

JEWELLERY & WATCHES

South Kensington

10 May 2016



CHRISTIE'S

INTERNATIONAL JEWELLERY DEPARTMENT & AUCTION CALENDAR

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10/03/16

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.

10 MAY
JEWELLERY & WATCHES
SOUTH KENSINGTON

18 MAY
MAGNIFICENT JEWELS
GENEVA

30 MAY
30 YEARS: THE SALE
HONG KONG

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

18 OCTOBER
IMPORTANT JEWELS
NEW YORK

1-8 NOVEMBER
JEWELLERY
HONG KONG ONLINE

9 NOVEMBER
JEWELLERY
SOUTH KENSINGTON

JEWELLERY & WATCHES

TUESDAY 10 MAY 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.

* Import VAT is payable at 5% on the hammer price and VAT is payable at 20% on the buyer's premium on a VAT inclusive basis. These lots have been imported from outside the EU for sale, using the Temporary Importation procedure and Buying at Christie's in the back of the catalogue for further detailed information.

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Front cover: Lot 3
Back cover: Lot 200

AUCTION

Tuesday 10 May 2016
at 11.00 am Lots 1-203
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-12296**

VIEWING

Wednesday	4 May	9.00 am - 5.00 pm
Thursday	5 May	9.00 am - 5.00 pm
Friday	6 May	9.00 am - 5.00 pm
Saturday	7 May	11.00 am - 5.00 pm
Sunday	8 May	11.00 am - 5.00 pm
Monday	9 May	9.00 am - 7.30 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

**1
A DIAMOND-SET JARRETIERE BRACELET**

Of mesh design with single-cut diamond lozenge shaped clasp, circa 1950, total length 21.8cm

£1,500-2,000

\$2,200-2,800

€1,900-2,500



2

**2
A DIAMOND BROOCH AND A PAIR OF DIAMOND EARCLIPS**

The brooch designed as a circular-cut diamond openwork leaf with diamond five-stone and scroll detail, 5.50cm; and a pair of pavé and baguette-cut diamond cluster earclips, 2.5cm, both circa 1930

£2,000-3,000

\$2,900-4,200

€2,600-3,800

**3
A GOLD, PLATINUM AND DIAMOND-SET BANGLE**

Of hinged, partially flexible crossover design, the tapered twin feathers with baguette-cut diamond line spines and circular-cut diamond curled terminals, *one terminal deficient*, 1940s, French assay marks for gold and platinum

£7,500-8,500

\$11,000-12,000

€9,500-11,000

**4
A DIAMOND-SET BRACELET**

The central circular wirework panel with circular-cut diamond cluster centre, detail and border, to a tapered ropework and bead design openwork bracelet, 17.5cm

£4,000-6,000

\$5,700-8,400

€5,100-7,600



3



4



5

**·5
A 19TH CENTURY AMETHYST NECKLACE**

Composed of a series of oval-cut amethysts in claw mounts with marquise panel spacers, 40.5cm

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

**·7
A 19TH CENTURY GOLD AND MICROMOSAIC PENDANT**

The oval mosaic plaque depicting two doves amidst foliage, to polychrome mosaic floral panel quarters with red, white and blue mosaic panels between and similarly-set surmount, to a floral mosaic pear shaped drop, the reverse with applied legend ROMA, circa 1860, 7.8cm

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

**·6
AN EARLY 20TH CENTURY CITRINE AND DIAMOND PENDANT**

The heart shaped citrine within a rose-cut diamond surround, to a rose-cut diamond twin line suspension, mounted in gold and platinum, to a fine link chain, pendant 4.3cm

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

**·8
A LATE 19TH CENTURY ROCK CRYSTAL CAMEO HABILLÉ BROOCH / PENDANT**

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

£500-700 \$710-990
 €630-880

**9
AN EARLY 20TH CENTURY DIAMOND BROOCH**

Modelled as an openwork crown set throughout with old-cut diamonds with graduated old circular-cut diamond terminals, mounted in gold and platinum, circa 1910, 5.9cm

£6,000-8,000 \$8,500-11,000
 €7,600-10,000



6



7



8



9



10

~10

A CORAL, EMERALD AND DIAMOND NECKLACE

Composed of nine rows of graduated coral beads, measuring approximately 4.9 to 11.5mm, to an oval-cut emerald nine stone clasp, each emerald between circular-cut diamond four stone clusters, each row detachable for wear as an individual necklace, 53.5cm to 78.0cm

Accompanied by report no. 12214 dated 13th January 2016 from The Gem and Pearl Laboratory, London, stating samples of the coral were examined and no evidence of treatment was observed

£8,000-10,000 \$12,000-14,000
 €11,000-13,000



11

11

A DIAMOND SINGLE STONE RING

The circular-cut diamond collet-set to a bi-colour hoop, ring size I

£10,000-15,000 \$15,000-21,000
 €13,000-19,000

12

A DIAMOND-SET BRACELET

The mesh bracelet of tapered stylised bow design with graduated circular and single-cut diamond line tie, 19.0cm

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



12

13

TWO EMERALD BANGLES

Each of hinged hoop design set with a continuous line of square and rectangular-cut emeralds, internal diameters 5.7cm (2)

£3,000-4,000 \$4,300-5,600
 €3,800-5,000



13



14



15



16

14

A PERIDOT AND DIAMOND PENDANT

The circular-cut diamond openwork entwined scroll design panel with four circular-cut diamond accents, suspending an oval-cut peridot and circular-cut diamond cluster drop, to a rope link neckchain, pendant 6.0cm

£5,000-7,000

\$7,100-9,900

€6,300-8,800

15

A PEARL AND ENAMEL-SET NECKLACE

The fancy link necklace set at intervals with pearls, each with blue enamel terminals, and blue enamel decorated spacers, 80.0cm

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

£1,500-2,000

\$2,200-2,800

€1,900-2,500

16

A LATE 19TH CENTURY GOLD, AMETHYST, DIAMOND AND ENAMEL BRACELET

The central cut-cornered rectangular amethyst within a black enamel frame with old-cut diamond detail, to a series of graduated tapered black enamel panels, each with old-cut diamond three stone detail, with circular-cut amethyst line spacers, 18.0cm

£3,000-4,000

\$4,300-5,600

€3,800-5,000



17

17
A SAPPHIRE AND DIAMOND-SET BANGLE, BY UNCINI FOR MASENZA

The hinged hoop of textured twin row design, the triple row crossover design front with circular-cut sapphire six stone terminals and circular-cut diamond collet accents, internal diameter 5.5cm

Signed Uncini Masenza Roma

£2,000-4,000

\$2,900-5,600

€2,600-5,000



18

18
AN EMERALD-SET BANGLE, BY CANNILLA FOR MASENZA

The hinged hoop of textured abstract multiple branch design with carved emerald leaf detail, internal diameter 5.5cm

Signed Cannilla Masenza Roma

£2,000-4,000

\$2,900-5,600

€2,600-5,000

Ψ19
A RUBY-SET BANGLE, BY UNCINI FOR MASENZA

The hinged bangle of broad abstract square pattern design with randomly-set circular cabochon ruby accents, internal diameter 5.5cm

Signed Uncini Masenza Roma

£2,000-4,000

\$2,900-5,600

€2,600-5,000

Ψ20
A DIAMOND AND GEM-SET BRACELET AND PAIR OF EARRINGS

The bracelet composed of a series of curved rectangular textured panels, each set with a single oval cabochon ruby, three rectangular-cut emeralds, and a single circular-cut amethyst to a marquise-cut diamond spray, 18.0cm; the textured circular panel earrings with circular-cut diamond, ruby and sapphire four stone detail, clip fittings, 2.1cm (3)

£3,800-4,500

\$5,400-6,300

€4,800-5,700



19



20



21

•Ω21

A COIN AND GEM-SET SUITE OF JEWELLERY, BY TABBAH

Comprising: a necklace, a bangle, a watch bangle, a ring and a pair of earclips, each set with Saudi Arabian Riyal coins within openwork diamond scroll borders accented with circular-cut emeralds, gross weight 752.0 gm, necklace 41.0 cm, bangles inner diameter 6.0 cm, ring size L, earrings 3.8 cm (partly illustrated)

Each signed Tabbah

(6)

£8,000-12,000

\$12,000-17,000

€11,000-15,000



22

•ΨΩ22

A GROUP OF RINGS

Comprising: a bow design ring with square-cut ruby centre; a cabochon sapphire, diamond and ruby cluster; a pink and yellow sapphire three-stone; five sapphire and diamond-set rings; three ruby and diamond-set rings; and sixteen diamond-set rings (27)

£8,000-12,000

\$12,000-17,000

€11,000-15,000



23

23
TWO PAIRS OF DIAMOND EARHOOPS

Each with circular-cut diamond line front and interior reverse, post fittings, 4.8 and 5.1 cm

£1,500-2,000

(4)
\$2,200-2,800
€1,900-2,500



24

24
A DIAMOND RING

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

£4,000-6,000

\$5,700-8,400
€5,100-7,600



25

25
A DIAMOND RING

Of pavé circular-cut diamond bombé design to an open tear drop design gallery with diamond accents and diamond single-stone shoulders, French marks, ring size K

£1,500-2,000

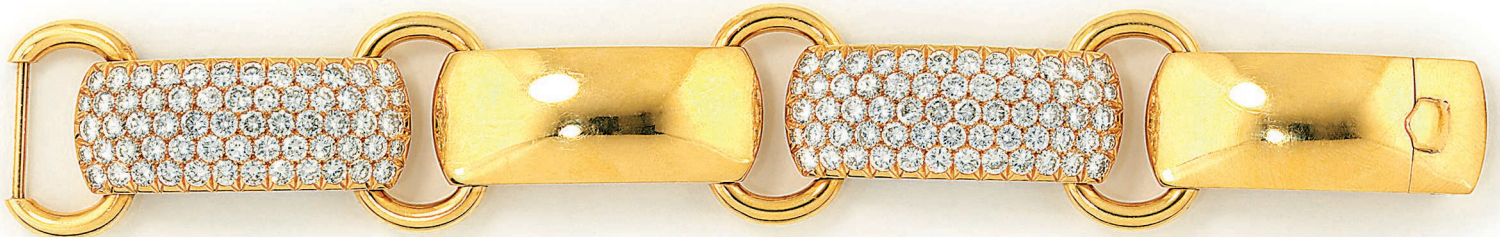
\$2,200-2,800
€1,900-2,500

26
A DIAMOND-SET BRACELET

Composed of four curved, rounded rectangular panels, two pavé-set with circular-cut diamonds, with loop connections, 18.5cm

£2,500-3,500

\$3,600-4,900
€3,200-4,400



26



27



28



27

A DIAMOND-SET BRACELET AND PENDANT SET

The bracelet composed of graduated fleur-de-lys links set with circular-cut diamonds throughout, to polished connectors, the pendant en suite, bracelet 18.0cm, pendant 5.3cm

£4,000-6,000

(2)

\$5,700-8,400

€5,100-7,600

28

A PAIR OF 18CT GOLD AND DIAMOND EARRINGS, BY GUCCI

Of abstract design with pavé circular-cut diamond panel, clip and post fittings, London import hallmark, maker's case, 2.5cm

Signed Gucci
£1,200-1,800

(2)

\$1,700-2,500

€1,600-2,300

29

A DIAMOND LINE BRACELET

Composed of a continuous row of circular-cut diamonds in four-claw mounts, 18.6 cm

£2,800-3,200

\$4,000-4,500

€3,600-4,000

30

A GROUP OF SIX RINGS

The first designed as two opposing rings with onyx bar and diamond four-stone sections between ropetwist spacers, ring size K½; the second set with a sugarloaf cabochon citrine between reeded onyx shoulders and diamond-set sides, ring size L; the third an oval-cut diamond single-stone collet between bi-colour ropetwist borders, ring size K; and three half-hoop rings, pavé-set with diamonds, brown or black diamonds, ring sizes L-M

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

First signed Kutchinsky, second with maker's mark NC for Chatila, last three with maker's mark BdeG for Benoit de Gorski

