.



293



294



295



296

293

A GEM-SET LION BROOCH, BY VAN CLEEF & ARPELS

The textured lion with pavé-set diamond muzzle, black enamel nose, emerald eyes and prominent whiskers, 4.7 cm

Signed Van Cleef & Arpels N.Y., no. N607.104

£2,500-3,500

\$3,900-5,400

€3,600-4,900

Ψ294

AN EMERALD, RUBY AND DIAMOND BROOCH, BY VAN CLEEF & ARPELS

Designed as a strolling duck wearing a top hat, with cabochon emerald body, diamond set bow, ruby beak and eye, twin prong fitting, French assay marks, 3.9 cm

Signed Van Cleef & Arpels, no. 71.404

£2,200-2,400

\$3,400-3,700

€3,200-3,400

295

A DIAMOND-SET BANGLE, BY VAN CLEEF & ARPELS

The hinged bangle of abstract textured design set to the front with two pavé diamond sections, inner diameter 6.0cm

Signed VCA, © 75, no. B2175 A102

£4,000-6,000

\$6,200-9,200

€5,700-8,500

Ω296

A PAIR OF YELLOW SAPPHIRE AND DIAMOND EARRINGS, BY VAN CLEEF & ARPELS

Each oval-cut yellow sapphire three-stone cluster surmount within a circular-cut diamond surround, suspending a triple yellow sapphire four-stone line drop, clip fittings, 4.5cm

Signed Van Cleef & Arpels, no. N.Y.53374

£1,400-1,500

(2)

\$2,200-2,300

€2,000-2,100



297

297

AN 18CT GOLD AND DIAMOND 'CADENAS' WRISTWATCH, BY VAN CLEEF & ARPELS

The rectangular engine turned dial with single-cut diamond '12' and baton quarters, in pavé circular-cut diamond padlock design case and clasp, with fabric straps, one diamond deficient, European Convention marks, backwind mechanical movement, 2.4cm wide, 17.0cm long, in maker's case

Signed Van Cleef & Arpels, no. 130060

£8,000-12,000

\$13,000-18,000

€12,000-17,000

298

A BUCKLE, BY VAN CLEEF & ARPELS

With lattice weave decoration, French assay marks, 3.8 cm

Signed Van Cleef & Arpels, no. B5382

£800-1,200

\$1,300-1,800

€1,200-1,700

299

A GEM-SET BRACELET, BY VAN CLEEF & ARPELS

Composed of a series of twin ruby and sapphire flowerhead clusters with diamond centres, between scrolling foliate connecting links, French assay marks, 16.5 cm

Signed V.C. & A. N.Y., no. 2152

£5,000-7,000

\$7,700-11,000

€7,100-9,900



298



299

300

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

Of lavalère design, the filed cable-link chain set with onyx or mother-of-pearl quatrefoil panels within beaded 18ct gold surrounds, 41.2 cm, French assay mark and European Convention mark

Signed VCA, no. BL 216371

£4,000-5,000

\$6,200-7,700

€5,700-7,100

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA

301

**A PAIR OF MOTHER-OF-PEARL AND ONYX
'MAGIC ALHAMBRA' EAR PENDANTS,
BY VAN CLEEF & ARPELS**

Each designed as a line of three graduated quatrefoil mother-of-pearl or onyx panels within a beaded surround, 6.5 cm, French assay mark

Signed VCA, no. BL275009

£4,000-5,000

\$6,200-7,700

€5,700-7,100

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA

302

**A MOTHER-OF-PEARL AND ONYX
'MAGIC ALHAMBRA' BRACELET,
BY VAN CLEEF & ARPELS**

The filed cable-link chain mounted with five white and grey mother-of-pearl and onyx quatrefoil panels in beaded 18ct gold surrounds, two of them mounted as charms, French assay mark and European Convention mark, 19.5cm

