



JEWELLERY

South Kensington

6 April 2016

CHRISTIE'S

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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.

6 APRIL
JEWELLERY
SOUTH KENSINGTON

14-21 APRIL
JEWELLERY
NEW YORK ONLINE

20 APRIL
MAGNIFICENT JEWELS
NEW YORK

5-12 MAY
JEWELLERY
HONG KONG ONLINE

10 MAY
JEWELLERY & WATCHES
SOUTH KENSINGTON

18 MAY
MAGNIFICENT JEWELS
GENEVA

31 MAY
MAGNIFICENT JEWELS
HONG KONG

1 JUNE
JEWELS
PARIS

3-10 JUNE
JEWELLERY
NEW YORK ONLINE

9 JUNE
IMPORTANT JEWELS
NEW YORK

15 JUNE
IMPORTANT JEWELS
LONDON

22 JUNE
JEWELLERY
SOUTH KENSINGTON

12-19 JULY
JEWELLERY
SOUTH KENSINGTON
ONLINE

14 SEPTEMBER
JEWELLERY & WATCHES
SOUTH KENSINGTON

20-27 SEPTEMBER
JEWELLERY
NEW YORK ONLINE

12-19 OCTOBER
JEWELLERY
SOUTH KENSINGTON
ONLINE

Subject to change.

24/02/16

JEWELLERY

WEDNESDAY 6 APRIL 2016

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 1
Back cover: Lot 250

AUCTION

Wednesday 6 April 2016
at 11.00 am Lots 1-257
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-12295**

VIEWING

Saturday	2 April	11.00 am – 5.00 pm
Sunday	3 April	11.00 am – 5.00 pm
Monday	4 April	9.00 am – 7.30 pm
Tuesday	5 April	9.00 am – 5.00 pm

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CONDITIONS OF SALE

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

BUYING AT CHRISTIE'S

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

[15]

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1
(front & reverse)

PROPERTY OF A EUROPEAN LADY
(LOTS 1-6)

Ψ1

AN EARLY 18TH CENTURY PRESENTATION COMMEMORATIVE PORTRAIT MINIATURE, DIAMOND, RUBY AND ENAMEL PENDANT FOR KING GEORGE I

The central glazed oval miniature depicting the bust of King George I in armour wearing the sash of the Most Noble Order of the Garter, within a closed-set old-cut diamond and ruby border, the reverse with glazed gilt wire monogram GVR beneath a crown on plaited hair within the blue enamel motto of the Order of the Garter 'HONI SOIT QUI MAL Y PENSE', suspending a single pearl drop, to a diamond and ruby openwork crown surmount, to a later neckchain, 4.0cm

Please note that the pearl has not been tested for natural origin

£4,500-6,000

\$6,400-8,500

€5,800-7,700

PROVENANCE:

Property of a European lady acquired prior to 1985



2

Ψ2

A PAIR OF 18TH CENTURY DIAMOND EAR PENDANTS AND A GIARDINETTO BROOCH

The ear pendants designed as closed-set rose-cut diamond flowerhead and ribbon bow drop panels, in silver mounts, circa 1770, probably Portuguese, later post fittings; the floral openwork spray brooch with closed-set foiled rose-cut diamonds, emeralds, rubies and hessonite garnets in silver mount, circa 1770, later brooch fitting, 3.5cm

£2,000-2,500

\$2,900-3,500

€2,600-3,200



3

3

A RENAISSANCE GOLD, DIAMOND, ENAMEL AND WOOD, RELIQUARY PENDANT

The central carved and gilded boxwood standing figure of the Madonna holding the infant Christ in her left arm, wearing a table-cut diamond-set crown, within a table-cut diamond architectural frame, the reverse with the three Christian pillars of 'Faith, Hope and Love' in blue enamel beneath a white enamel openwork canopy, the diamond, green and blue enamel hinged base opening to reveal a reliquary compartment enclosing holy relics, circa 1600, 4.7cm

£3,000-4,500

\$4,300-6,300

€3,900-5,700

PROVENANCE:

Property of a European lady acquired prior to 1985

4

A LATE 18TH / EARLY 19TH CENTURY DIAMOND AND ENAMEL BROOCH

Designed as a closed-set rose-cut diamond leaf cluster with three rose-cut diamond, green and pink enamel flowerhead cluster motifs to a rose-cut diamond stem and foliate detail, in silver mount, circa 1800, later brooch fitting 5.5cm

£2,200-3,000

\$3,200-4,200

€2,900-3,800



4

Ψ5

AN 18TH CENTURY DIAMOND AND RUBY CROSS PENDANT

The arms of the cross set with gold-mounted foiled oval ruby collets with table and old-cut diamond divisions and old-cut diamond three stone terminals, to a matching ruby and diamond fan-shaped cluster and two tapering connecting hinged links set in silver with gilt reverse, to a later neckchain, circa 1720, 6.0cm

£3,500-5,000

\$5,000-7,100
€4,500-6,400



5

Ψ6

AN 18TH CENTURY DIAMOND AND RUBY BROOCH

The floral spray with foiled ruby and table and rose-cut diamond cluster flowerheads, and table-cut diamond foliate detail, in silver mount, circa 1770, later brooch fitting, 5.0cm

£2,200-3,000

\$3,200-4,200
€2,900-3,800



6

7

A RENAISSANCE GOLD, GARNET AND ENAMEL DEVOTIONAL PENDANT OF 'THE VIRGIN OF THE PILLAR'

The central modelled figure of the Virgin in blue enamel robes with astral star detail and garnet accents, above stylised enamel clouds and polychrome enamel pillar on closed-set table-cut garnet cluster rosette with white enamel petal detail flanked by matching garnet foliate motifs the figure of the Virgin with garnet crown surmount and flanked by enamelled acolyte angels, the riveted openwork back plate with blue, white and green enamel detail, suspending triple pearl two stone drops, Spanish, circa 1650, possible later embellishments, later brooch fitting, 8.0cm

Please note the pearls have not been tested for natural origin

£2,500-3,000

\$3,600-4,200
€3,200-3,800

PROVENANCE:

Property of an English collector acquired prior to 1985

C.f. Princely Magnificence, Court Jewels of the Renaissance 1500-1630, exh.cat Victoria & Albert Museum 1980-1981, no 107 p.80 for similar pendant, also J.Kugel, Joyaux Renaissance, Une Splendeur Retrouvée, A.Kugel, no. 63.

This pendant was probably made in the mid part of the 17th century possibly at the workshops at Saragossa and held in the Treasury of the of the Cathedral of the Virgin of the Pillar.



7

8

A 17TH CENTURY GOLD AND EMERALD RING

The raised bezel closed-set with a single rectangular-cut emerald within an engraved style chased border with traces of enamel and scrolling foliate surround, to a plain hoop, circa 1620, ring size P

£4,000-5,000

\$5,700-7,100
€5,100-6,400



8

PROVENANCE:

Property of a European gentleman acquired prior to 1995



9



10

10

A LATE 19TH / EARLY 20TH CENTURY IMPERIAL RUSSIAN MOONSTONE AND DIAMOND BROOCH

The circular cabochon moonstone with rose-cut diamond border and ribbon bow surmount to a fluted design reverse, circa 1900, Russian marks for St. Petersburg, 1899-1908, 2.2cm

£900-1,000

\$1,300-1,400

€1,200-1,300



12

12

AN ANTIQUE EMERALD AND DIAMOND PENDANT

Of girandole form, the rose-cut diamond bow motif surmount with square-cut cornered emerald 'knot' centre, suspending three similarly-set emerald and diamond drop shaped pendants, closed-set in silver, uppermost cluster deficient, possibly once formed part of a pair of ear pendants, 4.9 cm

£6,000-8,000

\$8,500-11,000

€7,700-10,000

13

A LATE 19TH CENTURY DIAMOND BROOCH AND PIN

The floral spray set throughout with various old, rose and single-cut diamonds, with two diamond cluster flowerheads set en tremblant; together with a pin set with three old circular-cut diamonds, mounted in silver and gold, circa 1890 repairs and alterations, brooch 11.0 cm, pinhead 1.5 cm (partly illustrated)

£3,000-4,000

(2)

\$4,300-5,600

€3,900-5,100



13

•ΨΩ9

A TWIN MONKEYS BROOCH

Mounted in silver and gold, the upper monkey seated on a bar suspending a swinging monkey, the fronts with old, single and rose-cut diamonds and reverse-set diamonds, the upper monkey with ruby eyes and head accents, the hanging monkey with ruby eyes, orange gem head and set to the reverse with half-pearls and imitation turquoise, later set, some stones deficient, mounts circa 1890

£400-600

\$570-850

€510-770



11

11

A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS

Each composed of a sapphire cluster drop with old-cut diamond triple fringe to a diamond line and sapphire cluster suspension, 4.5cm (2)

£1,500-2,000

\$2,200-2,800

€2,000-2,600



14

14

A LATE 19TH CENTURY DIAMOND AND PEARL NECKLACE

The front section composed of three old-cut diamond floral panels with diamond single link connections each panel with locket compartment to the reverse enclosing a lock of hair within a blue enamel surround the first inscribed HON.BLE A.H. ONLGLEY, the second HON.BLE F.H. ONLEY, the third HON.BLE C. FREEMANTLE, to a pearl four row necklace and matching diamond cluster clasp, circa 1850, 37cm, in R Garrard & Co fitted case
Please note that the pearls have not been tested for natural origin

£12,000-15,000

\$17,000-21,000

€16,000-19,000



15

15

A LATE 19TH CENTURY DIAMOND BROOCH

Of oval openwork design, the central old-cut diamond within a diamond-set quatrefoil surround and line surround, mounted in silver and gold, detachable brooch fitting, circa 1880, 5.0cm

£1,500-2,500

\$2,200-3,500

€2,000-3,200

-16

A LATE 19TH CENTURY DIAMOND, PEARL AND CONCH PEARL BROOCH

Designed as a central old-cut diamond, pearl and conch pearl trefoil cluster within old-cut diamond openwork frame, set in silver and gold, one old-cut diamond replaced with a rose-cut diamond, circa 1880, 3.0cm

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

£3,000-4,000

\$4,300-5,600

€3,900-5,100

Prospective purchasers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to coral, ivory and tortoiseshell. Accordingly, prospective purchasers should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country.



16

-17

A PAIR OF LATE 19TH CENTURY DIAMOND EARRINGS

Each of foliate cluster design, set throughout with old circular and rose-cut diamonds, clip fittings, mounted in silver and gold, later converted, 2.8 cm (2)

£2,000-3,000

\$2,900-4,200

€2,600-3,800



18

18

AN EARLY 20TH CENTURY EMERALD AND DIAMOND RING

The rectangular-cut emerald within an openwork scroll surround set with six circular-cut diamonds, to a foliate engraved gallery and shoulders, circa 1910, ring size N

£3,000-5,000

\$4,300-7,100

€3,900-6,400



17





24



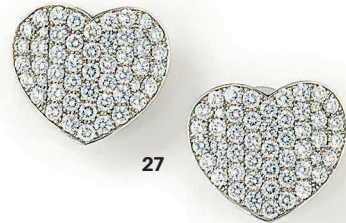
26



25



25



27

**•Ω24
THREE GEM-SET DRESS RINGS,
ONE BY JAHAN**

The first of pavé diamond asymmetrical design, set to the centre with an oval-cut emerald collet, ring size T; the second of bombé design, set to the centre with a circular-cut diamond, within a marquise-cut sapphire cluster, to the diamond surround, ring size P; the third set with a cushion-shaped amethyst, within a pavé diamond surround, ring size M

The first signed Jahan (3)
£1,500-2,500 \$2,200-3,500
€2,000-3,200

**25
AN 18CT WHITE GOLD AMETHYST AND
DIAMOND RING AND PAIR OF EARRINGS**

The square cut amethyst and diamond cluster ring to a plain hoop, ring size M½; each earring designed as a cushion-cut amethyst and diamond cluster to a diamond line suspension, post fittings, London hallmarks, 5.5 cm (3)

£2,500-3,500 \$3,600-4,900
€3,200-4,500

**26
A PAIR OF DIAMOND EAR CLIPS**

Of cluster design, each with principal square cut-cornered diamond centre, to a circular and marquise-cut diamond spray, clip fittings, 2.6 cm (2)

£6,000-8,000 \$8,500-11,000
€7,700-10,000

**•Ω27
A PAIR OF DIAMOND EARRINGS,
BY CHOPARD**

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

Signed Chopard, no. 84/3182, 2631462 (2)
£1,800-2,500 \$2,600-3,500
€2,300-3,200

**28
A LADY'S BELT, BY CARTIER**

Designed as a series of variously-sized textured plaques, suspending a double panel pendant of similar design, traces of gilding, circa 1970s, 76.0cm