(6)

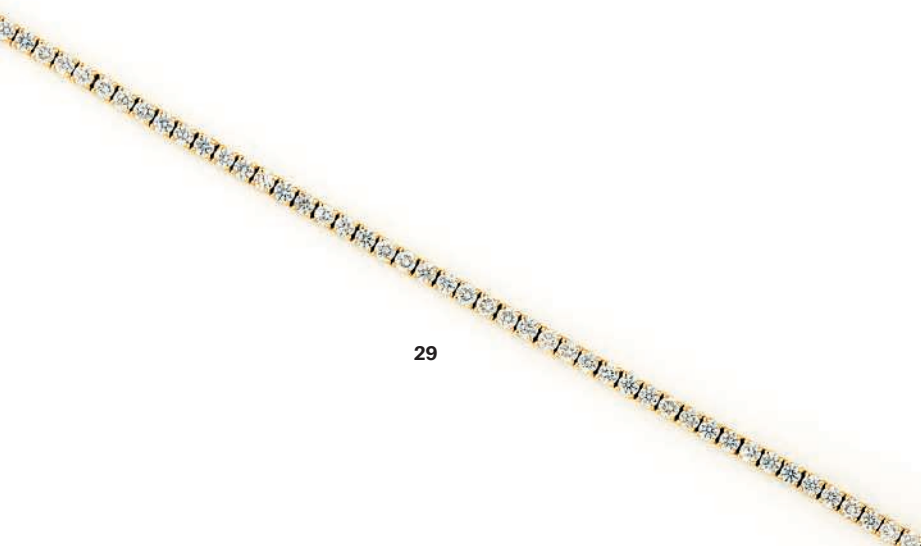
£2,000-3,000

\$2,900-4,200

€2,600-3,800



30



29



35



36

37
**AN 18CT GOLD OPEN FACE KEY WIND
 POCKET WATCH, BY CHARLES FRODSHAM**

The white enamel dial with Roman numerals and subsidiary dials for constant seconds and winding indicator and blued steel hands, the three quarter plate movement with free sprung jewelled lever escapement, compensated balance wheel and rose-cut diamond end stone in plain coin edge case, hallmarked London 1863, 42mm, with gold curb-link watch chain and gilt locket fob

Dial and movement signed Charles Frodsham, movement and case no. 02402

£1,500-2,000

\$2,200-2,800

€1,900-2,500

38
**AN EARLY 19TH CENTURY GOLD QUARTER
 REPEATING JACQUEMART OPENFACE
 POCKET WATCH**

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

Case no. 2928569

£3,500-5,000

\$5,000-7,000

€4,500-6,300

39
**A GOLD OPEN FACE POCKET WATCH,
 BY PATEK PHILIPPE REF. 625**

The bronze coloured dial with Arabic numerals, subsidiary seconds and gilt hands, keyless 18 jewelled lever movement with bi-metallic compensated balance, circa 1940, case 50mm, in Patek Philippe fitted case, with original certificate of origin

Case, dial and movement signed Patek Philippe Geneve, movement no. 881222, case no. 507627

£3,000-5,000

\$4,300-7,000

€3,800-6,300



37



38



39



40
A SAPPHIRE AND DIAMOND NECKLACE AND BRACELET

The necklace front composed of a series of graduated circular-cut sapphire collets between circular-cut diamond line sides with oval-cut sapphire three stone centre, to a rectangular link twin row back section; the bracelet of similar design with oval-cut sapphire and circular-cut diamond cluster centre, 18.0cm (2)

£4,000-6,000 \$5,700-8,400
 €5,100-7,600

41
AN AQUAMARINE AND SAPPHIRE RING

Composed of a pear-shaped aquamarine and a smaller pear-shaped sapphire collet to a tapered hoop, ring size L

Signed Maluse

£600-800

\$850-1,100
 €760-1,000

42
A DIAMOND BRACELET

Composed of three rows of square-cut diamonds to a concealed clasp, 18.0cm

£4,000-6,000

\$5,700-8,400
 €5,100-7,600



41



42



47

Ψ47

A RUBY AND DIAMOND NECKLACE

The baguette-cut diamond flexible collar, suspending an alternating series of graduated pear-shaped ruby swags and marquise-cut diamond trefoil spacers, with further circular-cut diamond detail, to a concealed clasp, 44.2cm

£7,000-10,000

\$9,900-14,000

€8,900-13,000

48

A PAIR OF DIAMOND EARRINGS

Each composed of a marquise-cut diamond spray, to a baguette-cut diamond looped ribbon base, clip and post fittings, 3.3cm

£6,000-8,000

\$8,500-11,000

€7,600-10,000

(2)

50

A DIAMOND BROOCH

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

£2,000-3,000

\$2,900-4,200

€2,600-3,800

49

A DIAMOND ETERNITY RING

Composed of an angled line of marquise-cut diamonds, ring size 1½

£3,000-4,000

\$4,300-5,600

€3,800-5,000



48



49



50



51

51
A CULTURED PEARL AND DIAMOND NECKLACE

The wirework tapered front section with single-cut diamond line and scroll decoration and circular-cut diamond accents, with central cultured pearl and diamond suspending five cultured pearl drops, to bar link neckchain

£2,500-3,500 \$3,600-4,900
 €3,200-4,400



52

52
A DIAMOND SINGLE STONE RING

The single rectangular cut cornered diamond in a four claw mount with stepped shoulders, ring size H

£4,000-6,000 \$5,700-8,400
 €5,100-7,600



53

53
A CULTURED PEARL AND DIAMOND RING AND EARRINGS

The ring set with a cultured pearl, measuring approximately 10.6 mm, to a surround composed of diamond-set navette-shaped petals, ring size L; each earring set with a cultured pearl, measuring approximately 8.3 mm, to a circular and marquise-cut diamond spray, clip fittings, 3.5 cm (3)

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



54
AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BROOCH

Of shaped, pierced marquise form with scroll decoration and raised centre, set throughout with old-cut diamonds, with calibre sapphire detail, and later cabochon sapphire accents, *two stones deficient*, 6.7cm

£600-800 \$850-1,100
 €760-1,000



54



55

Ψ55

A CULTURED PEARL AND RUBY NECKLACE

The grey cultured pearl necklace, measuring approximately 12.9-15.1 mm, to a circular-cut ruby clasp, 50.5 cm

£3,200-3,800

\$4,600-5,400

€4,100-4,800

56

A COLOURED DIAMOND AND DIAMOND RING

Of triple cluster design, the three round brilliant-cut coloured diamonds within a circular-cut diamond surround, ring size N

Accompanied by GIA reports dated 10th July 2015 stating that the diamonds are of natural colour:

Report no.	Cut	Carat	Colour
1172228994	Round Brilliant	1.31ct	Fancy Dark Gray-Yellowish Green
2175228989	Round Brilliant	1.35ct	Fancy Dark Gray-Yellowish Green
2175228950	Round Brilliant	1.68ct	Fancy Dark Greenish Yellow-Brown

£3,000-5,000 \$4,300-7,000 €3,800-6,300



56

Ψ57

A PAIR OF JADEITE JADE BANGLES

Each polished circular bangle of mottled green hues, inner diameter 5.7 cm each
Accompanied by reports no. 11563 and 11564, dated 21st July 2015, from The Gem & Pearl Laboratory, London, stating that the jade was found to be natural with no evidence of treatment observed

£1,600-2,000

(2)

\$2,300-2,800

€2,100-2,500



57



58

58
**AN EARLY 20TH CENTURY DIAMOND AND PEARL PENDANT,
 BY MARCUS & CO**

Modelled as an openwork and pierced basket of flowers set throughout with old-cut diamonds, suspending a single pearl drop, to a trace link chain, circa 1915, 5.2cm

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

£3,500-4,500

\$5,000-6,300

€4,500-5,700

60
AN EMERALD AND DIAMOND RING

The rectangular step-cut emerald within a circular-cut diamond surround, one diamond deficient, ring size O

£1,500-2,000

\$2,200-2,800

€1,900-2,500



60



59

Ψ59
A JADEITE JADE AND DIAMOND PENDANT

The closed-set flat rhombohedral jade plaque within a circular-cut diamond surround, to a circular-cut diamond shaped octagonal outer border and line pendant loop, to a flattened curb link neckchain, the front with two circular-cut diamond openwork marquise spacers, pendant 6.0cm, neckchain 41.0cm

Accompanied by report no. 12275 dated 29th 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

\$5,700-8,400

€5,100-7,600

61
A COLOURED DIAMOND AND DIAMOND RING

The cushion modified brilliant-cut fancy grayish greenish yellow diamond, weighing approximately 3.15 carats, to a circular-cut diamond double row surround and line shoulders, ring size O

£5,000-7,000

\$7,100-9,900

€6,300-8,800

Accompanied by report no. 2175228945, dated 10th July 2015, from the Gemological Institute of America (GIA) stating that the diamond is natural fancy grayish greenish yellow



61



62

62

A DIAMOND PENDANT NECKLACE

The central baguette and circular-cut diamond cluster, to a circular-cut diamond double surround with baguette-cut diamond corners, to a circular-cut diamond bifurcated suspension and fine-link neck chain, 42.4 cm

£2,000-3,000

\$2,900-4,200

€2,600-3,800

64

FOUR ONYX AND DIAMOND RINGS

The first an onyx flowerhead with diamond accents, to a branch design hoop, ring size M½; the second a curved onyx plaque applied with two diamond-set floral motifs, ring size R; one of heart-shaped bombé design pavé-set with diamonds and onyx floral detail, ring size N½; and one of tapered bombé design pavé-set with diamonds and onyx floral detail, ring size N

(partly illustrated)

£2,000-3,000

(4)

\$2,900-4,200

€2,600-3,800



64



63



63

NINE DIAMOND AND COLOURED DIAMOND RINGS

Comprising; a half hoop modelled as twelve bands set with circular and marquise-cut diamonds; a half hoop designed as five bands set with circular-cut diamonds and brown diamonds; a circular-cut brown diamond four row band with diamond line sides, one diamond deficient; a pair of shaped panel design, the first pavé-set with diamonds, the second with diamonds and brown diamonds; one crossover designed as wings set with circular and baguette-cut diamonds; one of crossover design pavé-set with diamonds and yellow gems; a princess-cut diamond circular cluster to a broad tapering hoop with circular-cut diamond panel shoulders; and one with a pavé-set blue gem tapered curved panel beneath a circular-cut diamond lattice; ring sizes U (2), T (5), Y, X

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

(partly illustrated)

£6,800-7,500

(9)

\$9,600-11,000

€8,600-9,500

65

AN 18CT WHITE GOLD, KUNZITE AND DIAMOND RING AND PAIR OF EARRINGS

Each earring set with a pear-shaped kunzite to a circular-cut diamond surmount, suspended from a circular-cut diamond line with single baguette-cut diamond accent, London hallmarks, 5.0 cm; the ring designed as an oval-cut kunzite and diamond cluster, London hallmarks, ring size N

(3)

£2,200-2,800

\$3,100-3,900

€2,800-3,500



65





66

66
A DIAMOND-SET PENDANT

Of stylised Tulip design, one side of brushed finish inset with a central heart-shaped diamond collet, the other side, gallery and suspension loop pavé-set with circular-cut diamonds, the loop further set with a single rectangular-cut diamond, 4.8cm

£4,000-6,000

\$5,700-8,400
€5,100-7,600



67

67
A PAIR OF DIAMOND AND RUBY 'BAISER DU DRAGON EARRINGS, BY CARTIER, AND A DIAMOND AND ONYX RING AND EARRINGS

The first each designed as an openwork circular-cut diamond plaque of geometric motif, suspending a detachable black silk cord with ruby bead terminals, clip fittings, 6.5 cm; the ring of crossover design with faceted onyx terminals to tapered black enamel and diamond shoulders, ring size Q; the earrings en suite, post and clip fittings, 3.5 cm (partly illustrated)

First pair signed Cartier, no. 11090A

£1,000-1,500

(5)