Signed VCA, no. BL194569

£3,000-5,000

\$4,700-7,700

€4,300-7,100

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA

End of Sale

The next Jewellery sale will be held on
Wednesday 20 January 2016



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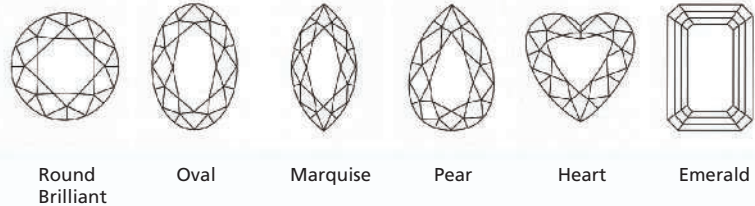
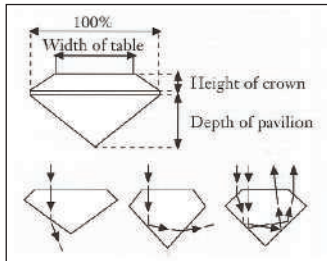
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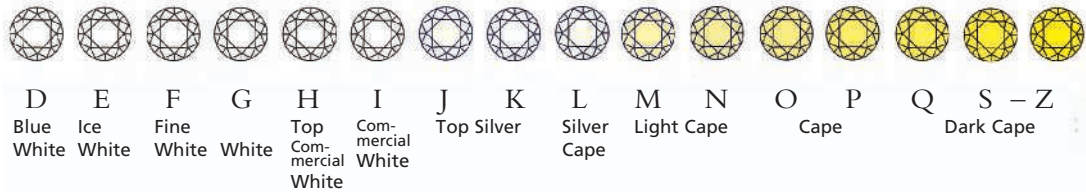
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Diamonds • The 4 C's

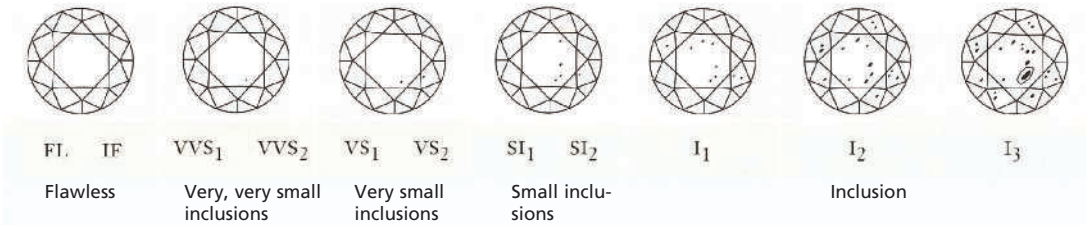
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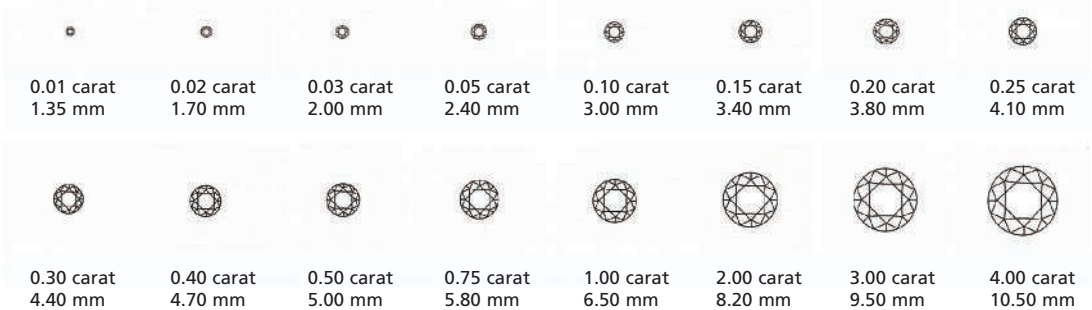
Colour (G.I.A.)



Clarity (G.I.A.)