Signed Cartier
£3,000-5,000 \$4,300-7,100
€3,900-6,400



28



29

29
A CHRYSOPRASE AND DIAMOND
NECKLACE AND BRACELET SUITE,
BY VAN CLEEF & ARPELS

Each of woven chrysoprase bead multi-strand design, with a diamond-set double link clasp, French marks, necklace 39.0 cm, bracelet 19.0 cm
 Signed VCA, no. B4416.C7 and B2394.A11 (2)
 £4,000-6,000 \$5,700-8,500
 €5,100-7,700



30

30
A MOTHER-OF-PEARL BROOCH,
BY VAN CLEEF & ARPELS

Modelled as a flowerhead, the polished mother-of-pearl petals surrounding a pavé-set diamond cluster centre, 3.2cm, French assay marks
 Signed VCA for Van Cleef & Arpels, no. B1500 P11
 £1,500-2,000 \$2,200-2,800
 €2,000-2,600

31
A GEM-SET DRESS RING

Modelled as a bird, set through with circular-cut green garnets and diamonds, to a bifurcated blackened hoop modelled as a branch, ring size M
 £2,000-3,000 \$2,900-4,200
 €2,600-3,800

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



31



36

36
A PENDANT NECKLACE, BY LALAOUNIS

The oval pendant mounted with a frosted rock crystal plaque with applied twin fighting lion motif, within Etruscan style wirework border and pendant loop, suspended from a matching hinged tubular necklace, 11.5cm

Signed Lalaounis

£2,500-3,000

\$3,600-4,200

€3,200-3,800

39
A DIAMOND AND ENAMEL DRESS RING

Of domed openwork design, set with alternating black enamel and circular-cut diamond lines, ring size M

£1,500-2,500

\$2,200-3,500

€2,000-3,200

37
A PAIR OF DIAMOND AND COLOURED DIAMOND EARSTUDS

Each oval-cut diamond within a surround of circular-cut orangey brown diamonds, post fittings, 1.1 cm

Please note that the coloured diamonds have not been tested for natural colour (2)

£2,000-3,000

\$2,900-4,200

€2,600-3,800

40
A PAIR OF COLOURED DIAMOND EAR PENDANTS

Each designed as a black and yellow diamond striped ball drop to a black and yellow diamond domed target cluster stud suspension and diamond line connection, one black diamond deficient, 4.0cm

Please note that the coloured diamonds have not been tested for natural colour (2)

£2,200-3,000

\$3,200-4,200

€2,900-3,800

38
A DIAMOND AND COLOURED DIAMOND RING

Of opposing crossover design, one terminal set with a rectangular-cut orangey yellow diamond to a circular-cut diamond five-stone shoulder, the other with a rectangular-cut diamond to a circular-cut yellow diamond five-stone shoulder, ring size O

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

£2,500-4,500

\$3,600-6,300

€3,200-5,700



37



38



39



40



45

45

A PAIR OF DIAMOND AND COLOURED DIAMOND EARRINGS

Of tapered design reverse-set throughout with fancy-cut vari-coloured diamonds, post fittings, 5.0 cm

Please note that the coloured diamonds have not been tested for natural colour (2)

£2,500-4,500

\$3,600-6,300

€3,200-5,700



46

46

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

£1,500-2,000

\$2,200-2,800

€2,000-2,600



47

47

A COLOURED DIAMOND AND DIAMOND RING, BY CHATILA

Set to the front with two oval-cut and pear-shaped brown diamonds, to the pavé diamond surround and shoulders, with reeded line centre, ring size V

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

Maker's mark NC for Chatila

£1,200-1,800

\$1,700-2,500

€1,600-2,300



48

48

A COLOURED DIAMOND PENDANT NECKLACE

The fine link necklace with central circular-cut fancy deep brownish orange diamond, weighing approximately 1.26 carats, within a diamond border, suspending three further vari-cut coloured diamonds and diamond clusters below, pendant 3.8 cm

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

Accompanied by report no. 1166461836, dated 13 August 2014 from The Gemological Institute of America (GIA), stating the 1.26ct diamond is Natural Fancy Deep Brownish Orange

£3,000-5,000

\$4,300-7,100

€3,900-6,400

49

A COLOURED DIAMOND AND DIAMOND RING

The square-cut Fancy Brown Greenish-Yellow diamond, weighing approximately 3.95 carats, between pear-shaped light yellow diamond shoulders, weighing approximately 0.99 and 1.07 carats, to a pavé-set diamond bombé surround, ring size O

Accompanied by report no. 2165919512, dated 14th January 2015, from the Gemological Institute of America (GIA) stating that the square modified brilliant diamond weighing 3.95 carats is Natural Fancy Brown-Greenish Yellow colour

Accompanied by report no. 5161921818, dated 14th January 2015, from the Gemological Institute of America (GIA) stating that the pear modified brilliant weighing 0.99 carats is Natural Light Yellow colour, Y-Z range

Accompanied by report no. 2165921752, dated 9th January 2015, from the Gemological Institute of America (GIA) stating that the pear modified brilliant weighing 1.07 carats is Natural Light Yellow colour, W-X range

£5,000-7,000

\$7,100-9,900

€6,400-8,900

50

A DIAMOND AND COLOURED DIAMOND DRESS RING

Of heart-shaped profile with circular-cut brown diamond domed detail and circular-cut diamond top, ring size N

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

£2,000-3,000

\$2,900-4,200

€2,600-3,800

51

A COLOURED DIAMOND AND DIAMOND BRACELET

The openwork articulated bracelet set with vari-shaped yellow diamonds, to circular-cut diamond accents and line clasp, 17.8 cm

Please note that all but two yellow diamonds have not been tested for natural colour

Accompanied by report no. 6177228998, dated 9th July 2015, from the Gemological Institute of America (GIA) stating that the round-cornered square modified brilliant diamond weighing 0.45 carats is Natural Fancy Light Yellow colour

Accompanied by report no. 2175228918, dated 8th July 2015, from the Gemological Institute of America (GIA) stating that the oval modified diamond weighing 0.31 carats is Natural Fancy Yellow colour

£8,000-12,000

\$12,000-17,000

€11,000-15,000

Ω52

A PAIR OF COLOURED DIAMOND AND DIAMOND EARRINGS

Each square cut-cornered yellow diamond within a channel-set baguette-cut diamond line surround, with pierced heart motif gallery, post fittings, butterflies deficient, 1.5cm

Please note that the yellow diamonds have not been tested for natural colour (2)

£5,000-7,000

\$7,100-9,900

€6,400-8,900



49



50



51



52



53



54



55



56

•Ω53

A PAIR OF COLOURED DIAMOND EARRINGS

Each curved panel pavé set with circular-cut brown diamonds, clip and post fittings, 2.5 cm

Please note that brown diamonds have not been tested for natural colour (2)

£800-1,200

\$1,200-1,700

€1,100-1,500

•ΨΩ55

THREE GEM-SET BRACELETS

Each designed as a flexible bombé band set with either pink or orange sapphires or circular-cut diamonds of brown tint, each 21.0 cm (3)

£2,000-3,000

\$2,900-4,200

€2,600-3,800

•-54

A CORAL AND DIAMOND RING

The oval wirework bezel set with a central oval cabochon coral, corallium rubrum, and a single navette-shaped single diamond above and below to circular-cut diamond five stone shoulders and reeded hoop, ring size H

£1,200-1,500

\$1,700-2,100

€1,600-1,900

•ΨΩ56

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, one diamond deficient, 7.2 cm

Signed Mouawad

£2,000-3,000

\$2,900-4,200

€2,600-3,800

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

57

A DIAMOND AND COLOURED DIAMOND DRESS RING

Of bombé openwork design, inset with circular-cut diamonds and vari-coloured diamonds, ring size O

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

£2,500-4,500

\$3,600-6,300

€3,200-5,700

59

A COLOURED SAPPHIRE AND DIAMOND BRACELET, BY CANTAMESSA

Of oval link design, randomly inset with circular-cut yellow sapphires and diamonds, some stones deficient, 20.5 cm

Signed Cantamessa

£2,500-3,500

\$3,600-4,900

€3,200-4,500

•Ω58

A COLOURED DIAMOND AND SAPPHIRE RING, BY DE GRISOGONO

Of broad undulating design, set with circular-cut orange sapphires, with brilliant-cut black diamond line accent, ring size S

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

Signed De Grisogono, no. B17356

£800-1,200

\$1,200-1,700

€1,100-1,500

•Ω60

TWO DIAMOND AND GEM-SET RINGS

The first: a sapphire and diamond bombé ring, the oval mixed-cut orange sapphire with a pavé circular-cut brown diamond cross-over broad tapering hoop, ring size N; the second a citrine and diamond ring, designed as two inverted heart-shaped citrines with circular-cut diamond surround to a tapering hoop, ring size N

Please note that the coloured diamonds have not been tested for natural colour (2)

£1,800-2,200

\$2,600-3,100

€2,300-2,800





61

•ΨΩ61

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, 6.0 cm

£1,500-2,000

\$2,200-2,800

€2,000-2,600

•ΨΩ62

A PAIR OF CULTURED PEARL AND GEM-SET EARRINGS

Of serpent design, with rose-cut diamond details and ruby eyes, one set to the centre with a fancy-cut emerald, the other with a baroque cultured pearl, post fittings, 4.5 cm

£1,500-2,000

(2)

\$2,200-2,800

€2,000-2,600



62

63

A DIAMOND-SET BRACELET

Of tapered curb-link design alternately pavé-set with diamonds, 18.3 cm

£2,000-3,000

\$2,900-4,200

€2,600-3,800



63

•ΨΩ64

A DIAMOND AND GEM-SET BROOCH

The large ribbon bow set with a series of gem and diamond clusters with ruby, emerald or sapphire centres, twin prong clip fitting, 7.4 cm

£600-800

\$850-1,100

€770-1,000



64



65

Ψ65

A ROCK CRYSTAL, DIAMOND, RUBY, SAPPHIRE AND EMERALD PENDANT, BY NADIA GOEDHUIS

Designed as a large pear-shaped faceted rock crystal pendant collet-set with a cabochon emerald and sapphire, to a reeded cap set with a cabochon ruby and baguette-cut diamond two stone accent, to a tapering pendant loop with calibre-cut sapphire line detail and cabochon emerald-set hinge, 9.0cm

Unsigned

£2,000-3,000

\$2,900-4,200

€2,600-3,800

•ΨΩ66

AN EBONY AND GEM-SET FIGURAL BROOCH

Designed as a female bust with ebony head, diamond-set earrings, turban and dress, and emerald, ruby and freshwater cultured pearl flowerhead details, 9.0 cm

£800-1,200

\$1,200-1,700

€1,100-1,500



66



67

•Ω67

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

£1,200-1,800

\$1,700-2,500

€1,600-2,300



68

•Ω68

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

The pavé circular-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

£1,200-1,500

\$1,700-2,100

€1,600-1,900

•Ω69

A STAINLESS STEEL MOTHER-OF-PEARL AND DIAMOND DUAL TIME 'SECOND CHANCE' QUARTZ WRISTWATCH, BY TIRET

The blue mother-of-pearl oval dial with pavé diamond abstract centre, luminous Arabic quarters, date apertures and six subsidiary dials to a diamond-set bezel, with later leather straps, accompanied by diamond-set maker's deployant buckle, case 60 mm

Dial, case and buckle signed Tiret, case signed Second Chance, no. 0350

£1,000-1,500

\$1,500-2,100

€1,300-1,900

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

•Ω70

A MOTHER-OF-PEARL, DIAMOND AND PINK SAPPHIRE 'GALACTEA' QUARTZ WRISTWATCH, BY KUTCHINSKY

The pink mother-of-pearl circular dial with Arabic quarters, '3' and '9' set with diamonds, within diamond-set bezel and lugs, to the pink sapphire gallery, with later leather straps, case 42mm

Dial signed Kutchinsky, case signed Galactea

£800-1,200

\$1,200-1,700

€1,100-1,500

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



69



70



71

•Ω71

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

£1,200-1,800

\$1,700-2,500

€1,600-2,300

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



72

•Ω72

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

The silvered engine turned dial with luminous Arabic quarter and 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 deployant clasp, case 47mm

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

£1,200-1,800

\$1,700-2,500

€1,600-2,300

•Ω73

A COLOURED DIAMOND-SET 'MEGA' QUARTZ WRISTWATCH, BY JAHAN

The large tonneau-shaped black dial with red Roman numerals and minute inner railway, to the black diamond bezel and diamond-set maker's buckle, with later leather straps, case 55 mm

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

Dial, case and buckle signed Jahan, case signed Mega, no. 009 SN.37823

£700-900

\$990-1,300

€900-1,100

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

•Ω74

A STAINLESS STEEL, COLOURED DIAMOND-SET QUARTZ WRISTWATCH, BY RAPSTOR INC.