\$1,500-2,100
€1,300-1,900

68
SEVEN DIAMOND AND COLOURED DIAMOND RINGS

Comprising: a pavé diamond archer's ring with diamond line detail, by Chatila, ring size L½; a band ring by Jahan with reverse-set circular-cut diamond triangular clusters and line borders, ring size U; a circular-cut black diamond and diamond pear shaped cluster, ring size L; a black diamond and diamond four row wave design half hoop, ring size O; one of opposed arched design composed of five rows of diamond and black diamonds, ring size M; a pavé diamond tapered panel with treated coloured diamond gallery, ring size U½; and a diamond and black diamond twin row and loop design ring, ring size M½

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

(partly illustrated)

£3,000-4,000

(7)

\$4,300-5,600
€3,800-5,000



68

69
A DIAMOND SINGLE STONE RING

The old circular-cut diamond to a plain hoop, ring size K½

£4,000-6,000

\$5,700-8,400
€5,100-7,600



69



70

•Ω70

TWO STAINLESS STEEL, DIAMOND-SET 'LACE' QUARTZ WRISTWATCHES, BY VAN DER BAUWEDE

Each with silvered rectangular dial with blue enamel lace design detail and applied circular-cut diamond 6 and 9 to a circular-cut diamond bezel, one with black lace straps, the other grey and lilac lace straps, cases 39mm

Each dial and case signed Van Der Bauwede, cases also signed Lace and no. 312 001 0304 and 312 001 0188 respectively (2)
 £600-800 \$850-1,100
 €760-1,000



•Ω72

A STAINLESS STEEL DIAMOND-SET 'SUGAR CUBE' QUARTZ WRISTWATCH, BY CORUM

The square dial beneath a faceted pink glazed cover with circular-cut diamond bezel, to a square link bracelet, case 16mm, bracelet 19.0cm

Case and clasp signed Corum, case no. 137.424.47 679657
 £400-600 \$570-840
 €510-760



71

•Ω73

TWO STAINLESS STEEL DIAMOND-SET QUARTZ WRISTWATCHES, BY KUTCHINSKY

The first a chronograph, the cushion shaped pale blue dial with luminous Arabic numerals and hands and three subsidiary dials for constant seconds, 30 minute and 10 hour registers, the stainless steel case with two chronograph buttons in the band, to pale blue rubber straps, case 37mm; the second with cushion shaped mother-of-pearl dial with pink Arabic numerals, luminous hands and date aperture, with circular-cut diamond bezel and case detail, to pink translucent plastic straps, case 33mm

Both dials signed Kutchinsky (2)
 £1,000-1,500 \$1,500-2,100
 €1,300-1,900

•Ω71

A DIAMOND-SET 'CRYSTAL' QUARTZ WRISTWATCH, BY VICTORIA

The circular silvered dial with dot hour markers beneath a faceted glass dome with circular-cut diamond surround, to black stingray straps with IWC deployant clasp, case 43mm

Dial signed Victoria, case signed Crystal
 £800-1,200 \$1,200-1,700
 €1,100-1,500

Please note the buyer of this lot will be required to identify the species of stingray should they want to export it out of the EU.



72



73



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

•Ω74

A PVD COATED 18CT GOLD, DIAMOND AND COLOURED DIAMOND AUTOMATIC DUAL TIME WRISTWATCH, BY DE GRISOGONO

The black and white sectioned rectangular dial with applied graduated Arabic numerals, subsidiary dial for second time zone and date aperture, the curved rectangular case with circular-cut black diamond bezel, circular-cut diamond and black diamond lugs, the rectangular panel link bracelet with black diamond rectangular cluster panel connections and double deployant clasp, the glazed reverse secured by four screws, European Convention marks, case 33mm

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

Dial, glass and clasp signed De Grisogono, case no. 063/350-3, 002'063

£7,000-9,000

\$9,900-13,000

€8,900-11,000



74

•Ω75

AN 18CT GOLD, COLOURED DIAMOND-SET AUTOMATIC WRISTWATCH, BY DE GRISOGONO

The square cream coloured dial with applied Arabic numerals, subsidiary dial for second time zone and date aperture, in curved rectangular case with yellow and brown diamond-set bezel and lugs and brown diamond-set crown, the glazed reverse secured by four screws, to maker's brown stingray straps and 18ct gold double deployant clasp, European Convention mark, case 33.0mm

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

Dial, glazed reverse and clasp signed De Grisogono, case no. 135/250-3, 001'885

£5,000-7,000

\$7,100-9,900

€6,300-8,800

Please note the buyer of this lot will be required to identify the species of stingray should they want to export it out of the EU.

•Ω76

TWO STAINLESS STEEL DIAMOND-SET CHRONOGRAPH WRISTWATCHES, BY TREBOR

The first with blue mother-of-pearl dial with luminous Arabic numerals, three subsidiary dials for constant seconds, 30 minute and 10 hour registers beneath magnifying glazed cover, to a tonneau shaped case with circular-cut diamond circular bezel and two chronograph buttons in the band, to blue fabric coated leather straps, case 39mm; the second with shaped and curved rectangular blue dial with pink Arabic numerals and three subsidiary dials for constant seconds, 30 minute and 10 hour registers, in cushion shaped case with circular-cut diamond panel corners, to blue rubber straps, case 40mm

Both with dial and case signed Trebor, cases also signed respectively 'Ballon' No. 132 and 'M2' No. 050 (2)

£1,600-1,800

\$2,300-2,500

€2,100-2,300

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



75

•Ω77

A BI-METALLIC DIAMOND-SET AUTOMATIC WRISTWATCH, BY HARRY WINSTON

The circular two tone silvered dial with Arabic 3 and 9 and date aperture, beneath a circular-cut diamond grille, to circular-cut diamond bezel and lugs, the fancy link bracelet with circular-cut diamond sides and double deployant clasp, case 36mm

Dial and clasp with maker's mark HW, case signed Harry Winston and no. 236G

£5,000-7,000

\$7,100-9,900

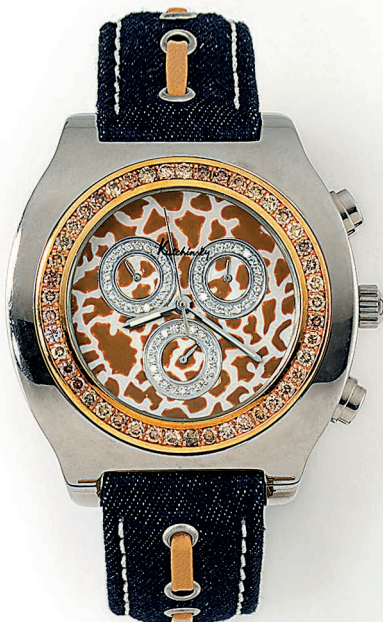
€6,300-8,800



76



77



78

•Ω78

A STAINLESS STEEL, COLOURED DIAMOND AND DIAMOND 'ELEMENTO' QUARTZ CHRONOGRAPH WRISTWATCH, BY KUTCHINSKY

The circular dial of animal print design with three subsidiary dials with diamond borders, luminous hands and sweep centre seconds, to a circular-cut brown diamond bezel, in cushion shaped case with two chronograph buttons in the band, to blue fabric straps with cream detail, case 39mm

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

Glass signed Kutchinsky, case signed Elemento Limited edition No. 14½00

£600-800

\$850-1,100

€760-1,000

•Ω79

A STAINLESS STEEL DIAMOND-SET 'SURFER' QUARTZ WRISTWATCH, BY DELACOUR

The tonneau shaped animal print design dial with Arabic quarters and baton hour markers, to a circular-cut diamond twin row bezel and coated black leather straps with maker's stainless steel buckle, case 29mm

Dial and case signed DeLaCour, case also signed Surfer Limited edition no. 076

£600-800

\$850-1,100

€760-1,000

•Ω80

AN ALUMINIUM DIAMOND-SET 'TRANSATLANTIC' QUARTZ CHRONOGRAPH WRISTWATCH, BY KUTCHINSKY

The brown rectangular dial with luminous Arabic numerals, three subsidiary dials for constant seconds, 30 minute and 10 hour registers, to a circular-cut diamond bezel and gilt shaped case with two chronograph buttons in the band, to animal print leather straps with maker's stainless steel deployant clasp, case 36mm

Dial and case signed Kutchinsky, case also signed Transatlantic

£600-800

\$850-1,100

€760-1,000

•Ω81

A GILT STAINLESS STEEL DAIMOND-SET QUARTZ WRISTWATCH, BY ZOUGHAI B

The openwork spiral design dial inscribed 'ZOUGHAI B', in tonneau-shaped case with circular-cut diamond corners and glazed reverse, to maker's leather straps with gilt steel deployant clasp, case 49mm

Dial, case and clasp signed Zoughaib

£500-700

\$710-990

€630-880



79

•Ω82

TWO WRISTWATCHES, ONE BY CHOPARD, ONE BY ZENITH

The first with cut-cornered square dial with Arabic script, to integral, slightly tapering flexible bracelet, the clasp with single-cut diamond accent, 17 jewel movement adjusted to five positions, case 27mm, bracelet 17.3cm; the second with scroll engraved dial to similarly designed bezel and integral tapering flexible bracelets, 17 jewel movement, case 27mm, bracelet 18.8cm
(partly illustrated)

First case and movement signed Chopard; second dial and movement signed Zenith (2)

£3,000-4,000

\$4,300-5,600

€3,800-5,000



80



81

•Ω83

FOUR STAINLESS STEEL QUARTZ WRISTWATCHES, BY KUTCHINSKY

Three of matching design, one gilt, the circular dials, one gilt, one black, one white, with Roman numerals and date aperture, to reeded panel link bracelets with double deployant clasps, cases 27mm; the fourth gilt, the circular yellow dial with Arabic 6, 9 and 12, baton hour markers and date aperture, to a panel link bracelet with double deployant clasp, case 26mm
(partly illustrated)

All dials signed Kutchinsky, case nos. respectively 667.359, 467.359, 467.359 and 667.363 (4)
£400-600 \$570-840
€510-760



82



83

•Ω84

TWO DIAMOND, GEM AND CULTURED PEARL WRISTWATCHES, ONE BY BAUME & MERCIER, ONE BY DELANEAU

The first with bi-colour oval dial to a diamond-set bezel with cabochon ruby accents, to circular-cut diamond tapered flexible shoulders and cultured pearl and ruby bead bracelet, quartz movement, case 17mm, bracelet 19.0cm; the second with diamond-set marquise shaped dial to a circular-cut diamond, ruby and emerald twin row bezel, with circular-cut diamond crescent shoulders and cultured seed pearl four row bracelet, mounted in 18ct gold, mechanical movement, European Convention mark, case 22mm, bracelet 18.2cm

First dial signed Baume & Mercier, case no. 18908 9 1298918; second glass signed DeLaneau, case no. G249 1676 (2)
£1,500-2,000 \$2,200-2,800
€1,900-2,500



84

85

A LADY'S 18CT GOLD BRACELET WATCH, BY GIRARD PERREGAUX AND MATCHING BRACELET

The watch with circular silvered dial with baton hour markers within a circular-cut diamond bezel with snap on steel case back, to a broad fancy-link flexible bracelet, London hallmark 1972, 16.5cm; the bracelet of similar design with jarretiere style clasp, 18.0cm
(partly illustrated)

