

IMPORTANT JEWELS

*King Street 15 June 2016*



CHRISTIE'S





# INTERNATIONAL JEWELLERY AUCTIONS

**5-12 MAY**  
**JEWELLERY**  
HONG KONG ONLINE

**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

**15 NOVEMBER**  
**MAGNIFICENT JEWELS**  
GENEVA

**29 NOVEMBER**  
**MAGNIFICENT JEWELS**  
HONG KONG

**30 NOVEMBER**  
**IMPORTANT JEWELS**  
LONDON

**6 DECEMBER**  
**JEWELS**  
PARIS

**7 DECEMBER**  
**JEWELLERY & WATCHES**  
SOUTH KENSINGTON

**7 DECEMBER**  
**MAGNIFICENT JEWELS**  
NEW YORK

**8-21 DECEMBER**  
**JEWELLERY**  
NEW YORK ONLINE

# IMPORTANT JEWELS

WEDNESDAY 15 JUNE 2016

## AUCTION

Wednesday 15 June 2016  
at 11.00 am (*lots 1-248*)

8 King Street, St. James's  
London SW1Y 6QT

## VIEWING

Friday	10 June	10.00 am – 5.00 pm
Saturday	11 June	12 noon – 5.00 pm
Sunday	12 June	12 noon – 5.00 pm
Monday	13 June	9.00 am – 5.00 pm
Tuesday	14 June	9.00 am – 4.30 pm

## AUCTIONEERS

Nick Martineau & Hugh Edmeades

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **FLAMINGO-12025**

## AUCTION RESULTS

UK: +44 (0)20 7839 9060  
[christies.com](http://christies.com)

## CONDITIONS OF SALE

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

[30]



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature  
**CHRISTIE'S LIVE**  
*Bid live in Christie's salerooms worldwide*  
register at [christies.com](http://christies.com)

# CHRISTIE'S

View catalogues and leave bids online at [christies.com](http://christies.com)

# INTERNATIONAL JEWELLERY DEPARTMENT

## CHAIRMAN, LUXURY GROUP

François Curiel  
Tel: +852 2978 6800

## INTERNATIONAL HEAD OF JEWELLERY

Rahul Kadakia  
Tel: +1 212 636 2310

## INTERNATIONAL BUSINESS DIRECTOR

Sarah Cashin  
Tel: +1 212 636 2306

## CONSULTANT

Raymond Sancroft-Baker  
Tel: +44 (0)78 7943 3824

## BUSINESS MANAGERS & DIRECTORS

### AMERICAS

Carlie Lindeberg  
Tel: +1 212 636 2308

### ASIA

Cindy Tse  
Tel: +852 2928 6759

### EUROPE

Clara Altenburg  
Tel: +41 (0)22 319 1704

### PARIS

Sarah de Maistre  
Tel: +33 (0)1 40 76 83 56

### UNITED KINGDOM

Isabel Coutier  
Tel: +44 (0)20 7752 3252

### PRIVATE SALES

Julien-Vincent Brunie  
(International Head)  
Tel: +33 (0)1 40 76 83 82

Tom Burstein  
(Head of Private Sales, Americas)  
Tel: +1 (212) 636 2316

Mei Y Giam  
Tel: +44 (0)20 7389 5104  
Michel Omeyer  
Tel: +971 4 4255 647

### E-COMMERCE

Angelina Chen (International Head)  
Tel: +1 (212) 636 2303

## WORLDWIDE

### AMSTERDAM

Jessica Koers  
Tel: +31 (0)20 575 5918

### BANGKOK

Yaovane Nirandara (Liaison)  
Tel: +66 (0)2 652 1097

### BARCELONA

Carmen Schjaer (Liaison)  
Tel: +34 (0)93 487 82 59

### BERLIN

Frederik Schwarz  
Tel: +49 (0) 175 524 4379

### DUBAI

David Warren  
(Senior International Jewellery Director)  
Tel: +44 (0)20 7389 2380  
Rémy Julia (Liaison)  
Tel: +971 (0)4 425 5647

### GENEVA

Rahul Kadakia  
Angela Berden  
Leo Criaco  
Max Fawcett  
Tel: +41 (0)22 319 1730

Jean-Marc Lunel  
(Senior International Specialist)  
Tel: +41 (0)22 319 1737

David Warren  
(Senior International Jewellery Director)  
Tel: +44 (0)20 7389 2380

### HONG KONG

Vickie Sek  
Karen Au-Yeung  
Shiu-Fung Chiang  
May Lim  
Jeff Chan  
Monica Harrison  
Connie Luk  
Tel: +852 2760 1766

### JAKARTA

Charmie Hamami  
Tel: +62 (0)21 7278 6268

### KUALA LUMPUR

Lim Meng Hong (Liaison)  
Tel: +60 3 6207 9230

### LONDON, KING STREET

Keith Penton  
Francesca Valentini  
Rachel Evans  
Tel: +44 (0)20 7389 2172

David Warren  
(Senior International Jewellery Director)  
Tel: +44 (0)20 7389 2380