The white tonneau-shaped dial, with applied vari-size vari-coloured diamonds, to the polished bezel and later leather straps, case 45mm

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

Glass signed Rapstor Inc., case signed Limited Edition, no. 010/100

£600-800

\$850-1,100

€770-1,000



73



74



75

Ω75
A MOTHER-OF-PEARL AND DIAMOND-SET 'FORTUNY' QUARTZ WRISTWATCH, BY JAHAN

The square mother-of-pearl dial with brown diamond centre and diamond and brown diamond baton hour markers, to the square-cut brown diamond-set bezel, gallery and crown, with later leather straps, *glass scratched on one side*, case 43 mm
Please note that the brown diamonds have not been tested for natural colour

Dial, case and buckle signed Jahan, case signed Limited Edition Fortuny, no. 001

£3,500-4,500 \$5,000-6,300
 €4,500-5,700

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



76

•Ω76
AN 18CT WHITE GOLD MOTHER-OF-PEARL AND DIAMOND-SET 'STYLE' QUARTZ WRISTWATCH, BY JAHAN

The mother-of-pearl square dial with applied Arabic '4', '8' and '12', sweep centre seconds and three subsidiary dials for 60 second, 30 minute and 10 hour registers, within a diamond, brown and black diamond geometric bezel and gallery, and later leather straps, European Convention mark, case 35 mm
Please note that the coloured diamonds have not been tested for natural colour

Dial and case signed Jahan, case signed Style

£1,000-1,500 \$1,500-2,100
 €1,300-1,900

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



77

•Ω77
A STAINLESS STEEL AND DIAMOND 'SELECT POWER' AUTOMATIC CHRONOGRAPH WRISTWATCH, BY JAHAN

The gilt square dial with pavé circular-cut diamond stylised square central motif and three subsidiary dials, with luminous hands, to a circular-cut diamond bezel and lugs, chronograph operated by two buttons in the band, the glazed reverse revealing the movement, to later leather straps, case 41 mm

Dial and movement signed Jahan, case signed Select Power de Jahan, no. 5142 098

£800-1,200 \$1,200-1,700
 €1,100-1,500



78

Ω78
A STAINLESS STEEL, DIAMOND-SET 'MEETING' QUARTZ WRISTWATCH, BY JAHAN

The cream square dial with applied luminous Arabic numerals and hands, date aperture at '6' and subsidiary dials for constant seconds, 30 minute and 10 hour registers, to a circular-cut brown diamond bezel and circular-cut diamond lugs and end panels, to leather backed gold painted, coated straps, case 35 mm
Please note that the brown diamonds have not been tested for natural colour

Dial and case signed Jahan, case also signed 'Meeting', no. 177

£800-1,200 \$1,200-1,700
 €1,100-1,500

•Ω79

A COLOURED DIAMOND 'LOSANGE' QUARTZ WRISTWATCH, BY MAJESTY

The asymmetrical dial pavé-set with brown diamonds, between brown diamond line borders and lugs, case 30mm

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

Glass signed Majesty, case signed Losange

£1,200-1,800

\$1,700-2,500

€1,600-2,300



79

•Ω80

A DIAMOND-SET QUARTZ WRISTWATCH, BY RICHARD JUNOT

The pavé circular-cut diamond segmented oval dial to a circular-cut brown diamond bezel and pavé circular-cut diamond sides and kite shaped shoulders, to later leather straps, case 36mm

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

Glass and case signed Richard Junot, case no. W104

£2,000-3,000

\$2,900-4,200

€2,600-3,800



80

Ω81

A DIAMOND-SET DUAL TIME 'CLUB' QUARTZ WRISTWATCH, BY JAHAN

The pavé circular-cut diamond circular dial with twin gilt dials operated by opposed buttons in the band, to a circular-cut brown diamond bezel and case, the associated fancy link bracelet with deployant clasp, the front links with circular-cut diamond detail, case 53 mm

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

Dial signed Jahan, case signed Club

£2,800-3,200

\$4,000-4,500

€3,600-4,100



81

•Ω82

A COLOURED DIAMOND AND DIAMOND QUARTZ WRISTWATCH, BY MAJESTY

The animal print dial with pavé diamond centre, within a diamond surround, to a pavé yellow and brown diamond tonneau-shaped bezel, and later leather straps, case 30 mm, bracelet 23 cm

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

Glass signed Majesty

£800-1,200

\$1,200-1,700

€1,100-1,500



82



83



84



86



85



83
A PAIR OF 18CT WHITE GOLD, TANZANITE AND DIAMOND EARRINGS

Each diamond-set twin scroll, suspending a triple fringe of alternating oval-cut tanzanite and circular-cut diamonds, London hallmarks, post fittings, 6.8cm

£1,800-2,500

(2) \$2,600-3,500

€2,300-3,200

85
A SAPPHIRE AND DIAMOND RING

The oval mixed-cut sapphire, weighing approximately 5.69 carats, to baguette-cut diamond cluster and circular-cut diamond line shoulders, ring size M

Accompanied by report no. 12262, dated 26 January 2016, from The Gem and Pearl Laboratory, London, for the sapphire, stating that no evidence of heat treatment was observed, origin opinion: Sri Lanka / Madagascar

£3,000-5,000

\$4,300-7,100

€3,900-6,400

84
A SAPPHIRE 'AVA' BRACELET, BY BOUCHERON

Composed of a series of five circular-cut sapphires with sapphire circlet surrounds and link spacers, French mark, 16.6cm, in maker's pouch

Signed Boucheron and no. C062.3113

£4,000-6,000

\$5,700-8,500

€5,100-7,700

86
A PAIR OF DIAMOND AND SAPPHIRE EARRINGS

Each circular-cut diamond within a drop-shaped bombé surround pavé-set with sapphires, hook and clip fittings, 2.5 cm

£4,000-6,000

(2) \$5,700-8,500

€5,100-7,700



87

A SAPPHIRE SINGLE STONE PENDANT

The oval-cut sapphire, weighing approximately 7.40 carats, claw-set to a polished mount and tapered suspension loop

Accompanied by report no. 11178, dated 22 April 2015, from The Gem & Pearl Laboratory, stating that the sapphire shows no evidence of heat treatment, origin Madagascar

£4,000-6,000	\$5,700-8,500
	€5,100-7,700

88

A DIAMOND CLUSTER RING

The central millegrain-set pear-shaped diamond within a circular-cut diamond border, ring size L

£900-1,000	\$1,300-1,400
	€1,200-1,300

Ω89

A SAPPHIRE AND DIAMOND BRACELET, BY JAHAN

Set with four oval-cut sapphire collets between diamond-set curb-link connectors, 22.0 cm

Signed Jahan

£2,800-3,200	\$4,000-4,500
	€3,600-4,100

90

A SAPPHIRE AND DIAMOND RING

The oval-cut sapphire, weighing approximately 6.92 carats, between circular-cut diamond three stone cluster shoulders, ring size K-L

Accompanied by report no. 11899 dated 16 October 2015 from The Gem & Pearl Laboratory, London, stating that the sapphire is of Ceylon (Sri Lanka) origin, with no heat treatment

£3,000-4,000	\$4,300-5,600
	€3,900-5,100

91

A DIAMOND DRESS RING

Of pavé-set diamond bombé design with central circular-cut diamond collet, ring size Z

£2,200-2,500	\$3,200-3,500
	€2,900-3,200



92



•Ω92

TWO GEM-SET DRESS RINGS, ONE BY CHATILA

The first of pavé diamond concave design, with applied black diamond sphere, to the pavé black diamond gallery, ring size S; the second set with a circular-cut topaz within a diamond surround, to the pavé sapphire gallery and shoulders, ring size P

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

The first signed Chatila	(2)
£1,000-1,500	\$1,500-2,100
	€1,300-1,900

•Ω93

TWO DIAMOND AND COLOURED DIAMOND RINGS

The first with central heart-shaped diamond collet within a pavé circular-cut black diamond bombé surround, in oxidised mount, ring size Q; the second of pavé circular-cut black diamond bombé design with applied briolette-cut black and pale yellow diamond multi stone tassel, ring size X

Please note that the coloured diamonds have not been tested for natural colour (2)

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

•Ω95

A DIAMOND DRESS RING

Designed as a pavé diamond bead to tapered pavé diamond shoulders, ring size R

£600-800	\$850-1,100
	€770-1,000

•Ω94

A COLOURLESS SAPPHIRE AND DIAMOND DRESS RING

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

£1,500-2,000	\$2,200-2,800
	€2,000-2,600

•Ω96

A COLOURED DIAMOND RING, BY JOC

Designed as a pave-set bead, set with circular-cut black diamonds, *two diamonds deficient*, ring size R

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

Signed JOC, no. 1048	£600-800	\$850-1,100
		€770-1,000



93



94



95



96



97

Ω97

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, 3.0 cm

Signed de Grisogono, no. B20064

£2,400-2,800

(2)

\$3,400-4,000

€3,100-3,600

•99

A PARCEL OF UNMOUNTED COLOURED DIAMONDS

Comprising single-cut black diamonds, weighing approximately 30.22 carats total

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

£1,000-1,500

\$1,500-2,100

€1,300-1,900

•98

TWO PARCELS OF UNMOUNTED DIAMONDS

The first comprising circular-cut diamonds of brown tint, weighing approximately 9.59 carats; the second comprising baguette-cut diamonds, weighing approximately 6.69 carats

Please note that the brown diamonds have not been tested for natural colour (2)

£1,000-1,500

\$1,500-2,100

€1,300-1,900

†100

A PARCEL OF UNMOUNTED DIAMONDS

Comprising vari-cut diamonds, weighing approximately 30.98 carats

£3,000-4,000

\$4,300-5,600

€3,900-5,100



98



99



100



106

106

A PEARL AND DIAMOND PENDANT

The baroque pearl swing centre within a millegrain-set diamond foliate and ribbon design surround, suspending a pearl drop with diamond three stone surmount, to a detachable fine trace-link chain with diamond-set clasp, pendant 4.6 cm, clasp with Swedish gold marks

£2,500-3,000

\$3,600-4,200

€3,200-3,800



107

108

109

107

A PEARL NECKLACE

The single strand of 164 graduated pearls, measuring approximately 2.2-6.8 mm, to a sapphire and diamond three-stone clasp in a rose-cut diamond surround, 68.0 cm

£3,000-5,000

\$4,300-7,100

€3,900-6,400

108

A NATURAL PEARL NECKLACE

The single row of 92 natural pearls, measuring approximately 2.3-7.3 mm, and one imitation pearl, to a green paste clasp, with a diamond surround, 47.0 cm

Accompanied by report no. 12201, dated 8th January 2016, from The Gem & Pearl Laboratory, London, stating that 91 pearls were found to be natural, of saltwater origin, and one was found to be an imitation pearl

£1,500-2,000

\$2,200-2,800

€2,000-2,600

109

A LADY'S ART DECO DIAMOND BRACELET WATCH

The rectangular silvered dial with Arabic numerals within baguette and single-cut diamond bezel and shoulders, 17 jewelled lever movement, to a single-cut diamond articulated link double row bracelet with baguette-cut diamond terminals, circa 1930, 16.0cm

The movement signed Sheffield Watch Inc.