Dial signed Girard Perregaux (2)
£2,000-3,000 \$2,900-4,200
€2,600-3,800



85

•Ω86

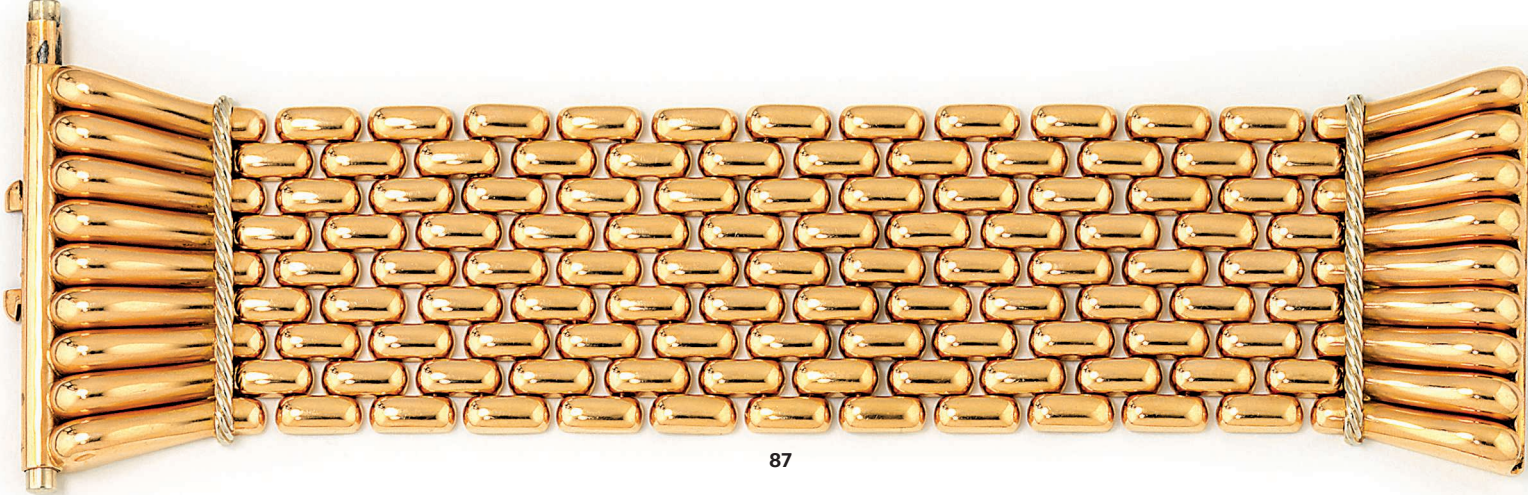
THREE QUARTZ WRISTWATCHES

Comprising: one by the Royal Diamond for Chatila, the diamond-set oval dial within a ruby, yellow sapphire and diamond crossover design bezel, to a plaited design sprung bracelet, case 25mm; an 18ct gold one by Royal Swiss, the circular gilt dial with diamond '12', baton hour markers and date aperture to a diamond-set bezel and slightly tapering fancy-link bracelet with deployant clasp, case 27mm; and one by Fred for Gerald Genta, the octagonal gilt dial in stepped case to a rectangular panel and cylindrical link bracelet with deployant clasp, case 20mm
(partly illustrated)

First case signed The Royal Diamond and no. BA 43, clasp stamped NC for Chatila; second dial and case signed Royal Swiss, case no. 063; third dial signed Gerald Genta Fred, case signed Fred and no. G 2710.6 26263 (3)
£3,000-4,000 \$4,300-5,600
€3,800-5,000



86



87

87
A BRACELET

Of broad brick link design to a tapered fluted clasp, 19.5cm
£3,000-5,000

\$4,300-7,000
€3,800-6,300

•Ψ88
A GOLD, CITRINE AND RUBY RING

The cut-cornered rectangular-cut citrine to circular-cut ruby two-stone shoulders, 1940s, ring size K½
£600-800

\$850-1,100
€760-1,000



88

89
A SMALL GROUP OF JEWELLERY, BY TIFFANY & CO. AND CARTIER

Comprising: a circular-cut sapphire and diamond three stone gypsy ring by Cartier, ring size I; a pair of 'Bean' earrings, by Elsa Peretti for Tiffany and Co., 3.6cm; and a circular-cut emerald and diamond three stone gypsy ring, ring size H½

First ring signed Cartier Paris; earrings signed Tiffany & Co. Elsa Peretti, Spain (4)
£2,500-4,000 \$3,600-5,600
€3,200-5,000

90
A GOLD BRACELET

The broad bracelet of geometric link design, 1940s, 17.4cm
£4,000-6,000

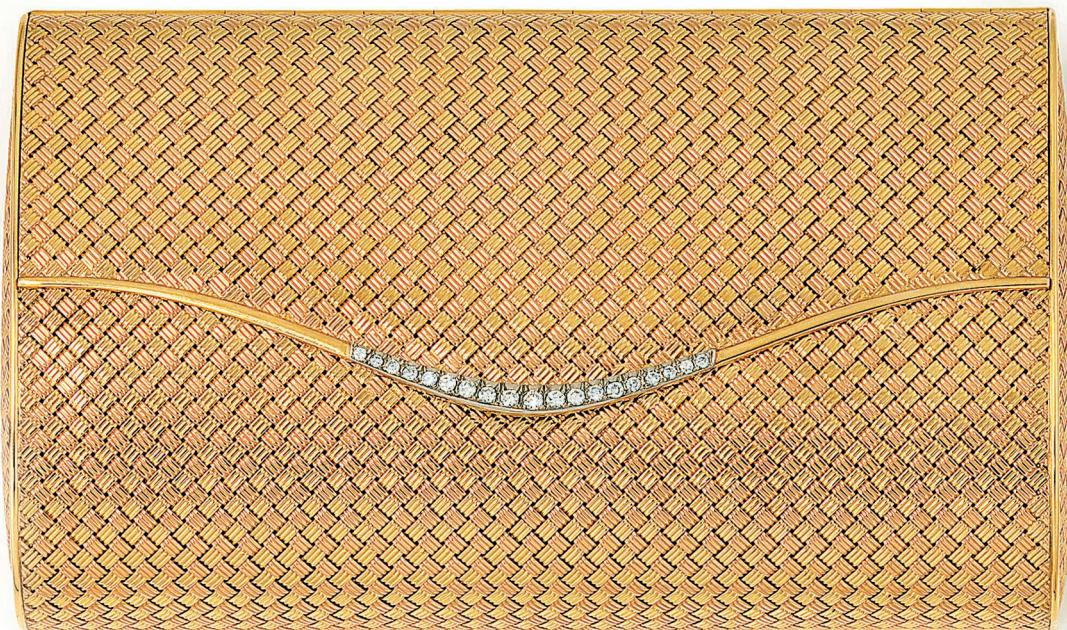
\$5,700-8,400
€5,100-7,600



89



90



91

91
A DIAMOND-SET EVENING BAG

Of bi-colour woven basketwork design with graduated circular-cut diamond detail, opening to reveal a mirror, in fabric case with applied initials, 13.5cm

£3,200-4,800

\$4,600-6,800

€4,100-6,000

92
A SAPPHIRE AND DIAMOND RING

Of geometric design, the circular-cut sapphire collet on a single-cut diamond arched central panel, to calibr -cut sapphire line sides and circular-cut diamond corners, ring size M

£800-1,200

\$1,200-1,700

€1,100-1,500

93
A DIAMOND AND SAPPHIRE-SET BANGLE

The tapered reeded hinged hoop inset with a graduated line of old-cut diamonds with two oval-cut sapphire accents, internal diameter 8.2cm

£4,000-6,000

\$5,700-8,400

€5,100-7,600



92



93



94

94
A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS

Each cultured pearl, measuring approximately 12.4 and 12.6mm, to circular-cut diamond surmounts, hook fittings, 1.6cm (2)
 £400-600 \$570-840
 €510-760



95

95
AN INDIAN GEM AND IMITATION STONE NECKLACE

The closed-set flat-cut diamond and blue foiled paste circular panel of flowerhead and crescent design with single cultured pearl drop, *some stones deficient*, suspended from five rows of faceted sapphire beads, to a cord fastener with blue stained gem fluted bead, imitation pearl and enamel and gilt bead terminal
 £400-500 \$570-700
 €510-630



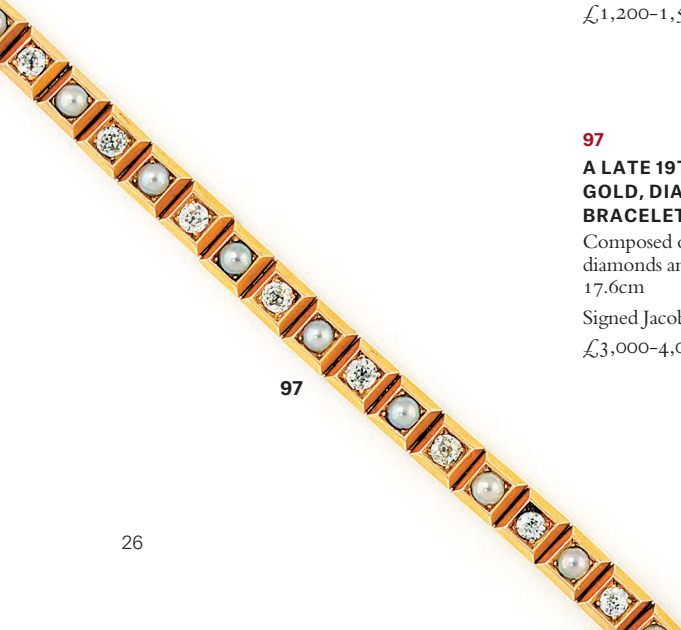
96

96
AN INDIAN DIAMOND AND ENAMEL RING

The foiled tapered rectangular flat-cut diamond to a green enamel decorated surround, the mount reverse and shoulders with polychrome enamel floral decoration, ring size J½
 £1,200-1,500 \$1,700-2,100
 €1,600-1,900

98
A FRESHWATER CULTURED PEARL BRACELET, BY TIFFANY & CO., AND A BRACELET, BY HERMES

The first composed of a series of baroque-shaped freshwater cultured pearls within polished collets, 17.0 cm long; the second of fancy-link design, 19.0 cm
 The first signed © 1980 Tiffany & Co., the second signed Hermes Paris (2)
 £1,500-2,000 \$2,200-2,800
 €1,900-2,500



97

97
A LATE 19TH / EARLY 20TH CENTURY GOLD, DIAMOND AND HALF-PEARL BRACELET, BY JACOB DREICER

Composed of an alternating line of old-cut diamonds and half-pearls in square box mounts, 17.6cm
 Signed Jacob Dreicer
 £3,000-4,000 \$4,300-5,600
 €3,800-5,000



98



99

**•Ω99
TWO DIAMOND-SET PENDANTS,
BY FRANCK MULLER**

The first modelled as the number '5' pavé-set with circular-cut diamonds, to a palmier-link chain, 45.0 cm; the second designed as the number '9' pavé-set with circular-cut diamonds, to a trace-link chain, 44.5 cm

Each signed Franck Muller

(2)

£1,400-1,800

\$2,000-2,500

€1,800-2,300



100

**•100
A DIAMOND-SET NECKLACE**

The bead link necklace set to the front with a pavé single-cut diamond bead, 41.0cm

£1,000-1,500

\$1,500-2,100

€1,300-1,900

**•Ω101
A SAPPHIRE AND DIAMOND PENDANT,
BY ADLER**

The pear-shaped step-cut sapphire within a baguette-cut diamond surround, to a circular-cut diamond single-stone surmount, suspended from an associated ropetwist chain, pendant 4.1 cm

Pendant signed adler

£8,000-12,000

\$12,000-17,000

€11,000-15,000



101

**•ΨΩ102
FIVE GEM-SET BRACELETS**

Comprising: one of curving link design set with vari-coloured baroque cultured pearls within a diamond openwork surround, 21.6 cm; one set with 'watermelon' tourmaline slices and one gem-set cluster link, 22.0 cm; an Indian flat-cut diamond tapered bracelet with enamel reverse, *extended*, 20.3 cm; a square panel link bracelet with portrait roundels of Oriental inspiration between Oriental script, 20.5 cm; and a multi-chain bracelet with diamond bar spacers, 23.0 cm

(partly illustrated)

£1,800-2,200

(5)

\$2,600-3,100

€2,300-2,800



102





104

103

103
A CITRINE, AMETHYST AND DIAMOND NECKLACE

The front composed of a series of graduated rectangular-cut citrines with oval-cut amethyst spacers and circular-cut diamond drops, the central longer drop with oval-cut amethyst two stone suspension, to a trace link back section, London hallmark, 43.0cm