Carat



Courtesy of Jewellers Network, the Southern African Jewellery Trade Directory, from information supplied by De Beers.
www.jewellersnetwork.co.za

Conversion Chart

Ring Size

Measurements

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC
½	—	A	37.8252
i	—	A½	38.4237
1	—	B	39.0222
1¼	—	B½	39.6207
1½	—	C	40.2192
1¾	—	C½	40.8177
2	1	D	41.4162
2¼	2	D½	42.0147
2½	—	E	42.6132
2¾	3	E½	43.2117
3	4	F	43.8102
3¼	—	F½	44.4087
3½	5	G	45.0072
3¾	—	G½	45.6057
4	6	H	46.2042
4¼	—	H½	46.8027
4½	7	I	47.4012
4¾	8	I½	47.9997
5	—	J	48.5982
5¼	9	J½	49.1967
5½	10	K	49.7952
5¾	—	K½	50.3937
6	11	L	50.9922
6¼	—	L½	51.5907
6½	12	M	52.1892
6¾	13	M½	52.7877
7	—	N	53.4660
7¼	14	N½	54.1044
7½	15	O	54.7428
7¾	—	O½	55.3812
8	16	P	56.0196
8¼	—	P½	56.6580
8½	17	Q	57.2964
8¾	18	Q½	57.9348
9	—	R	58.5732
9¼	19	R½	59.2116
9½	20	S	59.8500
9¾	—	S½	60.4884
10	21	T	61.1268
10¼	22	T½	61.7652
10½	—	U	62.4026
10¾	23	U½	63.0420
11	24	V	63.6804
11¼	—	V½	64.3188
11½	25	W	64.8774
11¾	—	W½	65.4759
12	26	X	66.0744
12¼	—	X½	66.6729
12½	—	Y	67.2714
12¾	—	Y½	67.8699
13	—	Z	68.4684

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

Conditions of Sale • Buying at Christie's

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol λ next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The

terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the seventh day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the lot within seven days from the date of the auction.

(a) You may not collect the lot until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.

(c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

2 STORAGE

(a) If you have not collected the lot within seven days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the lot is still at our saleroom; or

(ii) remove the lot at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory** The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ. This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and

saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is

not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

Vat Symbols and Explanation

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
∅	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

Symbols used in this catalogue

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, *, Ω, α, #, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

Important Notices and Explanation of Cataloguing Practice

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

On occasion, Christie's has a direct financial interest in **lots** consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol ◦ next to the **lot** number. Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol ◦◆. When a third party agrees to finance all or part of Christie's interest in a **lot**, it takes on all or part of the risk of the **lot** not being sold, and will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final **hammer price** in the event that the third party is not the successful bidder. The third party may also bid for the **lot**. Where it does so, and is the successful bidder, the remuneration may be netted against the final **purchase price**. If the **lot** is not sold, the third party may incur a loss.

Third party guarantors are required by us to disclose to their clients their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubts, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest at the front of the catalogue.

FOR JEWELLERY

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

Jewellers in the Title

1. By Boucheron

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

Jewellers beneath the description

2. Signed Boucheron

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

3. With maker's mark for Boucheron

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

4. By Boucheron

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

5. Mounted by Boucheron

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

6. Mount only by Boucheron

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

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s

FOR FABERGE

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

"Marked Fabergé, Workmaster ..."

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

"By Fabergé ..."

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

"In the style of ..."

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

"Bearing marks ..."

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

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

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KEY TO ABBREVIATIONS

KS: London, King Street
NY: New York, Rockefeller Plaza
PAR: Paris
SK: London, South Kensington

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A ROMAN GOLD SNAKE RING

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CODE NAME: JLS

SALE NUMBER: 10441

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name).

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
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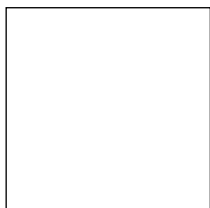
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