£1,500-2,200

\$2,200-3,100

€2,000-2,800



110
A DIAMOND NECKLACE

The graduated single-cut diamond box-link necklace accented with pavé diamond wrapped detail, centring on a circular-cut diamond spray between pavé diamond shoulders with triple diamond line detail, cased, 41.0 cm

£2,500-3,500 \$3,600-4,900
 €3,200-4,500

110

111
A DIAMOND BRACELET

The central openwork scroll of foliate design set throughout with circular and single-cut diamonds, to a tapered openwork bracelet set with a graduated row of circular-cut diamonds between single-cut diamond borders, *one diamond deficient*, cased, 18.0 cm

£3,000-4,000 \$4,300-5,600
 €3,900-5,100

112
A DIAMOND-SET BRACELET, BY JAHAN

Composed of five rectangular pierced panels, set with single and old circular-cut diamonds, centering on an old circular-cut diamond collet, with six smaller rectangular pierced panel connectors, set with single-cut diamonds, 21.0 cm

Signed Jahan
 £3,000-4,000 \$4,300-5,600
 €3,900-5,100

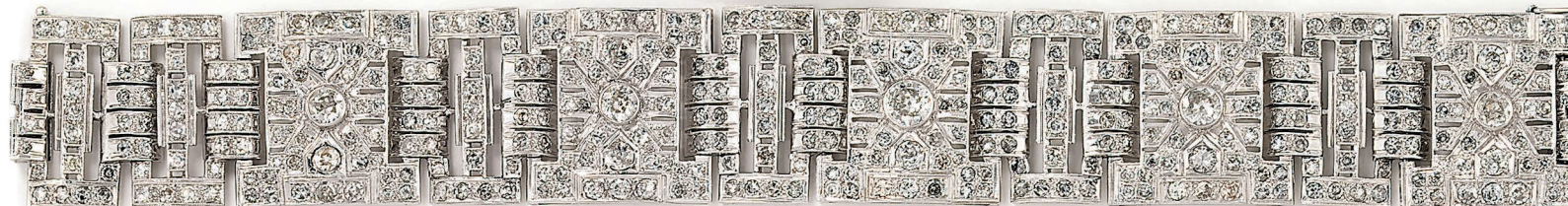
113
A DIAMOND-SET BRACELET, BY JAHAN

Composed of circular, single and baguette-cut diamond openwork geometric rectangular panels, three set with a central marquise-cut diamond collet, 22.0 cm

Signed Jahan
 £3,500-4,500 \$5,000-6,300
 €4,500-5,700



111



112



113



114

114
A DIAMOND NECKLACE

The front composed of late 19th century graduated scroll links set with old and rose-cut diamonds, to a later fancy-link necklace, *links later rhodium plated*, 41.0cm

£2,200–2,800

\$3,200–4,000

€2,900–3,600

115
A PAIR OF DIAMOND EARRINGS

Of scroll design, each old-cut diamond collet to a triple half-surround of baguette and circular-cut diamonds, post and clip fittings, 2.0 cm (2)

£2,500–3,000

\$3,600–4,200

€3,200–3,800



115

116
A PAIR OF MID 20TH CENTURY DIAMOND CLIP BROOCHES

Each shield-shaped brooch set with graduated clusters of old-cut diamonds, centring on a line of vari-size old-cut diamonds set in square collets, with single-cut diamond three-stone spacers, *two small diamonds deficient*, circa 1940, later converted, each 5.0 cm (2)

£4,000–6,000

\$5,700–8,500

€5,100–7,700

117
AN ART DECO DIAMOND DOUBLE CLIP BROOCH

Each clip of triangular openwork design set with circular-cut diamonds and baguette-cut diamond detail within a stylised strap work border and diamond collet points, to a detachable brooch frame, circa 1930, 5.0cm

£1,500–2,000

\$2,200–2,800

€2,000–2,600

118
A PAIR OF ART DECO DIAMOND CLIP BROOCHES

Each of openwork shield-shaped design, set throughout with old-cut diamonds, 1930s, 4.0 cm (2)

£2,500–3,000

\$3,600–4,200

€3,200–3,800



116



117



118



29



119

•ΨΩ121

A GEM AND IMITATION GEM NECKLACE AND PAIR OF EARRINGS

The necklace composed of a series of graduated rose-cut diamond floral design articulated drops with circular ruby and pear shaped emerald accents suspending pear shaped ruby cabochon terminals, the central drop of similarly-set flower and cluster design, to foliate design back section, *some colourless stone replacements*, 52.5cm; the pendant earrings of matching design, clip and post fittings, 7.9cm (partly illustrated) (3)

£2,000-3,000

\$2,900-4,200

€2,600-3,800



120

Ω119

AN INDIAN DIAMOND, SPINEL AND ENAMEL NECKLACE AND PAIR OF EARRINGS

The necklace composed of vari-shaped foiled flat-cut diamond floral design panels suspending similarly designed panels with tumble polished spinel and faceted emerald bead drops, the reverse with polychrome enamel floral design decoration, to an adjustable cord fastener; the earrings of matching design, clip and post fittings, *one post deficient, one bent*, earrings 14.5cm (partly illustrated) (3)

£3,500-4,500

\$5,000-6,300

€4,500-5,700

•ΨΩ120

AN EMERALD, NEPHRITE JADE, DIAMOND AND GEM PENDANT NECKLACE, BY JAHAN

The Indian nephrite jade stylised leaf panel pendant with typical floral motif with rose-cut diamond and closed-set ruby and gem flower heads and petals in a green foiled gem vase, suspended from a graduated emerald bead necklace, 38 cm

Clasp signed Jahan

£2,500-3,500

\$3,600-4,900

€3,200-4,500

122

A DIAMOND-SET GILT NECKLACE AND PAIR OF EARRINGS

The necklace designed as a series of oval or pear-shaped flat-cut diamonds in foiled closed back mounts and single-cut diamond surrounds, suspending a similarly-set openwork panel; the earrings of matching panel design, clip fittings, necklace 46.5 cm, earrings 2.7 cm (partly illustrated) (3)

£2,000-3,000

\$2,900-4,200

€2,600-3,800

Ω123

A PAIR OF DIAMOND AND CULTURED PEARL EARRINGS

The tapered hoops set on one side with foiled vari-shaped flat-cut diamonds with single-cut diamond line divisions, the other side of single-cut diamond pierced foliate design, suspending a graduated cultured pearl fringe, with diamond accents, post fittings, 6.5 cm (2)

£2,000-3,000

\$2,900-4,200

€2,600-3,800



121



122



123





124

•124

A SUITE OF TURQUOISE AND DIAMOND JEWELLERY

Comprising: a necklace of foliate design, the graduated series of chased leaf panels interspersed with circular-cut diamond accents, suspending a cabochon turquoise fringe, with concealed clasp; together with matching earrings and ring en suite, necklace 41.0 cm, earrings 3.6 cm respectively, ring size N

(partly illustrated)

(4)

£4,000-6,000

\$5,700-8,500

€5,100-7,700



125

126

A SET OF BLAZER BUTTONS, BY CARTIER

Comprising six four hole jacket buttons and six matching smaller cuff buttons, French marks, 2.0cm and 1.5cm (partly illustrated)

Each signed Cartier, Paris, larger buttons no. 8133, smaller buttons no. R8133 (12)

£1,500-2,000

\$2,200-2,800

€2,000-2,600



125

△125

A GROUP OF JEWELLERY

Comprising: a pair of turquoise 'Wing' earrings with 18ct gold surmounts, by Noor Fares, one wing damaged, London hallmark; a pair of treated green hardstone earrings to polished circler surmounts; a bar brooch set with an octagonal-cut synthetic pink spinel; a brooch designed as twin enamel and cultured pearl birds, on a branch, one cultured pearl deficient, and a horn hair comb, designed as a butterfly, accented with cabochon opal collets, broken in two (Partly illustrated)

First pair with maker's mark Noor (5)

£200-300

\$290-420

€260-380

127

A DIAMOND-SET CHARM BRACELET, BY CARTIER

The fancy link bracelet suspending three detachable charms, including a running panther, a diamond-set elephant and a 'Pasha' watch case, French marks, 18.3 cm, red Cartier pouch

Bracelet and each charm signed Cartier, nos. 689501 (bracelet), 684957 (panther), 675592 (elephant), 682477 (watch)

£3,000-4,000

\$4,300-5,600

€3,900-5,100



126



127



128

128
**AN ADAPTED NECKLACE AND EARRINGS,
 BY CARTIER**

Designed as a bi-colour curb-link necklace with alternating circular-cut diamond-set links, a section detachable for wear as a bracelet, 62.0cm; a pair of matching ear clips of trefoil-link design, each suspending a diamond-set link drop, adapted, clips and post fittings, one with French import marks the other clip with London import mark, 1978, 3.5cm; and a matching link clasp fitting, 3.5cm (partly illustrated)

Bracelet no. 06135, one earclip with applied plaque signed Cartier, no. 37703, the clasp link with maker's mark for Cartier (5)

£4,000-6,000 \$5,700-8,500
 €5,100-7,700

129
**AN 18CT GOLD AND COLOURED DIAMOND
 PENDANT**

The pear-shaped fancy deep brown-yellow diamond, weighing approximately 1.03 carats, to a fine trace-link chain, 42.0 cm

Accompanied by report no. 2161306251, dated 11th July 2014, from the Gemological Institute of America (GIA) stating that the diamond is Fancy Deep Brown-Yellow natural colour, SI1 clarity, fluorescence none

£1,000-1,500 \$1,500-2,100
 €1,300-1,900



131

130
A PAIR OF GEM-SET EARRINGS

Each fancy-cut amethyst drop to a diamond-set cap with chrysoprase accent, suspended from a fancy-cut citrine surmount within a diamond surround with onyx bar detail, post and clip fittings, 4.9 cm (2)

£2,200-2,500 \$3,200-3,500
 €2,900-3,200

131
AN AQUAMARINE AND DIAMOND RING

The oval mixed-cut aquamarine in a basket weave surround with circular-cut diamond line detail, ring size O

£2,000-3,000 \$2,900-4,200
 €2,600-3,800



130

132
**A SUITE OF DIAMOND 'TRINITY'
 JEWELLERY, BY CARTIER**

Comprising: a bangle composed of three entwined hoops each set with a single line of circular-cut diamonds, inner circumference 6.5cm; a matching ring, ring size J; and a pair of matching earclips, each with French marks and Cartier certificates, in single red leather Cartier case

Each signed Cartier nos. 276973, 279013 and 282492 (4)
 £3,000-4,500 \$4,300-6,300
 €3,900-5,700



132





133

Ω133

A COLOURED DIAMOND AND DIAMOND PENDANT

Designed as an openwork basket of flowers, with garland connections to a ribbon bow surmount, set throughout with old and rose-cut diamonds interspersed with vari-cut coloured diamond accents, suspending three old pear-shaped diamond drops, pin fitting to the reverse, 12.2cm

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

£4,000-6,000

\$5,700-8,500

€5,100-7,700

134

A DIAMOND SINGLE STONE RING

The old cushion-cut diamond, weighing approximately 12.18 carats, to a trifurcated hoop, ring size S

£25,000-30,000

\$36,000-42,000

€32,000-38,000

135

AN EARLY 20TH CENTURY SAPPHIRE RING

The oval-cut sapphire in a raised mount of scrolling foliate design, circa 1910, ring size P

£2,500-3,500

\$3,600-4,900

€3,200-4,500



134



135



136



137



Ψ136

AN EARLY 20TH CENTURY RUBY AND DIAMOND CLUSTER RING

The cushion-shaped ruby within an old single-cut diamond surround, ring size M

£3,000-5,000

\$4,300-7,100

€3,900-6,400

137

A GROUP OF DIAMOND JEWELLERY

Comprising: a circular-cut diamond rectangular openwork panel ring, the pierced grill design central panel set with a single old-cut diamond with diamond points within diamond border to diamond single stone shoulders; two diamond five stone half-hoop rings each with five claw-set old-cut diamonds; a late 19th century old-cut diamond openwork pendant of heart design with central diamond floral spray motif to a rose-cut diamond suspension; and an old-cut diamond cluster bar brooch (5)

£2,200-3,000

\$3,200-4,200

€2,900-3,800



138

138

AN EARLY 20TH CENTURY AUSTRIAN, DIAMOND, MOTHER-OF-PEARL AND ENAMEL DRESS SET

Comprising: a pair of cufflinks, each circular mother-of-pearl panel with central rose-cut diamond cross stitch design motif within a dark blue enamel border, to clip connections, six matching dress buttons and three shirt studs, circa 1930, Austrian assay marks for Vienna, fitted case

£2,400-3,000

\$3,400-4,200

€3,100-3,800

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

139

A NATURAL PEARL NECKLACE

The slightly graduated row of natural pearls, measuring approximately 4.3mm to 5.2mm, with central oval purple paste and seed pearl cluster panel, to a seed pearl rectangular clasp, 50.0cm

Accompanied by report no. 12065, dated 27th November 2015, from The Gem & Pearl Laboratory, London, stating that the pearls are natural pearls (saltwater)

£1,800-2,200

\$2,600-3,100

€2,300-2,800



139



140

140

A MID 20TH CENTURY GOLD AND DIAMOND BANGLE

Of sprung hinged torc design, the tapering hoop with opposing pavé old-cut diamond wave design terminals, circa 1940, 5.0cm

£4,000-5,000

\$5,700-7,100

€5,100-6,400



141

ΨΩ141

A RUBY, DIAMOND, PINK SAPPHIRE AND FRESHWATER CULTURED PEARL NECKLACE, BY JAHAN

The sprung stylised torc design collar set to the front with a pavé circular-cut diamond shaped quatrefoil panel with central cushion shaped ruby to multi rows of pink freshwater cultured pearls with diamond collar accents and pavé pink sapphire borders, inner diameter 14.8 cm

Signed Jahan

£7,000-9,000

\$9,900-13,000

€9,000-11,000

Ψ142

A RUBY AND DIAMOND NECKLACE

The front composed of a series of seven oval or circular mixed ruby and circular-cut diamond clusters, with circular-cut diamond three stone spacers and line back, 42.1cm

Accompanied by report no. 12263, dated 26 January 2016, from The Gem and Pearl Laboratory, London, for samples of the rubies, stating that no evidence of heat treatment was observed, origin opinion: Burma

£6,000-8,000

\$8,500-11,000

€7,700-10,000

•ΨΩ143

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, 3.1 cm; the second pair of tapered hoop design, pavé-set to the front with circular-cut rubies, hinged post fittings, 1.9 cm