£3,500-4,000

\$5,000-5,600

€4,500-5,000

104
AN AMETHYST AND DIAMOND RING AND PAIR OF EARRINGS

The ring set with an oval cabochon amethyst within a surround accented with circular-cut diamonds to figural shoulders and a beadwork foliate gallery, the earrings of matching design, *one diamond deficient*, clip fittings, ring size L, earrings 2.7 cm (3)

£800-1,200

\$1,200-1,700

€1,100-1,500

105
A SMALL GROUP OF JEWELLERY

Comprising: a ring set with a rectangular-cut amethyst to a bombé reeded rock crystal mount, finger size K; a pair of earrings of matching design, clip fittings, 3.2cm; and a pair of coral, corallium rubrum, drop earrings to openwork square onyx surmounts with diamond detail, clip fittings, 6.3cm (Partly illustrated) (5)

£2,000-2,500

\$2,900-3,500

€2,600-3,200

106
A CULTURED PEARL AND GEM-SET BROOCH AND PAIR OF EARCLIPS

Of scrolling spray design set with vari-cut gems including garnet, peridot, amethyst and citrine, with baroque shaped cultured pearl buds and circular-cut diamond and yellow gem accents, twin prong clip fitting, 9.0cm; and a pair of similarly designed earclips with cabochon sapphire and ruby detail, clip fittings, 3.0cm (3)

£1,800-2,500

\$2,600-3,500

€2,300-3,200



105



106



111

Ψ111

A GEM-SET NECKLACE

Composed of a series of single stone vari-cut gems including amethyst, citrine and blue topaz, *one green paste replacement*, within circular-cut diamond, brown diamond, ruby or pink sapphire surrounds, with circular-cut diamond loop connections, 43.0cm

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

£7,000-9,000

\$9,900-13,000

€8,900-11,000



112

•ΨΩ112

A SET OF SIX DIAMOND AND GEM-SET RINGS, BY CHATILA

Each hoop and gallery pavé-set with circular-cut diamonds, to a flat top set with a single row of pink sapphires, sapphires, rubies or green garnets, one set throughout with brown diamonds and one with black diamonds, ring sizes T-U

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

Each signed Chatila

(6)

£5,500-6,500

\$7,800-9,200

€7,000-8,200

•Ω113

SIX DIAMOND AND GEM-SET DRESS RINGS

Comprising: one by Jahan, the marquise-cut blue topaz to a bifurcated and a single pavé diamond shoulder, ring size U; one oval-cut sapphire ring by Jahan to a looped pavé diamond and brown diamond shoulder, ring size T½; two amethyst and sapphire rings; and a kunzite and aquamarine ring

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

(partly illustrated)

(6)

£10,000-12,000

\$15,000-17,000

€13,000-15,000



113



114

114

AN AQUAMARINE AND DIAMOND BROOCH/PENDANT

The cut-cornered rectangular aquamarine to a baguette-cut diamond spray surround with circular-cut diamond decoration, with a fine link chain, brooch 5.7cm

£3,000-4,000

\$4,300-5,600

€3,800-5,000



115

115

A PAIR OF 18CT WHITE GOLD, AQUAMARINE AND DIAMOND EARRINGS

Each earring set with four pear-shaped aquamarine and circular-cut diamond clusters with circular-cut diamond accents, post fittings, London hallmarks, 7.1 cm

£2,200-2,800

\$3,100-3,900 (2)

€2,800-3,500

116

AN 18CT WHITE GOLD, TURQUOISE AND DIAMOND-SET 'CRYSTAL HAZE' BANGLE, BY STEPHEN WEBSTER

The openwork hinged bangle, set to the front with a faceted rock crystal over turquoise, within a brilliant-cut diamond surround, London hallmark, inner circumference 16.0 cm

Maker's mark SW

£1,500-2,000

\$2,200-2,800

€1,900-2,500



116

117

A PAIR OF AQUAMARINE AND DIAMOND EARRINGS

Each with reversed shield shaped aquamarine with baguette and circular-cut diamond surmount, clip fittings, 2.3cm

£1,500-2,000

\$2,200-2,800 (2)

€1,900-2,500



117



118

118
A DIAMOND-SET 'SANTOS' AUTOMATIC WRISTWATCH, BY CARTIER

The square dial with Roman numerals to a circular-cut diamond bezel and graduated panel link bracelet with deployant clasp, each link with circular-cut diamond two stone detail, case 23mm, maker's box, insert deficient

Dial, case and clasp signed Cartier, case no. 8090104604

£3,000-5,000

\$4,300-7,000

€3,800-6,300



119

119
A 'TANK' WRISTWATCH, BY CARTIER

The cream dial with applied gilt baton markers, gilt hands and cabochon sapphire crown, the case back secured by four screws in the side, jewelled lever movement, with later 'Cartier' 18ct gold deployant clasp, circa 1960, French marks, 23mm

Dial signed Cartier, case no. 6654 33773

£1,500-2,000

\$2,200-2,800

€1,900-2,500



120

122
A LADY'S 18CT GOLD DIAMOND-SET 'TANK' QUARTZ WRISTWATCH, BY CARTIER

The rectangular cream dial with Roman numerals, hidden signature at 7.00 o'clock, to pavé diamond borders and rose-cut diamond crown, the case back secured by four screws, to a brick-link bracelet, circa 1990, European Convention mark, case 15mm, Cartier case and certificate

Dial and case signed Cartier, case no. 828006 1086

£2,500-3,000

\$3,600-4,200

€3,200-3,800

120
A 'TANK' WRISTWATCH, BY CARTIER

The rectangular dial with Roman numerals, the case back secured by four screws, mechanical movement, case 23mm

Dial signed Cartier, case no. 34446 37112

£1,500-2,000

\$2,200-2,800

€1,900-2,500

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.



121

121
AN 18CT GOLD AND DIAMOND 'PANTHERE' QUARTZ WRISTWATCH, BY CARTIER

The single-cut diamond circular dial with similarly set bezel and line lugs, to a brick-link bracelet with double deployant clasp, European Convention marks, case 30.0mm

Dial, case and clasp signed Cartier, case no. 883965 0281

£4,000-6,000

\$5,700-8,400

€5,100-7,600



122



123

**•123
AN 18CT GOLD QUARTZ WRISTWATCH,
BY BOUCHERON**

The circular brushed dial with gilt hands in a reeded tonneau-shaped case, 6 jewel quartz movement, the case back secured by four screws, to scrolling lugs, European Convention mark, 31mm

Dial and case signed Boucheron, movement signed Eterna no. 255441, case signed Eterna Watch Co. no 1614356685

£500-700

\$710-990

€630-880

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.



124

**124
A QUARTZ WRISTWATCH, BY BULGARI**

The circular black dial with Arabic '6' and '12', baton hour markers and date aperture, the bezel engraved 'BVLGARI.BVLGARI', to an integral tapering fancy link bracelet with deployant clasp, case 30mm

Case signed Bvlgari, no. BB 30 GGD P.9887

£2,000-3,000

\$2,900-4,200

€2,600-3,800

**•Ω125
THREE DIAMOND-SET MECHANICAL
WRISTWATCHES, ONE BY BAUME &
MERCIER, ONE BY EBEL AND ONE BY
EBEL FOR TABBAH**

The first with gilt oval dial to circular-cut diamond sides and integral textured bracelet, backwind, case 19mm, bracelet 16.3cm; the second with circular dial with baton hour markers beneath a later old-cut diamond and cultured pearl floral spray design hinged cover, *one diamond deficient*, to an integral flexible bracelet, case 20mm, bracelet 17.3cm; the third with circular silvered dial with baton hour markers, to circular and single-cut diamond floral design shoulders and black cultured pearl line bracelet, backwind, case 19mm, bracelet 19.7cm

First dial signed Baume & Mercier, case no. 293586 36570 1, second dial signed Ebel, third dial signed Ebel Tabbah (3)

£1,500-2,000

\$2,200-2,800

€1,900-2,500



125



126

•Ω126

AN EMERALD AND IMITATION STONE SUITE OF JEWELLERY

Comprising: a necklace, bangle and pair of pendent earrings, each set with clusters of pear-shaped and circular-cut emeralds within faceted white imitation stone surrounds, necklace with fancy-link backchain, 43.5 cm; earrings with post and clip fittings, 4.5 cm; bangle inner diameter 5.9 cm, each with Moroccan hallmarks (partly illustrated)

£1,000-1,500

\$1,500-2,100

€1,300-1,900

(4)



128

•Ψ127

A DYED QUARTZITE, JADEITE JADE AND DIAMOND PENDANT NECKLACE

The marquis-shaped dyed quartzite drop with circular-cut diamond partial surround and scroll surmount with single stone accents, to a fancy rope link neckchain, the front set with a line of circular or marquis-shaped jade with circular-cut diamond spacers, pendant 4.9cm, necklace 54.5cm

Please note that the two circular jade have not been tested for treatment

Accompanied by report no. 12488 dated 20th March 2016, from The Gem & Pearl Laboratory, London, stating that the two marquis shaped jade were found to be natural with no evidence of treatment

£1,500-2,000

\$2,200-2,800

€1,900-2,500

•Ω128

THREE GEM-SET RINGS, ONE BY CHATILA

The first set with a cabochon emerald to an octagonal surround and tapered hoop, set with square and circular-cut diamonds, ring size N; the second set with an oval cabochon emerald to square-cut diamond crossover design shoulders, ring size R; the third a baguette-cut diamond eternity ring, ring size R

First with maker's mark NC for Chatila (3)

£2,800-3,200

\$4,000-4,500

€3,600-4,000

129

A DIAMOND AND EMERALD RING, BY THEO FENNEL

The oval-cut diamond collet between pear-shaped emerald collet shoulders set on a wide tapered 18ct gold band, ring size M, hallmarked London 1989

Signed Fennell

£2,000-3,000

\$2,900-4,200

€2,600-3,800



127



129



130

Ψ130

A DIAMOND AND GEM BROOCH

Modelled as a bi-colour basket of flowers with cabochon ruby, sapphire and emerald sprays, circular-cut diamond-set flowerheads and a single-cut diamond leaf, to a ropework design openwork basket, 5.9cm

£2,200-2,800

\$3,100-3,900

€2,800-3,500



131

Ψ131

A RUBY AND DIAMOND BROOCH

The pavé cabochon ruby heart pierced by a circular and single-cut diamond arrow, 5.7cm

£1,500-2,000

\$2,200-2,800

€1,900-2,500

•ΨΩ132

FOUR GEM-SET BRACELETS, TWO BY ADLER

Of matching design, each composed of square-cut five-stone slightly curved links, set with either diamonds, rubies, emeralds or sapphires, 19.9 cm (2), 20.2 cm (2)

The ruby and diamond bracelets signed adler (4)

£2,800-3,200

\$4,000-4,500

€3,600-4,000

•133

AN EMERALD AND DIAMOND RING

The cut-cornered square emerald to graduated baguette-cut diamond line shoulders, ring size M

£1,500-2,000

\$2,200-2,800

€1,900-2,500



132



133

134

A SAPPHIRE AND DIAMOND RING

The cushion-shaped sapphire, weighing approximately 9.08 carats, to a brilliant-cut diamond cluster surround, between trifurcated shoulders, ring size M

£3,000–5,000

\$4,300–7,000

€3,800–6,300



134



135

•Ω135

A DIAMOND-SET 'B.ZERO1' RING, BY BVLGARI

Of circular-cut diamond triple line flexible band design with twin raised band borders, the sides inscribed 'BVLGARI.BVLGARI', ring size R½

Signed Bvlgari, Made in Italy

£1,700–2,000

\$2,400–2,800

€2,200–2,500

•Ω136

SIX DIAMOND RINGS

Comprising: a baguette-cut diamond twin row tapered panel with circular and marquise-cut cluster terminals, by Mouawad, ring size M; a circular-cut diamond flowerhead cluster, ring size P; a broad tapered hoop, the front with pavé circular-cut diamond panel, ring size K½; a sprung coiled serpent design ring with pavé circular-cut diamond terminals, by Amuleti; a baguette and circular-cut diamond crossover design sloped panel ring, by Jahan, ring size U; and a circular and marquise-cut spray design ring, ring size P