### LONDON, SOUTH KENSINGTON

Geoff Young  
Tel: +44 (0)20 7752 3267  
Mark Bowis  
Tel: +44 (0)20 7752 3266  
Charlotte Peel  
Tel: +44 (0)20 7752 3351

### LOS ANGELES

Peggy Gottlieb  
Tel: +1 310 385 2665

### MADRID

José Zamoyski (Liaison)  
Tel: +34 (0) 91 532 6627

### MILAN

Tiziana Appetiti  
Tel: +39 02 303 2831

### NEW YORK

Rahul Kadakia  
Tom Burstein  
(Head of Private Sales, Americas)  
Daphne Lingon  
Jean Kim  
Tel: +1 212 636 2300

### PARIS

Marie-Laurence Tixier  
Tel: +33 (0)1 40 76 85 81

### ROME

Tiziana Appetiti  
Tel: +39 06 686 3340

### SHANGHAI

Caroline Liang (Liaison)  
Tel: +86 (0)21 2226 1520

### SINGAPORE

Wen Li Tang  
Tel: +65 6235 3828

### SYDNEY

Ronan Sulich  
Tel: +61 (0) 2 9326 1422

### TAIPEI

Ada Ong (Managing Director)  
Nicolette Chou (Liaison)  
Tel: +886 2 2736 3356

### TOKYO

Hami Bianchi (Liaison)  
Tel: +81 (0)3 6267 1781

### ZURICH

Elena Tschigg Bauer (Liaison)  
Tel: +41 (0)44 268 1030

# SPECIALISTS AND SERVICES FOR THIS AUCTION

## SPECIALISTS

Keith Penton, F.G.A., D.G.A.

*Head of Department*

Francesca Valentini, F.G.A., D.G.A.

*Specialist*

Rachel Evans, F.G.A., D.G.A.

*Specialist*

Louise de Rothschild, G.G.

*Cataloguer*

Tel: +44 (0)20 7389 2302

Fax: +44 (0)20 7389 2311

## CONSULTANT

Raymond Sancroft-Baker, F.G.A.

## SENIOR ADMINISTRATOR

Saara Thomas, F.G.A.

Tel: +44 (0)20 7389 2383

Fax: +44 (0)20 7389 2311

## BUSINESS MANAGER

Isabel Coutier

Tel: +44 (0)20 7752 3252

Fax: +44 (0)20 7389 2311

## EMAIL

First initial followed by last name@christies.com (e.g. Keith Penton = kpenton@christies.com).

For general enquiries about this auction, emails should be addressed to the Auction Administrator(s).



## SERVICES

### ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658

Fax: +44 (0)20 7930 8870

Internet: [www.christies.com](http://www.christies.com)

### AUCTION RESULTS

UK: +44 (0)20 7839 9060

Internet: [www.christies.com](http://www.christies.com)

### CATALOGUES ONLINE

Lotfinder®

Internet: [www.christies.com](http://www.christies.com)

### CLIENT SERVICES

Tel: +44 (0)20 7839 9060

Fax: +44 (0)20 7389 2869

Email: [info@christies.com](mailto:info@christies.com)

### SHIPPING

Tel: +44 (0)20 7389 2712

Fax: +44 (0)20 7389 2869

### STORAGE AND COLLECTION

Tel: +44 (0)20 7839 9060

Fax: +44 (0)20 7389 2869

[christies.com](http://christies.com)

## EXPLANATION OF SYMBOLS

- Lots offered without a reserve are denoted by this symbol as well as the title in red.
- 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.
- α The VAT treatment of the lot is determined by the registered address of the purchaser  
-Buyers from within the EU:  
VAT payable at 20% on just the buyer's premium (NOT the hammer price)  
-Buyers from outside the EU:  
VAT payable at 20% on hammer price and buyer's premium.
- λ Artist's resale right.
- Δ Christie's interest in property consigned for auction.
- ◊ Christie's guarantee of a minimum price has been financed through third parties.
- ~ Import restrictions may apply or a CITES Licence might be required as this lot contains material from endangered species.
- Ψ Items which contain rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S.

Please refer to Important Notices and Buying at Christie's in the back of the catalogue for further detailed information.

## COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.

© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2016)



1



2

**1**  
**A CULTURED PEARL AND DIAMOND NECKLACE,  
 BY VAN CLEEF & ARPELS**

Designed as a torsade collar, composed of six twisted rows of cultured pearls, to the brilliant-cut diamond plaited panel centre, 39.1cm, with French assay marks gold  
 Signed Van Cleef & Arpels, no.M34232

£4,000-6,000

\$6,200-9,200  
 €5,600-8,300

**2**  
**A PAIR OF EMERALD AND DIAMOND EARRINGS**

Of flowerhead design, each circular-cut emerald centre weighing approximately 2.91 and 2.99 carats respectively, to a pear shaped diamond petal surround, post fittings, 1.7cm