First pair signed Jahan

£500-700

(4)

\$710-990

€640-890

ΨΩ144

A RUBY AND DIAMOND RING

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

£4,000-6,000

\$5,700-8,500

€5,100-7,700

ΨΩ145

A RUBY AND DIAMOND LONGCHAIN

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

£4,000-6,000

\$5,700-8,500

€5,100-7,700

146

AN 18CT WHITE GOLD, COLOURED SAPPHIRE AND DIAMOND RING

The cushion-cut pink sapphire within a diamond double row surround, to pavé-set diamond shoulders, London hallmark, ring size N

£3,000-5,000

\$4,300-7,100

€3,900-6,400

Ψ147

A RUBY AND DIAMOND CLUSTER RING

The oval cushion-shaped ruby collet-set within a circular-cut diamond surround, to trifurcated shoulders, French assay marks, ring size M

£5,000-7,000

\$7,100-9,900

€6,400-8,900

•ΨΩ148

A RUBY AND DIAMOND DRESS RING, BY CHATILA

The bombé centre pavé-set with rubies between baguette-cut diamond borders, to circular-cut diamond single-stone shoulders, ring size M

Signed Chatila

£300-500

\$430-710

€390-640

Ψ149

AN ART DECO PLATINUM, DIAMOND AND RUBY FLEXIBLE BRACELET

Composed of two rows of alternate sections of circular-cut diamond and calibre ruby six stone articulated links, circa 1930, 18.5cm

Makers mark W no. 60501

£4,000-5,000

\$5,700-7,100

€5,100-6,400



142



143



144



145



146



147



148



149

•Ω150**A PAIR OF SAPPHIRE, AMETHYST AND PASTE EARCLIPS**

Each of cornucopia design pavé-set with sapphires and amethysts, set in the centre with a round faceted pink paste and suspending a matching paste drop, clip and hinged post fittings, 4.5 cm (2)

£1,800-2,200 \$2,600-3,100
€2,300-2,800

•151**A KUNZITE AND DIAMOND RING**

The rectangular-cut kunzite between baguette-cut diamond two stone shoulders, to a plain hoop, ring size S

£800-1,200 \$1,200-1,700
€1,100-1,500

•ΨΩ152**TWO PAIRS OF EARRINGS**

The first with single cultured pearl top suspending a tassel composed of shaded pink sapphire briolettes to a central line of flat-cut diamond collets, with triangular cabochon ruby terminal, clip and post fittings, 7.2 cm; the second composed of graduated circular-cut diamond crescents with circular-cut diamond collet fringes, suspending fresh water cultured pearl triple drops, clip and post fittings, 6.1 cm (partly illustrated) (4)

£1,500-2,000 \$2,200-2,800
€2,000-2,600

•ΨΩ153**TWO GEM-SET DRESS RINGS**

The first with cushion-shaped red spinel to a black diamond border and pavé red spinel shoulders and gallery, ring size O; the second with a circular cabochon ruby in dished mount with circular-cut ruby quarters, surround, pavé-set gallery and line shoulders, ring size T½

Please note that the black diamonds have not been tested for natural colour (2)

£1,800-2,200 \$2,600-3,100
€2,300-2,800

ΨΩ154**TWO DIAMOND AND GEM RINGS, AND AN IMITATION GEM AND COLOURED DIAMOND RING, BY CHATILA**

The first with a fancy square-cut pale pink beryl to a pavé pink sapphire surround and circular-cut diamond hoop, ring size U; the second with cut-cornered rectangular kunzite to a dished mount pavé set with shaded rubies and pink sapphires and brilliant-cut diamonds, ring size T; the third with central square orange imitation gem to circular-cut brown diamond claws, gallery and crossover shoulders, ring size T

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

The third ring signed Chatila (3)
£2,000-3,000 \$2,900-4,200
€2,600-3,800

•Ω155**TWO GEM-SET RINGS**

The first with a rounded triangular-cut orange garnet to a pavé brown diamond undulating stylised crossover design mount, ring size N; the second with rounded triangular-cut pink tourmaline to a circular-cut orange gem two row border and pink sapphire edging, ring size T½

Please note that brown diamonds have not been tested for natural colour (2)

£1,800-2,200 \$2,600-3,100
€2,300-2,800

•Ω156**A CITRINE, SAPPHIRE AND GREEN GARNET DRESS RING, BY JAHAN**

The circular-cut orange citrine within a pavé-set green garnet scalloped gallery mounted on a pavé sapphire tapering hoop, ring size R

Signed Jahan
£800-1,200 \$1,200-1,700
€1,100-1,500

•Ω157**THREE DIAMOND AND VARI-COLOURED SAPPHIRE RINGS, BY CHATILA**

Each of curved tubular design pavé-set with multi-coloured sapphires with diamond edging, to a shaped hoop, ring size U

Maker's mark NC (3)
£1,500-2,000 \$2,200-2,800
€2,000-2,600

•Ω158**A DIAMOND AND GEM-SET RING, BY CHATILA**

Of bombé design, pavé-set with diamonds and circular-cut gems including vari-coloured sapphires and green garnets, ring size T

Signed Chatila
£600-800 \$850-1,100
€770-1,000



150



151



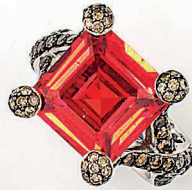
152



153



154



155



156



157



158



159



160

161

162



163

•ΨΩ159

A RUBY AND SAPPHIRE TWO-STONE RING

Of crossover design, set with an oval-cut ruby, weighing approximately 2.06 carats, and an oval-cut sapphire, weighing approximately 3.32 carats, to baguette-cut diamond tapered shoulders, ring size N

£2,400-3,200

\$3,400-4,500

€3,100-4,100

•ΨΩ160

A RUBY BRACELET

Of flexible bombé design, set throughout with circular-cut rubies, 21.0 cm

£2,000-3,000

\$2,900-4,200

€2,600-3,800

•ΨΩ161

A COLOURED DIAMOND AND GEM-SET BRACELET, BY JAHAN

Composed of three rows of vari-cut emeralds, rubies and sapphires, interspersed with circular-cut brown diamonds, 22.3 cm

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

Signed Jahan

£2,000-3,000

\$2,900-4,200

€2,600-3,800

•Ω162

A DIAMOND BRACELET

Of flexible bombé design, set throughout with circular-cut diamonds of brown tint, 21.5 cm

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

£2,000-3,000

\$2,900-4,200

€2,600-3,800

•ΨΩ163

A PAIR OF RUBY AND COLOURED DIAMOND EARRINGS, BY CHATILA

Of hoop design, one pavé-set with circular-cut brown diamonds, the other pavé-set with circular-cut rubies, post fittings, 3.2 cm

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

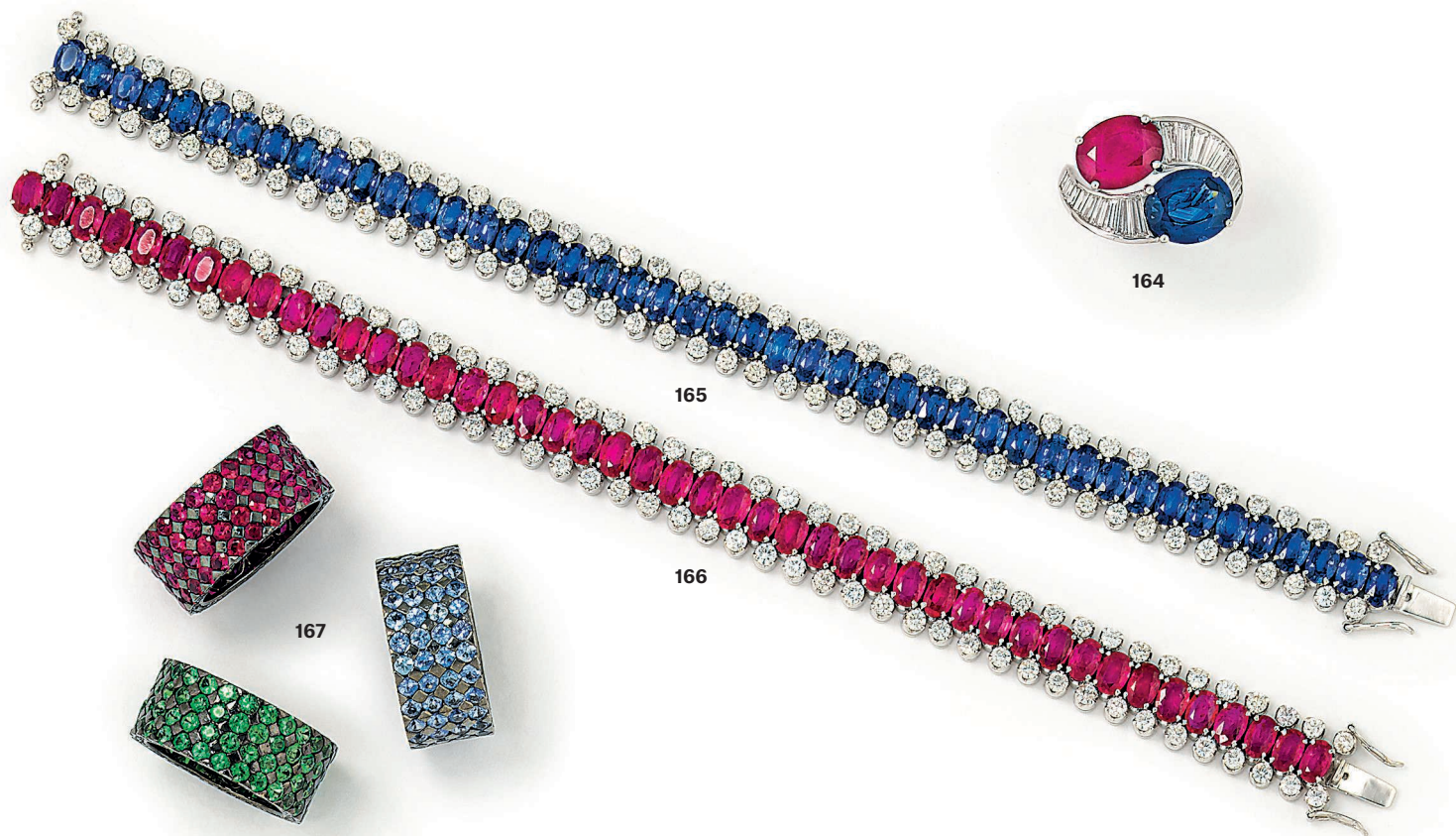
Signed Chatila

£700-900

(2)

\$990-1,300

€900-1,100



ΨΩ164

A RUBY AND SAPPHIRE TWO-STONE RING

Of crossover design, set with an oval-cut ruby and an oval-cut sapphire terminal to baguette-cut diamond tapered curved shoulders, ring size S

£2,800-3,200

\$4,000-4,500

€3,600-4,100

Ψ166

A RUBY AND DIAMOND BRACELET

Composed of a line of oval-cut rubies between circular-cut diamond borders, 19.3 cm

£9,000-11,000

\$13,000-16,000

€12,000-14,000

165

A SAPPHIRE AND DIAMOND BRACELET

Composed of a line of oval-cut sapphires between circular-cut diamond borders, 19.2 cm

£7,500-9,500

\$11,000-13,000

€9,600-12,000

ΨΩ167

THREE GEM AND DIAMOND RINGS

Of four row broad band design set with either circular-cut rubies, sapphires or green garnet, with brilliant-cut diamond line edging, in blackened mounts, ring size U

£1,500-2,500

\$2,200-3,500

€2,000-3,200



168

168
AN 18CT WHITE GOLD AND DIAMOND
'ICE CUBE' QUARTZ WRISTWATCH,
BY DE GRISOGONO FOR CHOPARD

The single-cut diamond square dial to a square brick link bezel and flexible bracelet with double deployant clasp, European Convention marks, case 25mm, bracelet 16.2cm, in maker's case with paperwork and additional links

Glass and clasp signed Chopard, case signed Chopard by De Grisogono and no. 117407 999481 C105271

£2,000-3,000

\$2,900-4,200

€2,600-3,800



169

169
A LADY'S SMALL SIZE DIAMOND-SET
'TANK' QUARTZ WRISTWATCH,
BY CARTIER

The cream rectangular dial with Roman numerals and blue steel hands, to the pavé-set single-cut diamond case and winder, with black silk and leather strap and deployant clasp, quartz movement, case 1.5cm, Swiss marks, with Cartier case

The dial, clasp and case signed Cartier, the case no. 828003 1193

£2,000-3,000

\$2,900-4,200

€2,600-3,800



170

170
A DIAMOND WRISTWATCH, BY CHOPARD

The circular dial with baton hour markers, to a baguette and circular-cut diamond surround and graduated circular-cut diamond twin row bracelet, case 26mm, bracelet 15.7cm