(partly illustrated)

£4,500–5,500

(6)

\$6,400–7,700

€5,700–6,900



136



137

Ψ137

AN 18CT WHITE GOLD, RUBY AND DIAMOND RING

Centring on a cabochon ruby within a double circular-cut diamond surround, to circular-cut diamond bifurcated shoulders, London hallmarks, ring size M

Accompanied by report no. 12059 dated 27th November 2015, from The Gem & Pearl Laboratory, London, stating that the ruby was found to be natural with no evidence of heat treatment observed. Origin opinion: Burma

£2,200–2,800

\$3,100–3,900

€2,800–3,500



138

•Ω138

ELEVEN DIAMOND-SET PENDANTS, ONE BY FRANCK MULLER, ONE BY CHOPARD

The first designed as a pavé-set diamond number '3'; the second a blue crystal heart with central glazed compartment containing three floating diamond collets; three pendants of pavé diamond Islamic script design; one modelled as a diamond-set envelope; one as a diamond-set metal heart; one of openwork geometric design; one a floral openwork circlet with diamond drops; a brown diamond bar pendant; and a sapphire and diamond-set circular swivel plaque pendant

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

First signed Franck Muller, second signed Chopard,
no. 79/6233/07, 6086554

£3,500-4,500

(11)

\$5,000-6,300

€4,500-5,700

139

A SAPPHIRE AND DIAMOND CLUSTER RING

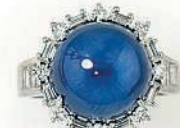
The oval cabochon sapphire, weighing approximately 17.15 carats, to a circular and baguette-cut diamond surround and baguette-cut diamond line shoulders, ring size N

Accompanied by report no. 12479 dated 18th March 2016, from The Gem & Pearl Laboratory, London, stating that the sapphire was found to be natural with no evidence of heat treatment

£3,500-5,500

\$5,000-7,700

€4,500-6,900



139

Ψ140

A COLOURED DIAMOND, RUBY AND DIAMOND RING

Of crossover design, the terminals set with a natural fancy dark brown-greenish yellow oval modified brilliant-cut diamond, weighing approximately 3.03 carats, and an oval-cut ruby, weighing approximately 3.36 carats, in a circular-cut diamond surround, to baguette-cut diamond line shoulders, ring size M½

Accompanied by report no. 5161238449, dated 26th June 2014, from the Gemological Institute of America (GIA) stating that the diamond is natural fancy dark brown-greenish yellow

£3,500-5,500

\$5,000-7,700

€4,500-6,900

•Ψ141

A RUBY AND DIAMOND BANGLE

Of hinged design, set to the front with an alternating line of rectangular step-cut rubies and circular-cut diamond square panels, within a circular-cut diamond surround, inner circumference 17.0 cm

£1,500-2,000

\$2,200-2,800

€1,900-2,500

142

A DIAMOND SINGLE STONE RING

The claw-set circular-cut diamond to a plain hoop, ring size N ½

£8,000-12,000

\$12,000-17,000

€11,000-15,000



140



141



142



143
AN 18CT GOLD AND VARI-COLOURED QUARTZ NECKLACE

The central oval-cut citrine to a series of oval, pear and shaped rectangular-cut amethysts, citrines, green and yellow quartz and curb-link back section, hallmarked London, 66.0cm

£3,500-4,000 \$5,000-5,600
 €4,500-5,000



144

144
A RING AND TWO PENDANTS, BY TAMARA COMOLLI

The 'Paisley' ring set with four circular cabochon moonstones and three circular-cut diamond accents, ring size K; the 'Bouquet' pendants set with either a cabochon hardstone or rose quartz, strung on a fabric necklace, in two maker's pouches, 2.7 and 2.5cm

All with maker's mark TC (3)
 £1,500-2,000 \$2,200-2,800
 €1,900-2,500

143



145

145
FOUR PAIRS OF GEM-SET EARRINGS

Comprising: a pair by Chatila, each circular-cut diamond surmount suspending a rectangular locket with circular-cut diamond four stone centre, line border and trefoil surmount, to chain link drops, 4.5cm; a pair of coloured diamond and diamond flowerhead clusters suspending a pear shaped cluster drop, set with vari-shaped flat and rose-cut diamonds, clip fittings, 4.9cm; a pair of circular-cut diamond and yellow gem clusters suspending faceted citrine bead tassels, clip fittings, 10.0cm; and a pair of single-cut diamond crescent panels, with closed-set vari-shaped rose-cut diamond accents suspending triangular rose-cut diamond triple drops, one diamond deficient, hook fittings, 4.8cm
Please note that the coloured diamonds have not tested for national colour
(partly illustrated)

First with maker's mark NC (8)
 £1,400-1,800 \$2,000-2,500
 €1,800-2,300



146



147



148

146
TWO DIAMOND-SET RINGS

The first gypsy-set with an oval cabochon sapphire between circular-cut diamond single stones, ring size L; the second with a circular-cut diamond collet to a bi-metallic hoop, ring size N (2)

£1,200-1,800 \$1,700-2,500
€1,600-2,300

•Ω147
A DIAMOND AND CULTURED PEARL NECKLACE AND A SMALL GROUP OF CULTURED PEARL JEWELLERY

Comprising: a cultured pearl five row necklace, *one strand detached*, to a single and baguette-cut diamond scroll design clasp with central old-cut diamond, 39.5cm; a white and grey cultured pearl necklace to a single-cut diamond three stone clasp, 84.0cm; a freshwater cultured seed pearl necklace with tassel front and a pair of matching earrings with paste surmounts, *one surmount detached* (partly illustrated) (5)

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

•ΨΩ149
A SET OF THREE GEM-SET BRACELETS, BY JAHAN

Each designed as a line bracelet set with circular-cut rubies, pink or yellow sapphires, to a larger central single stone, 20.7 cm each

Each signed Jahan (3)
£1,400-1,800 \$2,000-2,500
€1,800-2,300

•Ω148
A CULTURED PEARL RING AND EARRINGS BY ADLER, AND A PAIR OF CULTURED PEARL EARRINGS

The ring designed as twin pavé diamond hoops with central diamond collet suspending a yellow cultured pearl in a pavé diamond halo surround, ring size T; together with a pair of earrings of similar design, post fittings, 4.6 cm; the other earrings designed as a yellow cultured pearl drop suspended from a line of sapphire collets of graduating orange hues, post fittings, 7.7 cm (partly illustrated)

Ring and earring butterflies signed adler (5)
£1,400-1,800 \$2,000-2,500
€1,800-2,300

150
A CITRINE AND DIAMOND DRESS RING

The oval-cut citrine collet within a circular and single-cut diamond entwined snake surround with green gem eye, to a plain hoop, ring size Q

£2,000-2,500 \$2,900-3,500
€2,600-3,200



150



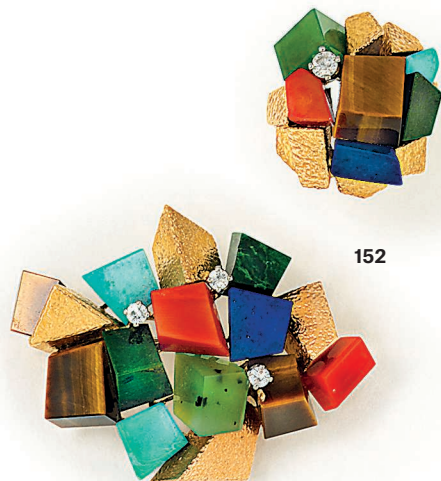
149



151



152



152

•151

A DIAMOND AND GEM-SET BIRD BROOCH, BY HERMÈS

Modelled as a mallard in flight, the circular-cut emerald head with single-cut diamond neck and eye, one wing with calibré-cut sapphire line detail, 5.5cm
Signed Hermès Paris, no. 2283

£1,500-2,000

\$2,200-2,800

€1,900-2,500

~•ΨΩ152

SIX GEM-SET BROOCHES, A RING AND A BROOCH

Comprising: a brooch and ring of matching geometric design set with tiger's eye, lapis lazuli, coral, corallium rubrum, and malachite; a calibré-cut sapphire and circular-cut diamond tapered plaque brooch; four further diamond and gem-set brooches; and a paste bar brooch
(partly illustrated)

£1,800-2,200

(8)

\$2,600-3,100

€2,300-2,800

•ΨΩ154

THIRTEEN DIAMOND AND GEM-SET RINGS

Comprising: three band rings set with diamonds and either rubies, sapphires or emerald; three diamond half hoops suspending gem and diamond cluster charms, French assay marks; a collet-set circular-cut diamond chain ring; a band of bi-coloured heart links set with circular-cut diamonds; a bi-coloured band set with circular-cut diamonds two stone sections; a tri-coloured knot band ring with circular-cut diamond detail; a rectangular-cut topaz ring with pavé diamond shoulders; an oval-cut emerald ring to a black enamel, diamond and mother-of-pearl surround; and a twin rope and textured bamboo ring with a circular-cut diamond line center, ring size N½ (3), Q (2), R, P, M (2), I½, L (2), N
(partly illustrated)

£2,800-3,200

(13)

\$4,000-4,500

€3,600-4,000

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

•153

AN EMERALD AND DIAMOND RING

Of half-hoop design set with a line of oval-cut emeralds with baguette-cut diamonds spacers, ring size N½

£500-800

\$710-1,100

€630-1,000



153



154



155

•ΨΩ155

THREE DIAMOND AND GEM NECKLACES

Comprising: one fancy link chain with diamond and emerald cluster centre suspending two drops set with either a grey or white cultured pearl with diamond cap and oval-cut emerald surmount, 50.0cm; a circular-cut diamond openwork pendant set with ten freshwater cultured pearl drops and applied ruby, emerald and sapphire flowerheads, *one emerald deficient*, to an emerald and diamond surmount, to a fine box link neckchain, 7.3cm; and a diamond-set 'L' in a rectangular diamond frame, to a fine link chain, pendant 3.3cm (partly illustrated)

£1,400-1,800

(3)

\$2,000-2,500

€1,800-2,300

•Ψ156

A RUBY AND DIAMOND RING

The oval cabochon ruby within a circular-cut diamond crossover design surround, ring size L

£1,200-1,800

\$1,700-2,500

€1,600-2,300



156

Ψ157

AN 18CT GOLD, RUBY AND DIAMOND RING AND PAIR OF EARRINGS

Each of openwork design, composed of circular-cut ruby half-hoops with oval-cut ruby and circular-cut diamond butterfly motifs, earrings with clip and post fittings, 4.3cm, ring size O, London hallmarks

(3)

£2,200-2,800

\$3,100-3,900

€2,800-3,500



157



158

A BI-COLOUR NECKLACE AND EARRINGS

The necklace composed of a series of alternate bi-colour rhomb shaped loops, one section detachable for wear as a bracelet, necklace 32.0cm, bracelet 18.5cm; and a pair of matching double loop earrings, clip fittings, 3.8cm; Italian marks, French import marks (partly illustrated)

Signed VCA and no. respectively 12294 and 12296, with maker's lozenge for VCA, also signed Pomellato

(3)

£3,000-4,500

\$4,300-6,300

€3,800-5,700



158





159

159

A PAIR OF DIAMOND PENDENT EARRINGS

Each composed of twin barrel-shaped drops set with square-cut diamonds to pavé diamond caps and bead connectors on a pavé diamond loop, post fittings, 4.7 cm (2)

£2,000-3,000

\$2,900-4,200

€2,600-3,800



160

160

A PAIR OF DIAMOND AND SAPPHIRE EARRINGS

Of triple tassel design set with alternating circular-cut sapphire and diamond sections, to a circular-cut sapphire and diamond surmount, 7.0 cm (2)

£2,000-3,000

\$2,900-4,200

€2,600-3,800



161

161

A SAPPHIRE AND DIAMOND CLUSTER RING

The oval-cut sapphire, weighing approximately 7.28 carats, to a baguette-cut diamond stylised multi-leaf design surround with circular-cut diamond accents, ring size N

Accompanied by report no. 12478 dated 18th March 2016 from the Gem and Pearl Laboratory, London, stating that the sapphire is found to be natural, with no evidence of heat treatment, origin opinion Madagascar/Sri Lanka

£3,000-5,000

\$4,300-7,000

€3,800-6,300

162

A GROUP OF ETERNITY RINGS, ONE BY BOGH-ART

The first, by Bogh-Art, designed as carbon fibre hoop inlaid with a line of circular-cut diamonds, ring size P; the second suspending a briolette-cut diamond from a diamond line hoop, with polished base, ring size T; two further diamond-set bands with polished base, ring sizes R; and two half-eternity rings of curved diamond line design, ring sizes O

First signed B-A for Bogh-Art

(6)

£1,200-1,500

\$1,700-2,100

€1,600-1,900



162





163



164



165

163

AN 18CT WHITE GOLD, GEM-SET RING

Composed of an oval-cut sapphire and pink sapphire within a circular-cut diamond surround and line shoulders, London hallmark, ring size M

£3,000-4,000

\$4,300-5,600

€3,800-5,000

164

A DIAMOND CLUSTER RING

Of circular-cut diamond pierced bombé design, ring size M

£2,500-3,500

\$3,600-4,900

€3,200-4,400

165

AN 18CT WHITE GOLD, ROSE QUARTZ AND DIAMOND RING AND PAIR OF EARRINGS

Each earring set with a cabochon rose quartz, to the circular-cut diamond flowerhead surmount and line suspension, post fittings, London hallmarks, 4.2 cm; the ring set with a cabochon rose quartz and diamond cluster, London hallmarks, ring size M ½

£2,200-2,800

(3)
\$3,100-3,900

€2,800-3,500

166

A DIAMOND-SET LONGCHAIN

The trace-link chain set with vari-sized circular-cut diamond collets, one diamond deficient, 180.4 cm

£4,500-5,500

\$6,400-7,700

€5,700-6,900





167

•Ψ167

A DIAMOND AND GEM BROOCH

The curved rectangular panel set with calibr -cut sapphire, ruby or emerald lines between old-cut diamond borders, 5.5cm

£1,500-2,000

\$2,200-2,800

€1,900-2,500

168

AN ART DECO DIAMOND AND EMERALD RING

The slightly domed rectangular panel with central circular-cut diamond collet against a calibr  emerald ground, the single-cut diamond border inset with baguette-cut diamond shoulders and calibr  emerald semi-circular detail, circa 1925, ring size K

£2,000-3,000

\$2,900-4,200

€2,600-3,800



168

169

A PAIR OF EMERALD AND DIAMOND PENDENT EARRINGS

Each circular-cut diamond cluster drop within a circular and baguette-cut diamond and calibr  emerald fan design surround, to a circular-cut diamond tapered suspension with cabochon and calibr -cut emerald detail, and similarly-set cluster surmount, post fittings, 6.9cm (2)

£4,500-5,500

\$6,400-7,700

€5,700-6,900



169

•171

A DIAMOND AND IMITATION GEM DOUBLE CLIP BROOCH

Of stylised bow design, each scroll set throughout with old-cut diamonds and baguette-cut imitation stone line accent, *one diamond deficient*, 6.3 cm

£1,000-1,500

\$1,500-2,100

€1,300-1,900



170

170

A LATE 19TH CENTURY DIAMOND PENDANT

The pear shaped old-cut diamond centre suspended within an old-cut diamond frame with rose-cut diamond outer accents and old-cut diamond suspension, 3.7cm

£2,000-3,000

\$2,900-4,200

€2,600-3,800



171



172

Ψ172
A PAIR OF RUBY AND DIAMOND
EARPENDANTS

Of circular-cut diamond articulated tapered geometric design with circular, square and calibr -cut ruby detail, post fittings, 6.3cm (2)
 £3,000-5,000 \$4,300-7,000
 €3,800-6,300



173

Ψ173
AN ART DECO RUBY AND DIAMOND
DOUBLE-CLIP BROOCH

Of opposing baguette and pav  old-cut diamond openwork stylised shield design, with circular-cut ruby cluster centre and terminal, clip fittings and combined pin fitting, circa 1930, 8.4cm
 £4,000-6,000 \$5,700-8,400
 €5,100-7,600

Ψ174
A RUBY AND DIAMOND RING

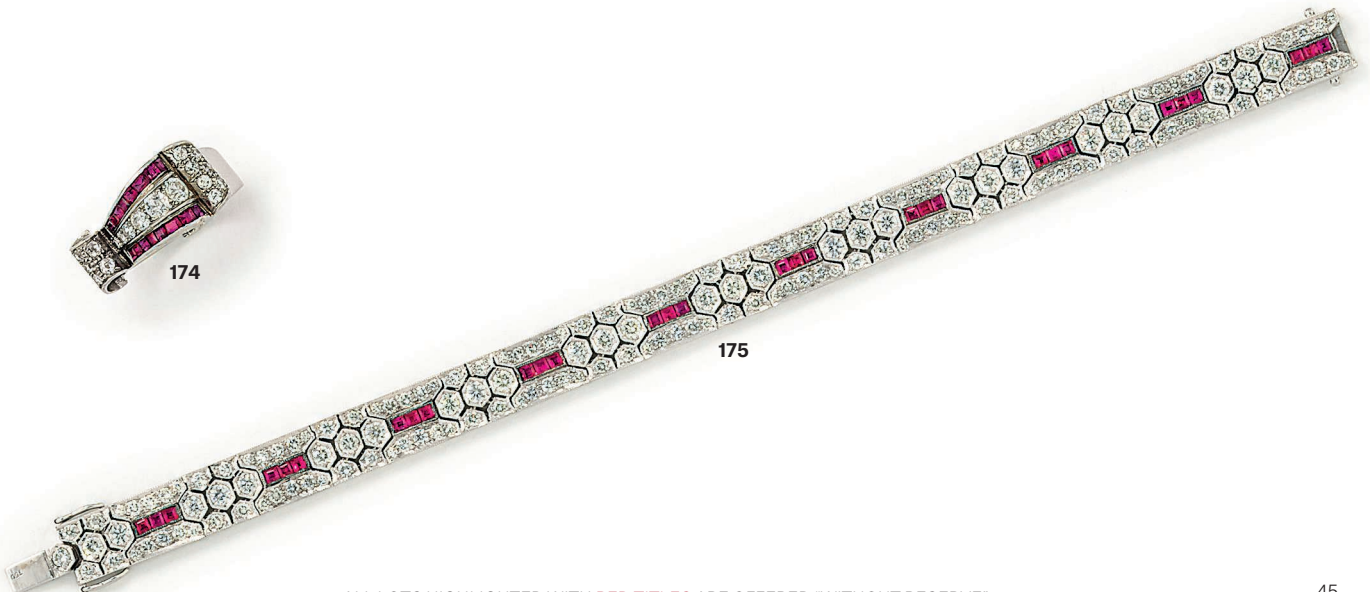
Of circular and single-cut diamond scroll design with calibr  ruby twin line detail, 1940s, ring size M
 £1,200-1,800 \$1,700-2,500
 €1,600-2,300

Ψ175
A DIAMOND AND RUBY BRACELET

The pierced bracelet set throughout with circular-cut diamonds with calibr  ruby three stone line accents, 18.0cm
 £4,000-5,000 \$5,700-7,000
 €5,100-6,300



174



175



176

176

AN EARLY 20TH CENTURY EMERALD AND DIAMOND RING

The cut-cornered rectangular emerald within an old-cut diamond twin row surround to old and rose-cut diamond openwork shoulders, mounted in silver and gold, circa 1905, ring size L½

£1,500-2,000

\$2,200-2,800

€1,900-2,500

177 No Lot



178

178

A PAIR OF PEARL AND DIAMOND EARRINGS

Each pearl drop, measuring approximately ... and ... mm, to single-cut diamond twin line flexible suspensions and terminals with baguette-cut diamond accent, clip fittings, 3.9cm

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

£4,000-6,000

\$5,700-8,400

€5,100-7,600



179

179

A LATE 19TH CENTURY DIAMOND AND PEARL BROOCH

Of floral spray design set throughout with old and rose-cut diamonds, with three diamond flowerheads set en tremblant and three pearl and diamond flowerheads, mounted in silver and gold, circa 1880, 13.0cm

£7,000-10,000

\$9,900-14,000

€8,900-13,000

180

AN EARLY 20TH CENTURY DIAMOND BROOCH

Of pierced navette shape set throughout with circular-cut diamonds, with circular-cut diamond collet centre, 5.0cm

£1,500-2,000

\$2,200-2,800

€1,900-2,500



180



181

AN EMERALD, DIAMOND AND PEARL NECKLACE

The front composed of a series of circular and single-cut diamond-set graduated links of scroll and spray design, the central three each set with closed-set carved emerald leaf, with pearl accents, to a fine link chain, 36.2cm

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

£2,000-3,000

\$2,900-4,200

€2,600-3,800

181



182



¥182

A JADEITE JADE AND DIAMOND BROOCH AND AN ART DECO EMERALD AND DIAMOND BROOCH

The first designed as a pierced oval plaque with scalloped edging set throughout with circular-cut diamonds with marquise-shaped cabochon jade centre, 4.0 cm; the second designed as an emerald bead to a diamond two-stone surmount and geometric openwork design panel set with old single-cut diamonds, 3.3 cm

Accompanied by report no. 12277 dated 29th January 2016 from The Gem and Pearl Laboratory, London, stating that the jadeite jade was found to be natural with no evidence of treatment observed (2)

£1,400-1,800

\$2,000-2,500

€1,800-2,300

183

AN EARLY 20TH CENTURY EMERALD AND DIAMOND RING

The oval cabochon emerald between tapered pierced shoulders of scalloped design, set with old single-cut diamonds, ring size M½

£1,500-2,000

\$2,200-2,800

€1,900-2,500



183



184

184

AN EMERALD AND DIAMOND BRACELET

Composed of a series of single-cut diamond openwork shaped panels with circular-cut emerald centres and square and baguette-cut emerald accents, one diamond deficient, 17.8cm

£2,000-3,000

\$2,900-4,200

€2,600-3,800

185

**A 'CALATRAVA' WRISTWATCH,
BY PATEK PHILIPPE, REF. 3520/D**

The circular white dial with Roman numerals within a milled bezel, turned down lugs and screw down case back, 18 jewel lever calibre 177 movement, circa 1990, 32mm, with maker's case and certificate of origin

Case dial and movement signed Patek Philippe, movement no. 1.365.452

£3,000-5,000

\$4,300-7,000

€3,800-6,300



185

186

A WRISTWATCH, BY PATEK PHILIPPE

The cushion shaped textured dial with applied baton hour markers, to an integral tapering textured flexible bracelet, 18 jewel movement adjusted to heat, cold isochronism and 5 positions, case 28mm, bracelet 15.8cm

Dial, movement, case and buckle signed Patek Philippe, case no. 2687648 35660 1, movement no. 11655658

£2,500-3,000

\$3,600-4,200

€3,200-3,800



186

187

**A LADY'S WRISTWATCH,
BY PATEK PHILIPPE**

The gilt cushion shaped dial with applied baton hour markers, to an integral tapering textured flexible bracelet, 18 jewel movement adjusted to heat, cold isochronism and five positions, case 20mm, bracelet 16.3cm

Dial, movement, case and buckle signed Patek Philippe, movement no. 1260033, case no. 2714181 4132/1

£1,500-2,000

\$2,200-2,800

€1,900-2,500



187

188

A WRISTWATCH, BY ROLEX

The square dial with baton numerals set within a brick link bracelet with buckle design clasp, jewelled mechanical movement, case 16.0mm, total length 20.3cm

Dial, case and movement signed Rolex, case no. 1148632, case interior no. 2388 362