Dial signed L U Chopard, clasp signed Eszaha

£5,000-7,000

\$7,100-9,900

€6,400-8,900



171

171
AN ART DECO ONYX AND DIAMOND
WRISTWATCH, BY CARTIER

The silvered dial with black painted Arabic numerals and blue steel hands, to the polished case and sprung onyx and old-cut diamond cover, with later black silk strap, circa 1925, case 18.0mm, French assay marks for platinum

Dial signed Cartier, case with JC maker's mark, no. 24719

£4,000-6,000

\$5,700-8,500

€5,100-7,700

172

A WRISTWATCH, BY CARTIER

The white rectangular dial with Roman numerals, to a stepped cut-cornered rectangular bezel, with maker's deployant clasp, mechanical movement, case 29mm

Dial, case and clasp signed Cartier

£1,500-2,000

\$2,200-2,800

€2,000-2,600

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



172

173

A LADY'S BRACELET WATCH, BY GUBELIN

The rectangular gilt dial with a single onyx hour marker at '12', and blackened hands, within a reeded bezel, to a similarly designed integral-link bracelet, case 15.0mm, watch 18.5cm

Dial signed Gubelin, case no. 796

£1,000-1,200

\$1,500-1,700

€1,300-1,500



173

174

A LADY'S DIAMOND-SET WRISTWATCH, BY CARTIER

The hexagonal cream dial with baton hours and blued steel hands, to the obliquely-set marquise-cut diamond cluster surround and integral textured baton-link bracelet, with concealed clasp, mechanical movement, French assay marks, circa 1965, 17.2cm

Dial signed Cartier, case no.017489 151621

£3,000-4,000

\$4,300-5,600

€3,900-5,100

Cf. J. Barracca, G. Negretti and F. Nencini, *Les Temps de Cartier*, Milan, 1989, p.278 for a wristwatch with the same bracelet dated 1964



174

175

AN 18CT GOLD WRISTWATCH, BY PATEK PHILIPPE

The blue cushion shaped dial with baton hour markers to a swirl effect reeded bezel and integral, slightly tapering bracelet, European Convention mark, case 21mm, bracelet 15.8cm, in maker's pouch

Dial signed Patek Philippe

Certificate of Origin states reference no. 4461/001, movement no. 1'399'668, calibre 16 250

£2,500-4,500

\$3,600-6,300

€3,200-5,700



175



176

176
**AN 18CT GOLD 'CALATRAVA' WRISTWATCH,
 BY PATEK PHILIPPE, REF. 448**

The silvered dial with with baton markers and subsidiary dial for constant seconds, nickel finished 18 jewelled lever movement calibre 10-200, inscribed Adjusted to Heat, Isochronism Five Positions, case with snap on back, circa 1950, French import marks, case 28mm

Dial, case and movement signed Patek Philippe, movement no. 741646, case no. 306527, case maker's initials J G,

£2,000-3,000

\$2,900-4,200

€2,600-3,800



177

177
**AN 18CT GOLD 'SPEEDMASTER'
 AUTOMATIC CHRONOGRAPH
 WRISTWATCH, BY OMEGA**

The cream circular dial with luminous Arabic numerals, luminous hour and minute hands, three subsidiary dials for constant seconds incorporating 24 hour register, 30 minute register with day and month apertures and 12 hour register, with outer Arabic day markers, the bezel calibrated for tachymeter scale, the chronograph operated by two buttons in the band, European Convention mark, case 39mm, accompanied by maker's gilt buckle, in maker's case with card outer and instruction booklet

Dial signed Omega Speedmaster, case signed Speedmaster

£2,500-4,500

\$3,600-6,300

€3,200-5,700

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



178

178
**AN 18CT GOLD RUBY-SET QUARTZ
 WRISTWATCH, BY ROYAL SWISS**

The circular pink dial with Roman numerals and date aperture, to polished bezel and lugs, with cabochon ruby accents and crown, to later leather straps, accompanied by ruby-set original buckle, European Convention mark, case 34 mm

Dial signed Royal Swiss

£400-600

\$570-850

€510-770

•Ω179

A GILT STEEL PINK SAPPHIRE-SET AUTOMATIC WRISTWATCH AND COMPASS, BY JAHAN

The pink engine turned circular dial with luminous dot hour markers, sweep centre seconds and date aperture, within a pink sapphire surround, with glazed case back, sliding to the right to reveal a glazed compass, to the integral bracelet and single deployant clasp, case 50mm, bracelet inner circumference 19.5 cm

Dial, case and buckle signed Jahan, case no. 197, compass signed Texswiss

£600-800

\$850-1,100

€770-1,000

•Ω180

A DIAMOND AND MOTHER-OF-PEARL 'CHENILLE' QUARTZ WRISTWATCH, BY JAHAN

The cut-cornered square pink mother-of-pearl dial with pavé circular-cut diamond square panel centre, to a circular-cut diamond twin row bezel, in blackened case with later leather straps, case 35mm

Dial signed Jahan, case signed Jahan Chenille Series Limitée, no. 03/100

£400-600

\$570-850

€510-770

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

181

AN 18CT ROSE GOLD, DIAMOND-SET 'SANTOS 100' AUTOMATIC WRISTWATCH, BY CARTIER

The square dial with Roman numerals and blued steel hands, within a pavé diamond bezel, to a diamond-set crown, case back secured by eight screws, to a rose gold double deployant clasp, case 33.0 mm, European Convention marks, maker's red leather case and papers

Dial, case and clasp signed Cartier, case no. 98320MX, 2879

£10,000-15,000

\$15,000-21,000

€13,000-19,000

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.

•Ω182

A MOTHER-OF-PEARL AND DIAMOND-SET 'CHENILLE' QUARTZ WRISTWATCH, BY JAHAN

The cut-cornered square mother-of-pearl dial with pavé circular-cut diamond square panel centre, to a circular-cut brown diamond twin row bezel, in blackened case with later leather straps, case 35 mm

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

Dial signed Jahan, case signed Jahan Chenille Series Limitée, no. 07/100

£400-600

\$570-850

€510-770

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



179



180



181



182



183

183
A 19TH CENTURY MICROMOSAIC NECKLACE

The twin palmier-link chain with star-shaped micromosaic spacers to three graduated central domed plaques with dove motifs on a blue ground with foliate detail, within a micromosaic rosette surround, each suspending three rosettes from 'V'-shaped wires accented with star-shaped plaques and triple circular plaque surmounts, *two pendant plaques deficient, some losses and repairs*, circa 1870, 47.5 cm

£5,000-7,000

\$7,100-9,900
 €6,400-8,900

184
AN EARLY 19TH CENTURY AGATE CAMEO RING

Carved as Pope Pius VII in profile facing right on a blue background, with the legend PIVS VII, in a fluted bezel, to bifurcated shoulders, ring size K

£1,200-1,800

\$1,700-2,500
 €1,600-2,300

Pope Pius VII (14 August 1742 – 20 August 1823), born Barnaba Niccolò Maria Luigi Chiaramonti, reigned as Pope from 14 March 1800 to his death in 1823. Chiaramonti was also a monk of the Order of Saint Benedict in addition to being a well known theologian and bishop.

185
A 19TH CENTURY MICROMOSAIC BANGLE

The central plaque decorated with a floral bouquet on white ground, within a square openwork surround, with half moon-shaped micromosaic plaque quarters and floral design shoulders, to the hinged bangle, circa 1870, inner diameter 5.7 cm

£4,500-5,000

(11)
 \$6,400-7,100
 €5,800-6,400

186
A DIAMOND SINGLE STONE RING

The old oval-cut diamond claw-set to a plain hoop, ring size N

£2,500-3,000

\$3,600-4,200
 €3,200-3,800



184



185



186



187

Δ-187

A 19TH CENTURY ENAMEL SUITE

Comprising a necklace, a buckle, a pair of bracelets and a pair of pendent earrings, each set with black enamel plaques with multi-coloured guilloché enamel floral motifs, mounted in gilt alloy, fitted case (*damaged*)

(Partly illustrated)

(6)

£1,200-1,800

\$1,700-2,500

€1,600-2,300

188

THREE MICROMOSAIC BROOCHES

The first a late 19th century oval micromosaic plaque of a waterfall, within a cannetille surround, converted from a clasp, 4.8 cm; the second a late 19th century rectangular micromosaic plaque of a dog, within a wirework frame, 6.0 cm; the third a 20th century micromosaic plaque depicting a floral garland and dove, to a floral frame, 5.9 cm (3)

£2,000-3,000

\$2,900-4,200

€2,600-3,800



188



189



190

189
TWO CHAIN-LINK NECKLACES AND A FOB SEAL

The first of anchor-link design 80.0cm, the second of fancy belcher-link design suspending a 19th century gold-cased fob seal, the cornelian matrix engraved with crest and initials, 70.0cm (2)
 £1,500-2,000 \$2,200-2,800
 €2,000-2,600

190
A LATE 19TH CENTURY DIAMOND BROOCH AND A PAIR OF EARRINGS

The brooch designed as a rose-cut diamond openwork foliate spray with a central pear-shaped rose-cut diamond in a foiled closed-back mount, circa 1890, 4.1 cm; the earrings of similar design, set with circular-cut and pear-shaped diamonds, clip fittings, 2.6 cm (3)
 £2,000-3,000 \$2,900-4,200
 €2,600-3,800

191
A 19TH CENTURY ENAMEL AND DIAMOND BROOCH

The lozenge-shaped plaque, set to the centre with three old-cut diamonds, to a royal blue enamel ground and old-cut diamond border, with further diamond laurel wreath detail, closed-set in silver and gold, 3.3cm
 £2,500-3,000 \$3,600-4,200
 €3,200-3,800



191

192
A LATE 19TH CENTURY EMERALD AND DIAMOND RING

The square cut-cornered emerald between old-cut diamond shoulders, with diamond points between, to a carved gallery, circa 1880, ring size L
 £4,000-5,000 \$5,700-7,100
 €5,100-6,400

193
A LATE 19TH CENTURY RUBY AND DIAMOND RING

The oval-cut ruby claw-set between old-cut diamond shoulders, with diamond point accents, to a carved gallery, circa 1880, ring size K
 £1,000-1,500 \$1,500-2,100
 €1,300-1,900

194
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
 £800-1,200 \$1,200-1,700
 €1,100-1,500



192



193



194



195
A 19TH CENTURY GOLD ARCHAEOLOGICAL REVIVAL NECKLACE, BY ROBERT PHILLIPS

Composed of a series of stylised amphora panel drops with matching smaller amphora intervals suspended from a mesh-link neck chain with reeded bar link divisions to a shepherd's hook clasp, circa 1870, 37.5cm

Maker's applied plaque with the initials R P for Robert Phillips

£5,000-7,000

\$7,100-9,900

€6,400-8,900

Robert Phillips was born on May 20, 1810. He along with his brother, William Benjamin, founded Phillips Brothers in London. Initially located at 31 Cockspur from 1846 to 1855, it was moved down the street to number 23. Sometime around 1860, he sponsored Carlo Giuliano as a member his firm. In 1869 Phillip's son, Alfred joined the firm and the name became Phillips brothers & Son. Phillips is one of the first English Jewellers to make archaeological jewellery in the Italian style. He exhibited at the 1862 International Exposition in London and at the 1867 Exposition Universelle in Paris where he was the only English Jeweller to be awarded a Gold Medal. In 1870, Phillips was given a decoration by the King of Italy for his service to the coral trade. When Robert Phillips died in 1881, an associate, William Sturgess ran the firm until Alfred assumed control in 1884. Phillips Brothers & Son closed their doors in 1902.