£3,000-5,000

\$4,300-7,000

€3,800-6,300



188



189

189
AN 18CT GOLD DIAMOND-SET 'OYSTER PERPETUAL DAY-DATE' AUTOMATIC WRISTWATCH, BY ROLEX

The circular champagne dial with single and baguette-cut diamond markers, luminous hands, sweep centre seconds, magnified aperture for date, aperture for day in German, within milled bezel, the tonneau-shaped case with screw down crown and screw on case back with engraved inscription, to maker's bracelet with deployant clasp, circa 1980, European Convention mark, case 36mm

Dial signed Rolex Oyster Perpetual Day-Date, Superlative Chronometer Officially certified

£5,500-6,500

\$7,800-9,200

€7,000-8,200



190

190
A BI-COLOUR 'OYSTER DATEJUST' AUTOMATIC WRISTWATCH, BY ROLEX, REF. 116231

The black dial with applied Roman numerals, magnified date aperture at III and sweep centre seconds, the bi-colour tonneau shaped case with milled bezel, to bi-colour maker's bracelet with deployant clasp, circa 2000, case 36mm

Dial signed Rolex Oyster Perpetual Datejust Superlative Chronometer Officially Certified

£2,000-3,000

\$2,900-4,200

€2,600-3,800



191

191
A BI-METALLIC 'OYSTER PERPETUAL' AUTOMATIC WRISTWATCH, BY ROLEX

The white circular dial with Roman numerals and gilt baton 5 minute markers, to a bi-metallic case with reeded bezel and bracelet with deployant clasp, case 25.0mm

Dial signed Rolex Oyster Perpetual

£3,000-5,000

\$4,300-7,000

€3,800-6,300



192

192
AN 18CT GOLD, 'COSMOGRAPH DAYTONA' WRISTWATCH, BY ROLEX, REF. 116519

The turquoise dial with Roman numerals, outer minute railway, sweep centre seconds and three subsidiary dials for constant seconds, 30 minutes and 12 hour registers, within a calibrated polished bezel, to an 18ct white gold tonneau-shaped case with two chronograph buttons in the band, 44 jewel automatic movement, screw down case back and 'Triplock' crown, circa 2000, case 40mm, Rolex case, card box and Rolex paperwork dated 2002

Case, dial and movement signed Rolex, case no. K229307

£10,000-15,000

\$15,000-21,000

€13,000-19,000

•Ω193

A PINK TOURMALINE AND DIAMOND RING, BY BULGARI

The triangular cabochon pink tourmaline between stepped polished and diamond line shoulders, to a tapered hoop, ring size M

Signed Bvlgari

£800-1,200

\$1,200-1,700

€1,100-1,500



193



194

•Ω194

A GEM-SET DRESS RING, BY BULGARI

Set with an opposing pear-shaped citrine and peridot within a diamond line surround, to a tapered band, French assay marks, ring size M

Signed Bvlgari

£2,000-3,000

\$2,900-4,200

€2,600-3,800



195

•Ω195

A COLOURED SAPPHIRE AND DIAMOND 'TROMBINO' RING, BY BULGARI

The oval-cut pink sapphire collet-set between baguette-cut diamond tapered shoulders, within a pavé diamond surround, ring size U

Signed Bvlgari

£7,000-9,000

\$9,900-13,000

€8,900-11,000

196

A SAPPHIRE AND DIAMOND CLUSTER RING, BY BULGARI

Of raised cluster design, the central oval-cut sapphire with circular-cut diamond points, to a pear-shaped sapphire border and circular-cut diamond surround, in maker's box, ring size L

Signed Bvlgari

£2,000-2,600

\$2,900-3,700

€2,600-3,300



196

•Ω197

A BI-METALLIC 'ANISH KAPOOR B.ZERO1' RING, BY BULGARI

The central concave steel band between raised borders engraved 'BVLGARI. BVLGARI', ring size T

Signed Bvlgari, Made in Italy, no. PO 04732

£600-800

\$850-1,100

€760-1,000



197

•Ω198

TWO DIAMOND-SET 'B.ZERO1' RINGS, BY BULGARI

Each designed as a single diamond line between raised borders, the sides engraved 'BVLGARI.BVLGARI', ring size Q and R½

Each signed Bvlgari, Made in Italy

£1,400-2,000

\$2,000-2,800

€1,800-2,500



198



199



200



201

200
**A GEM-SET NOVELTY BROOCH,
 BY CARTIER**

Designed as a flowering plant, the carved chrysoprase and cornelian leaves, to a spray of cabochon sapphire and brilliant-cut diamond accents, raised on a polished stem, with onyx and diamond-set pot, French marks, 4.4cm (2)
 £2,500-4,000 \$3,600-5,600
 €3,200-5,000

202
A 'NIGHT AND DAY' BRACELET, BY CARTIER

Of two-tone design, composed of twin lines of domed circular panel links, interspersed by a central line of smaller beads, to a concealed clasp, French marks, 17.5cm, reversible
 Signed Cartier, no. 01 750.749194
 £4,000-6,000 \$5,700-8,400
 €5,100-7,600

199
**AN 18CT GOLD, CULTURED PEARL AND
 DIAMOND NECKLACE, BY CARTIER**

The eight rows of cultured pearls with central applied circular-cut diamond opposed double 'C' motif and reeded barrel clasp, European Convention mark, 38.5cm
 Signed Cartier, no. 408607
 £2,200-3,000 \$3,100-4,200
 €2,800-3,800

201
**A DIAMOND-SET RING,
 BY VAN CLEEF & ARPELS**

Of open hoop design, the twin row of circular-cut diamonds, between textured raised borders, ring size M
 Signed Van Cleef & Arpels, no. M39574
 £1,500-2,000 \$2,200-2,800
 €1,900-2,500

203
**AN 18CT GOLD 'ELEPHANT' BRACELET,
 BY CARTIER**

Designed as a repeating series of elephants in varying poses, each with a circular-cut emerald eye, to a concealed clasp, 16.7cm, European Convention mark
 Signed Cartier, no. 658913
 £5,000-7,000 \$7,100-9,900
 €6,300-8,800



202



203

End of Sale

The next Jewellery sale will be held on Wednesday 22 June

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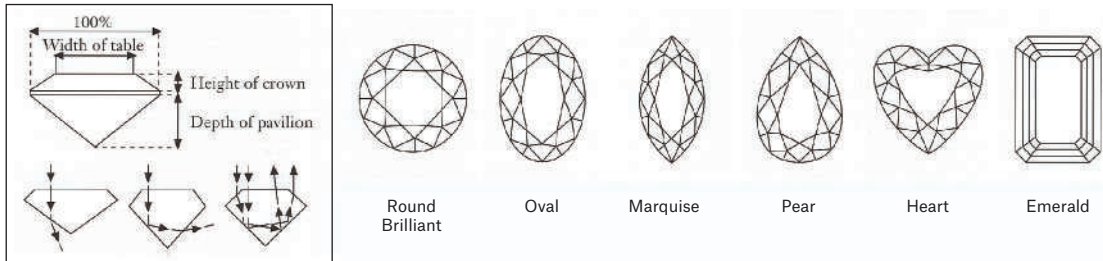
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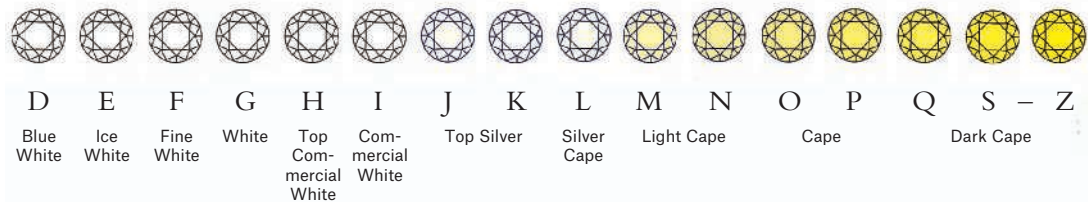
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DIAMONDS • THE 4 C'S

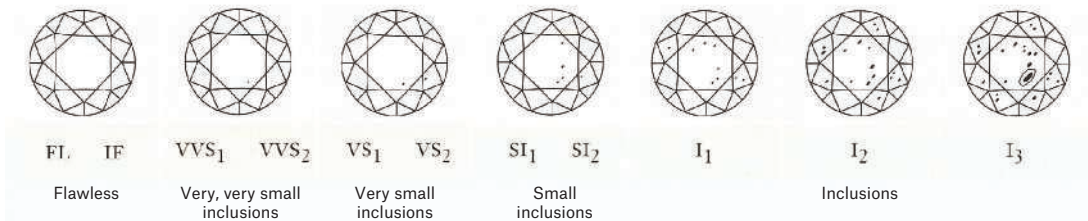
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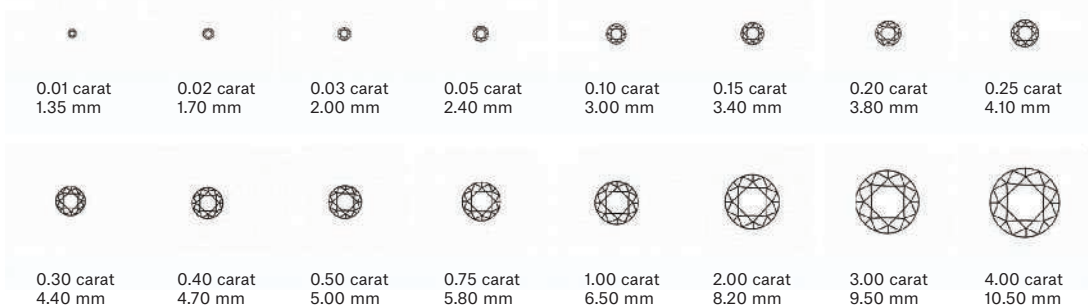
Colour (G.I.A.)



Clarity (G.I.A.)



Carat



CONVERSION CHART

RING SIZE

MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
½	—	A	37.8252		
¾	—	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.

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

(k) **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:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the lot; or
- 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 F5 and any other rights or remedies we have by law):

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

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

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

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

(c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** within 90 calendar days of the auction then, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date,
- (ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) We may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) other terms and conditions, which can be found at the back of the catalogue on the page headed 'Storage and Collection' and on our website at Christie.com/storage terms, shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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: 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.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

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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EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com



**JEWELLED ELEGANCE:
A PRIVATE COLLECTION
INCLUDING IMPORTANT JEWELS
BY VAN CLEEF & ARPELS**

*Geneva, 18 May 2016 &
London, South Kensington, 22 June 2016*

VIEWING

13-18 May	18-21 June 2016
Four Seasons Hotel des Bergues	85 Old Brompton Road
1204 Geneva	London SW7 3LD

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CHRISTIE'S



CHINESE CERAMICS, WORKS OF ART AND TEXTILES

London, South Kensington, 11 and 13 May 2016

VIEWING

6-12 May 2016
85 Old Brompton Road
London SW7 3LD

CONTACT

Kate Hunt
khunt@christies.com
+44 (0)20 7752 3389

A SELECTION OF JADE CARVINGS AND PORCELAIN FROM VARIOUS
PRIVATE COLLECTIONS.
Estimates ranging from £1,000 to £30,000

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

JEWELLERY & WATCHES

TUESDAY 10 MAY 2016 AT 11.00 AM

85 Old Brompton Road, London SW7 3LD

CODE NAME: JLS

SALE NUMBER: 12296

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7752 3225 • FAX: +44 (0)20 7581 1403 • ON-LINE WWW.CHRISTIES.COM

12296

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

JEWELLERY

Modern and period jewels, signed and unsigned, as well as a variety of precious stones.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
Jewellery						
G16	Magnificent Jewels	Geneva	2	70	114	106
H16	Magnificent Jewels (includes Jadeite)	Hong Kong	2	70	114	106
L16	Important Jewels	King Street	2	57	95	87
N16	Magnificent Jewels	New York	4	140	228	212
P16	Jewels	Paris	2	38	61	57
K16	Jewellery and Watches	South Kensington	7	100	165	150
S1	Prestigious Lifestyle	Shanghai	2	36	56	48

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