195

196
A 19TH CENTURY DIAMOND-SET BRACELET

The central rose-cut diamond in a foiled closed-back mount within a scrolled cartouche surround, to an integral-link strap bracelet, 16.0 cm

£1,500-2,500

\$2,200-3,500

€2,000-3,200

198
A PAIR OF CHALCEDONY AND TURQUOISE EARRINGS

Each white chalcedony drop applied with a chased floral motif with turquoise-set flowerheads, to a similarly-set surmount, hook fittings, glue repairs, 9.3 cm (2)

£2,400-3,000

\$3,400-4,200

€3,100-3,800

197
AN EARLY 19TH CENTURY GOLD AND TURQUOISE MINIATURE MUSICAL BOX

The box in the shape of a pocket watch case with raised foliate decoration and trefoil turquoise accents, the musical mechanism operated by a key, with key winding aperture on one side, to a rose gilt pendant, with watch key, circa 1820, 3.7 cm

£1,200-1,500

\$1,700-2,100

€1,600-1,900



196



197



198



199

199
A LONGCHAIN

Of filed cable-link design, 90.0 cm, 269.0 gm
 £5,000-6,000 \$7,100-8,500
 €6,400-7,700



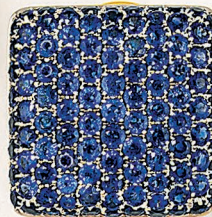
200

200
A DIAMOND SINGLE STONE RING

The circular-cut diamond collet, weighing approximately 5.64 carats, to a bicoloured reeded tapered hoop, ring size M
currently unmounted
 £16,000-20,000 \$23,000-28,000
 €21,000-26,000



201



201
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, 2.7 cm (2)
 £2,000-3,000 \$2,900-4,200
 €2,600-3,800



202

202
A SAPPHIRE AND DIAMOND BROOCH, BY TIFFANY & CO.

Of floral design with textured domed leaves and flowerhead detail with four central, circular-cut diamond and sapphire clusters, 7.0cm
 Maker's applied plaque, Tiffany & Co, Italy
 £1,000-1,500 \$1,500-2,100
 €1,300-1,900

203

A SAPPHIRE AND DIAMOND DRESS RING

The circular-cut sapphire to a tapered mount set with four rows of baguette and tapered baguette-cut diamonds, ring size N

£8,000-12,000

\$12,000-17,000

€11,000-15,000



203

204

A LAPIS LAZULI PENDANT, BY NADIA GOEDHUIS

The large cabochon lapis lazuli panel in stepped surround to a tapering textured pendant loop, circa 1970, 6.0cm

Unsigned

£900-1,100

\$1,300-1,600

€1,200-1,400



204

205

A DIAMOND SINGLE STONE RING

The circular-cut diamond collet to a tapered hoop of brushed finish, ring size M

£1,500-2,500

\$2,200-3,500

€2,000-3,200



205

206

A SUITE OF SAPPHIRE, DIAMOND AND ROCK CRYSTAL JEWELLERY

Comprising: a pair of carved rock crystal flowerhead earclips, each set in the centre with a single collet-set cabochon sapphire and circular-cut diamond detail, 3.5cm; and a pair of larger brooches of matching design, 4.5cm (4)

£3,000-4,000

\$4,300-5,600

€3,900-5,100



206



207

207
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 (partly illustrated)

£2,500-3,500

(5)

\$3,600-4,900

€3,200-4,500

209
AN 18CT GOLD AND DIAMOND BOW BROOCH, BY VAN CLEEF & ARPELS

The polished ribbon with engraved linear detailing to the pavé-set circular-cut diamond knot centre, 5.2cm, hallmarked London 1995

Signed VCA for Van Cleef & Arpels, no. C91 B1419

£2,000-3,000

\$2,900-4,200

€2,600-3,800

208
A PAIR OF COLOURED SAPPHIRE AND COLOURED DIAMOND EARRINGS, BY JAHAN

Each shaped drop centrally-set with an oval-cut pink sapphire collet within an alternating triple surround of black diamonds and pink sapphires, to a similarly-set surmount, post and clip fitting, 5.5 cm

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

Signed Jahan

£1,000-1,500

(2)

\$1,500-2,100

€1,300-1,900

210
A PAIR OF COLOURED DIAMOND AND PINK SAPPHIRE EARRINGS

Of pavé circular-cut yellow diamond stylised heart design with pavé pink sapphire edge, clip fittings, 2.5 cm

Please note that the yellow diamonds have not been tested for natural colour (2)

£1,500-2,000

\$2,200-2,800

€2,000-2,600



208



209



210

211

AN 18CT ROSE GOLD DIAMOND PENDANT

The modified heart rose-cut diamond, weighing approximately 1.51 carats, to a fine trace-link chain, London hallmark, pendant 1.00 cm, chain 42.0 cm

Accompanied by report no. 1169639332, dated 7th January 2014, from the Gemological Institute of America (GIA) stating that the diamond is G colour, Si1 clarity, fluorescence none.

£1,200-1,500

\$1,700-2,100
€1,600-1,900



211

212

A MORGANITE AND DIAMOND BROOCH

The curved spray of textured and pavé-set diamond leaves, set with twin faceted pear-shaped morganites and a single old-cut diamond detail, French import marks, 6.1 cm

£2,000-2,200

\$2,900-3,100
€2,600-2,800

213

A GARNET SINGLE STONE RING, BY GUBELIN

The pear-shaped garnet collet-set between modelled open hand shoulders, ring size K

Maker's mark for Gubelin

£500-700

\$710-990
€640-890

214

A COLOURED SAPPHIRE AND DIAMOND BRACELET, BY CANTAMESSA

Of oval link design, randomly-set with circular-cut pink sapphires and diamonds, 20.5 cm

Signed Cantamessa

£2,000-3,000

\$2,900-4,200
€2,600-3,800

215

TWO GEM-SET DRESS RINGS

The first set with vari-size vari-coloured sapphires, with diamond accents, ring size T; the second set with five graduated rose-cut pink and purple sapphires, with a line of rose-cut diamond accents, ring size S (2)

£800-1,200

\$1,200-1,700
€1,100-1,500



212



213



214



215





216

216

A CORAL AND DIAMOND TORSADE NECKLACE

The fifteen coral, *corallium rubrum*, bead strands to a polished and pavé diamond twin circlet clasp with reeded shoulders, 43.5cm

£3,000-4,000

\$4,300-5,600

€3,900-5,100

218

A RUBY DRESS RING, BY ENIGMA

The broad undulating openwork mount, set to the front with a pavé ruby rotating sphere, ring size U

Signed Enigma

£700-900

\$990-1,300

€900-1,100

219

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, *one ruby deficient*, 3.3 cm (2)

£2,000-3,000

\$2,900-4,200

€2,600-3,800

217

A RUBY AND DIAMOND TWO STONE RING

Of crossover design set with a pear-shaped ruby and a pear-shaped diamond terminal each to a baguette-cut diamond shoulder, ring size U

£3,500-4,500

\$5,000-6,300

€4,500-5,700

220

A RUBY AND DIAMOND RING, BY REPOSSI

Set with three graduated oval cabochon rubies, to pavé circular-cut diamond shoulders and square-cut diamond line border, to a tapering hoop, ring size O½

Signed Repossi

£4,500-5,000

\$6,400-7,100

€5,800-6,400



217



218



219



220



Ψ221

A DIAMOND AND RUBY SPRAY BROOCH

Designed as two flower heads one set with circular-cut diamond petals and cushion-cut ruby cluster centre, the other with ruby petals and diamond cluster centre to a ruby and baguette diamond stem and leaf detail, circa 1955, 8.5cm

£2,000-3,000

\$2,900-4,200

€2,600-3,800

221

•ΨΩ222

A PAIR OF GEM-SET 'GOCCE' EARRINGS, BY DE GRISOGONO

Composed of two opposing rows of graduated blackened drops inset with diamonds, orange and pink sapphires and rubies, post and clip fittings, French marks, 2.5 cm

Signed de Grisogono, no. B10946

(2)

£1,000-1,500

\$1,500-2,100

€1,300-1,900

•Ω223

A GARNET, DIAMOND AND COLOURED DIAMOND RING, BY CHATILA

The pavé diamond and black diamond open disc set inside with cabochon garnets to a broad hoop, ring size Q

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

Signed Chatila

£700-900

•Ω224

A PAIR OF GARNET, COLOURED DIAMOND AND DIAMOND EARRINGS, BY CHATILA

Each designed as a circular dish pavé set with circular cabochon garnets, set below a pavé diamond, brown diamond and black diamond circular mount, to the diamond-set line surmount, clip and post fittings, 3.8 cm

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

With maker's mark NC for Chatila

(2)

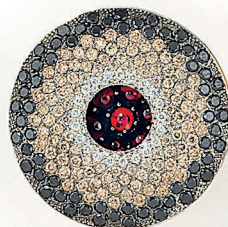
£1,500-2,000

\$2,200-2,800

€2,000-2,600



222



223



224





225



226



227

225
AN OPAL NECKLACE

Composed of five graduated rows of opal beads to an adjustable cord fastener, opal strands 35.3-48.0 cm

£6,000-8,000

\$8,500-11,000

€7,700-10,000

•226
A PAIR OF COLOURED DIAMOND EARRINGS, BY JAHAN

Each circular-cut black diamond to the undulating fan-shaped surmount, set with vari-size circular-cut yellow diamonds, clip and post fittings, 2.5 cm
Please note that the coloured diamonds have not been tested for natural colour

Signed Jahan

(2)

£1,200-1,800

\$1,700-2,500

€1,600-2,300

•227
A PAIR OF CITRINE AND SAPPHIRE EARRINGS

Each square-shaped citrine within a pavé sapphire octagonal surround, clip and post fittings, 2.5 cm

£1,000-1,500

\$1,500-2,100 (2)

€1,300-1,900

228
A DIAMOND SINGLE STONE RING

The circular-cut diamond, weighing approximately 4.77 carats, to a pierced gallery and plain hoop, ring size Q

£8,000-10,000

\$12,000-14,000

€11,000-13,000



228



229



230



231

229

AN OPAL BEAD NECKLACE

Of graduated triple row design, to a green doublet and imitation gem octagonal cluster clasp, 42cm

£4,500-5,500

\$6,400-7,800

€5,800-7,000

230

AN 18CT WHITE GOLD, COLOURED SAPPHIRE AND DIAMOND RING

The oval-cut yellow sapphire within a diamond double row surround, with circular-cut diamond shoulders, London hallmarks, ring size M½

£3,000-5,000

\$4,300-7,100

€3,900-6,400

231

AN OPAL AND DIAMOND RING

The cushion-shaped cabochon opal to circular-cut diamond tapered shoulders, ring size M

£1,800-2,500

\$2,600-3,500

€2,300-3,200

232

A PAIR OF CITRINE AND DIAMOND EARRINGS, BY CHATILA, AND A PAIR OF COLOURED DIAMOND EARRINGS

The first pair designed as a pavé diamond stylised tree branch, suspending four briolette-cut citrines, to a citrine collet surmount, post fittings, 4.0 cm; and a pair of earhoops, pavé set to the front with circular-cut brown diamonds, clip fittings, 2.2 cm

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

The first pair signed Chatila

£800-1,200

(4)

\$1,200-1,700

€1,100-1,500

233

A PAIR OF COLOURED DIAMOND AND DIAMOND EARRINGS

Each pear-shaped Fancy Deep Brown Orange and Fancy Deep Brownish Yellowish Orange diamond, weighing approximately 1.37 carats and 1.69 carats respectively, within a circular-cut diamond surround, suspended from a circular-cut diamond flowerhead surmount, to a baguette and circular-cut diamond line connector, post fittings, 4.1 cm

Accompanied by report no. 2171229007, dated 10th July 2015, from the Gemological Institute of America (GIA) stating that the pear modified brilliant diamond weighing 1.69 carats is Natural Fancy Deep Brownish Yellowish Orange

Accompanied by report no. 2175228916, dated 10th July 2015, from the Gemological Institute of America (GIA) stating that the pear modified brilliant diamond weighing 1.37 carats is Natural Fancy Deep Brown-Orange (2)

£3,500-5,500

\$5,000-7,800

€4,500-7,000



232



232



233

•Ω234

A DIAMOND AND COLOURED SAPPHIRE 'ART' QUARTZ WRISTWATCH, BY JAHAN

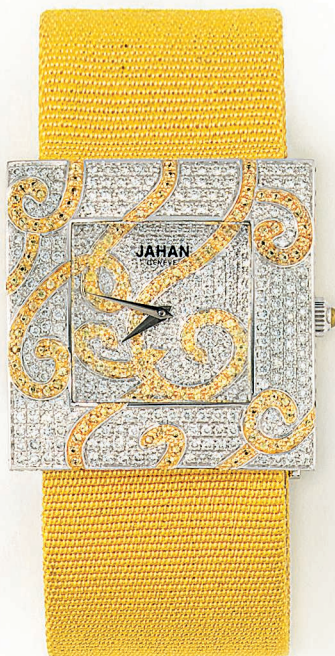
The pavé circular-cut diamond square dial and bezel with yellow sapphire scrolling numerals, the buckle of matching design, with yellow fabric straps, case 39 mm

Glass signed Jahan, case signed Art De Jahan, no. 010

£1,200-1,500

\$1,700-2,100

€1,600-1,900



234

•Ω235

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

The mother-of-pearl curved rectangular dial with circular-cut 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

£1,000-1,500

\$1,500-2,100

€1,300-1,900

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



235

•Ω236

A GEM-SET QUARTZ WRISTWATCH, BY MAJESTY

The pavé blue gem rectangular dial within a circular-cut diamond bezel, to later leather straps, accompanied by original buckle, case 40 mm

Glass signed Majesty

£800-1,200

\$1,200-1,700

€1,100-1,500



236

•Ω237

A GEM-SET QUARTZ WRISTWATCH, BY MAJESTY

The pavé pink gem rectangular dial within a circular-cut diamond bezel, to later leather straps, accompanied by original buckle, case 40 mm

Glass signed Majesty

£800-1,200

\$1,200-1,700

€1,100-1,500



237



238

•ΨΩ238
**A GEM-SET 'ESTELLE' QUARTZ
 WRISTWATCH, BY MAJESTY**

The rectangular pavé diamond dial, with applied Arabic '2', '4', '8' and '10' numerals, to a concave rectangular bezel, pavé-set with diamonds, pink sapphires and rubies, to later leather straps and similarly-set buckle, case 50 mm

Glass signed Majesty, case signed Estelle

£800-1,000

\$1,200-1,400

€1,100-1,300



239

•ΨΩ239
**A GEM-SET 'OFFSET' QUARTZ
 WRISTWATCH, BY JAHAN**

The tonneau-shaped dial pavé-set with diamonds, with pink enamel line details, to the ruby and sapphire pavé bezel and buckle, and pavé diamond crown, with later leather straps, case 55mm

Glass and case signed Jahan, case signed Limited Edition Offset, no. 37

£700-900

\$990-1,300

€900-1,100

Ω240
**A DIAMOND-SET 'BLOSSOM' QUARTZ
 WRISTWATCH AND BRACELET, BY JAHAN**

The watch with square dial, the central sapphire flowerhead motif against a pavé circular-cut diamond ground to a sapphire and circular-cut diamond twin row bezel and a bracelet composed of alternate painted floral motif square panels and rectangular panels with reverse-set circular-cut diamond tapered motif, each in reverse-set circular-cut diamond surround, case 33 mm, watch 21.0 cm; together with a bracelet of matching design, 22.5 cm

Watch glass signed Jahan, case signed Blossom de Jahan no. 031, bracelet signed Jahan (2)

£3,500-4,500

\$5,000-6,300

€4,500-5,700

241 No Lot



240



242

243

245

244

•Ω242

A DIAMOND-SET BRACELET

Of textured fancy-link design, set with single-cut diamonds, 22.5 cm

£1,000-1,500

\$1,500-2,100

€1,300-1,900

•Ω243

A DIAMOND-SET BRACELET

Of flattened curb-link design, with single-cut diamond details, 22.0 cm

£1,500-2,000

\$2,200-2,800

€2,000-2,600

244

A PLATINUM AND DIAMOND THREE STONE RING, BY BOODLE & DUNTHORNE

Designed as a three oval-cut diamonds with entwined crossover circular-cut diamond border and shoulders, London hallmark 2010, ring size K, in makers case and card box

The hoop signed B & D for Boodle & Dunthorne

£4,000-6,000

\$5,700-8,500

€5,100-7,700

245

A PAIR OF DIAMOND CLUSTER EARCLIPS

Each designed as a stylised spray, claw set with navette and circular-cut diamonds, clip fittings, 3.0cm

£1,800-2,500

\$2,600-3,500

€2,300-3,200

PROVENANCE:

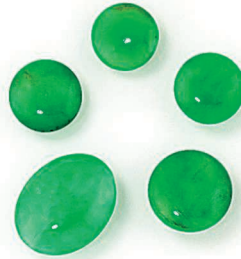
Vendor states that these were originally purchased from Rood



246



247



249



248

•Ω246

A PAIR OF ROCK CRYSTAL AND DIAMOND 'JAGUAR' EARRINGS, BY ENIGMA, AND A PAIR OF DIAMOND-SET EARRINGS

The first a rock crystal circular drop with diamond applied panther head and surround, to a diamond-set surmount, post fittings, 5.0 cm; and a pair of textured earhoops, set to the front with a diamond-set openwork square panel, clip and post fittings, 2.3 cm
(partly illustrated)

The first pair signed Enigma

£700-900

(4)

\$990-1,300

€900-1,100

•248

A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS

Each pavé diamond surmount suspending a detachable cultured pearl drop with polished cap, to diamond-set twin bar connectors, clip fittings, 6.0 cm

£1,500-2,000

\$2,200-2,800

€2,000-2,600

247

AN EMERALD AND DIAMOND CLUSTER RING

The rectangular step-cut emerald within a circular-cut diamond surround, with smaller diamond accents, ring size L

£1,200-1,500

\$1,700-2,100

€1,600-1,900

•Ψ249

FIVE UNMOUNTED JADE

Comprising one oval and four circular cabochon jade, weighing approximately 9.32 carats (oval) and 3.15, 4.07, 4.27 and 6.66 carats (circular) (5)

£2,000-3,000

\$2,900-4,200

€2,600-3,800



Ψ250

A FRENCH ART DECO PLATINUM, GOLD, JADEITE JADE AND DIAMOND SURETÉ PIN

The carved tapering jadeite jade panel with circular-cut diamond surmounts of geometric and foliate design with onyx detail, to a cabochon jade and diamond terminal, circa 1925, 9.0cm

Accompanied by report no. 12261, dated 26th January 2016, from The Gem and Pearl Laboratory, London, for the jadeite jade stating that no evidence of treatment was observed

£4,000-6,000

\$5,700-8,500

€5,100-7,700

Ψ251

A JADEITE JADE NECKLACE

Composed of a single row of jade beads, measuring approximately 7.3 - 7.5mm, to an old-cut diamond shaped cluster clasp, 58.0cm

Accompanied by report no. 10836, dated 11 February 2015, from The Gem and Pearl Laboratory, London, stating that four beads were examined as a sample and no evidence of treatment was observed

£2,400-3,200

\$3,400-4,500

€3,100-4,100

252

A PAIR OF ART DECO DIAMOND PENDANT EARRINGS

Each composed of tapered openwork geometric panels set with baguette and circular-cut diamonds to a single diamond collet suspension, circa 1930, later post fittings, 5.0cm

£2,200-3,500

\$3,200-4,900

€2,900-4,500

253

AN EARLY 20TH CENTURY EMERALD AND DIAMOND RING

The cushion-cut emerald within an old circular-cut diamond rectangular frame, to foliate engraved shoulders and openwork gallery, circa 1925, ring size Q½

£3,000-5,000

\$4,300-7,100

€3,900-6,400



254



255

256



257

254

AN ART DECO EMERALD, ENAMEL AND DIAMOND BROOCH

Of lozenge form, the central square cut-cornered emerald to a pavé-set circular-cut diamond surround with tapered baguette-cut diamond border and similarly-set openwork frame with black enamel detail, hinged centre, French assay marks, circa 1930, later modified, 4.7cm wide

£2,500-3,500

\$3,600-4,900

€3,200-4,500

255

AN ART DECO PLATINUM AND DIAMOND BRACELET

The articulated panel bracelet of pierced floral design, set throughout with old-cut diamonds with five central old-cut diamond collets to a concealed clasp, circa 1930, French marks, 18.5cm

£8,000-12,000

\$12,000-17,000

€11,000-15,000

255

AN ART DECO DIAMOND BRACELET

Of articulated openwork panel design set throughout with old-cut diamonds, two diamonds deficient, one link damaged, circa 1925, 18.0 cm

£3,000-5,000

\$4,300-7,100

€3,900-6,400

257

AN EMERALD AND DIAMOND PLAQUE BROOCH

Of rectangular pierced panel design, the centre with collet-set square-cut emerald with emerald single stone shoulders to rectangular-cut emerald and pear-shaped diamond four stone shoulders and old-cut diamond detail, 4.5cm

£2,500-3,500

\$3,600-4,900

€3,200-4,500

End of Sale

The next Jewellery & Watches sale will be held on Tuesday 10 May

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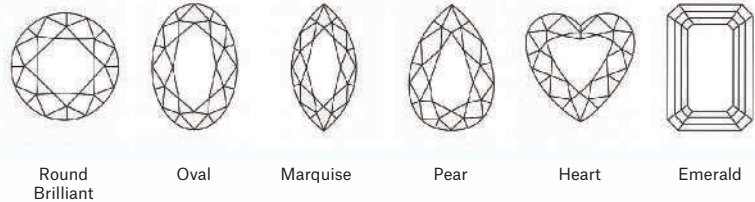
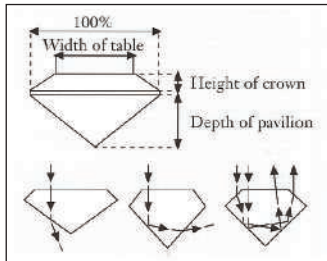
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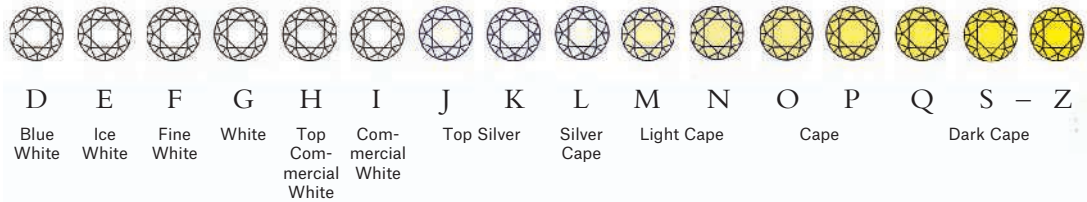
DIAMONDS • THE 4 C'S

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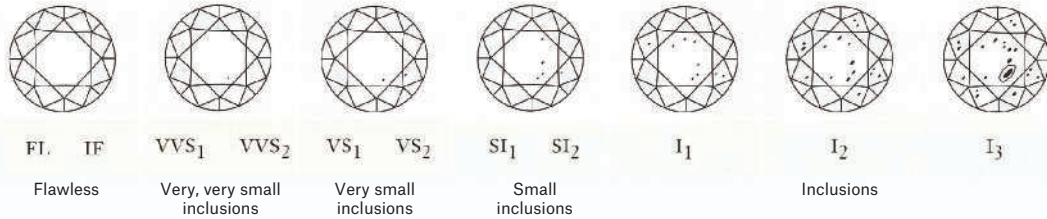


Round Brilliant Oval Marquise Pear Heart Emerald

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

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 • 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:

- 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
- 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:

- 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:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- 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
- 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:

- This additional **warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- 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.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty**

does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- 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:

- 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: LOYDGB2LCITY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- 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 7389 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 7389 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:

- When you collect the lot; or

(b) At the end of the 90th 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 in writing.

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 F3 and any other rights or remedies we have by law):

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

(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.

(d) Once you have made full and clear payment, you must collect the lot promptly following the auction. You may not collect the lot until you have made full and clear payment of all amounts due to us.

(e) 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.

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

(a) Once you have made full and clear payment, you must collect the lot promptly following the auction. 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** promptly following the auction, we or our appointed agents can remove the **lot** at our option to a warehouse.
- (b) If you have not collected the **lot** within 90 calendar days of the auction, we will charge you storage costs and can, at our option, charge you transport costs and handling fees for moving the **lot** to and within the warehouse.
- (c) 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 us or 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.

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.
θ	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

△ **Property Owned in part or in full by Christie's**
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.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◆ **Third Party Guarantees/ Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party 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** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, 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**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

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 in the front of the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

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

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IMPORTANT WATCHES

Dubai, 15 march 2016

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13-15 March 2016
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Geneva, 18 May 2016

VIEWING

13-18 May 2016
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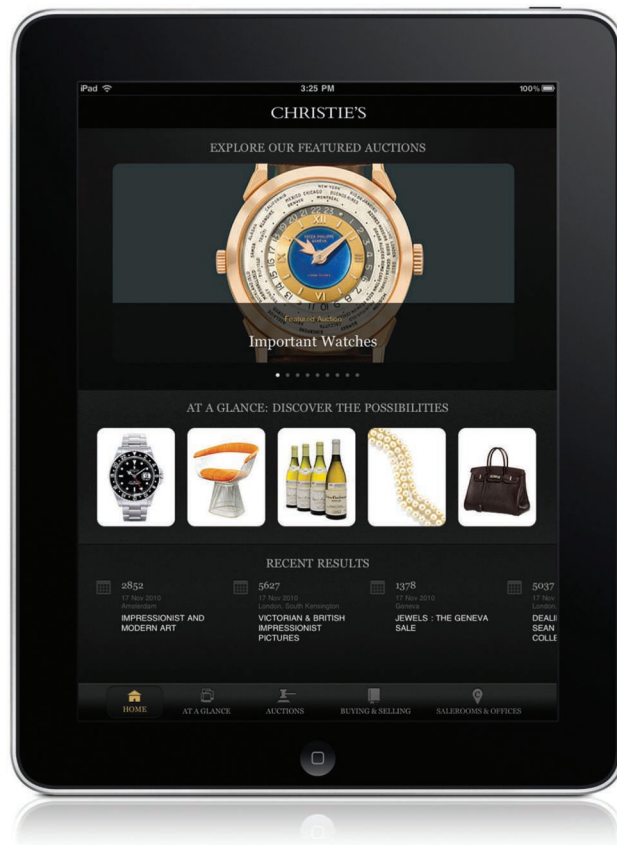
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