*Accompanied by report no.12283 dated 2 February 2016 from The Gem & Pearl Laboratory, London, stating that the emeralds are Colombian, with negligible evidence of clarity enhancement* (2)

£18,000-20,000

\$28,000-31,000  
 €25,000-28,000





3



4

3

**A SINGLE-STONE DIAMOND PENDANT**

The heart shaped diamond weighing approximately 4.43 carats, suspended from a baguette-cut diamond surmount and fine curb-link chain, 1.1cm

*Accompanied by report no.1176570109 dated 6 April 2016 from the GIA Gemological Institute of America stating that the diamond is J colour, SI1 clarity, no fluorescence*

£14,000-18,000

\$22,000-28,000

€20,000-25,000

THE PROPERTY OF A LADY

4

**AN ART DECO EMERALD AND DIAMOND BRACELET, BY TIFFANY & CO**

Of pierced geometric design, the flexible band composed of three millegrain-set brilliant-cut diamond panels, each with central square-cut emerald highlight to a baguette-cut diamond surround, with concealed clasp, circa 1930, 17.9cm

Signed Tiffany & Co., ?EC & Co and no.S1479

£12,000-20,000

\$19,000-31,000

€17,000-28,000



5

VARIOUS PROPERTIES

5

**A SINGLE-STONE EMERALD RING**

The octagonal step-cut emerald, weighing approximately 11.98 carats, split claw-set, to polished shoulders and hoop, ring size M

*Accompanied by report no.1136076565 dated 11 February 2011 from the GIA Gemological Institute of America stating that the emerald shows indications of minor clarity enhancement*

£25,000-35,000

\$39,000-54,000

€35,000-48,000



6

Δ•6

**A PAIR OF ART DECO ROCK CRYSTAL, SAPPHIRE, ENAMEL AND DIAMOND CUFFLINKS, BY MAUBOUSSIN**

Each link composed of two opposing carved hexagonal rock crystal panels, set with applied single-cut diamond and buff-top sapphire flowerheads and surrounding maroon and green enamel leaf design border, 1928, French assay marks for platinum and gold

Unsigned, no.92101

Accompanied by a certificat d'authenticité from Mauboussin dated 7 November 2013, stating the cufflinks were listed in their inventory on the 12 June 1928

(2)

£4,000-6,000

\$6,200-9,200  
€5,600-8,300



7



(side view)

THE PROPERTY OF A EUROPEAN ROYAL HOUSE

Ψ7

**AN ART DECO ROCK CRYSTAL AND RUBY POCKET WATCH, BY VAN CLEEF & ARPELS**

The circular satin dial with polished baton hour markers and hands, to the carved rock crystal case with inset polished chapter ring, within a French-cut ruby border and similarly-set triangular suspension loop, with cabochon ruby winder, the glazed reverse revealing the mechanical movement, circa 1925, 4.4cm, with French marks for platinum, in associated Patek Philippe & Co. case

The dial signed Van Cleef & Arpels, no.41740

£6,000-8,000

\$9,200-12,000  
€8,300-11,000

THE PROPERTY OF A LADY OF TITLE

Ψ8

**AN ART DECO JADE, ENAMEL AND DIAMOND EVENING BAG**

The black silk pochette, to a red and black enamel clasp, accented to the front by rose-cut diamond linear detail, with carved jadeite jade surmount modelled as a crouching monkey, opening to reveal a red silk interior signed Pirovano, Milano, circa 1925, 14.0cm, with French assay marks for gold, in associated case

No.30570

Accompanied by report.12253 dated 26 January 2016 from the Gem & Pearl Laboratory, London, stating the jadeite jade shows no evidence of treatment

£1,000-1,500

\$1,600-2,300  
€1,400-2,100

PROVENANCE:

'Magnificent Jewels and Rare Indian Jewels', Christie's Geneva, 9 May 1973, lot 337, plate 16



8



9

THE PROPERTY OF A PRIVATE COLLECTOR

**9**

**A NATURAL PEARL NECKLACE**

The single graduated row composed of seventy-eight natural pearls measuring approximately 14.2-6.2mm, to a polished spherical clasp, 63.8cm

*Accompanied by a report no.85417 dated 8th April 2016 from the SSEF Swiss Gemmological Institute stating that the pearls are natural, saltwater*

£30,000-50,000

\$46,000-77,000  
€42,000-69,000

VARIOUS PROPERTIES

**10**

**AN ART DECO ONYX AND DIAMOND BRACELET**

Composed of a continuous series of millegrain-set old brilliant-cut diamond wreath design links, each with central wasted onyx panel accent, joined by further diamond collet connections, to a concealed clasp, circa 1930, 17.1cm

£10,000-15,000

\$16,000-23,000  
€14,000-21,000



10



11

**11**

**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 4.34 carats, claw-set, to an openwork gallery with heart shaped motifs, raised on textured shoulders and a plain hoop, ring size M

£10,000-12,000

\$16,000-18,000  
€14,000-17,000



The Late 5th Countess of Kilmorey, (1918-2010), wearing lot 12 together with another pearl necklace at her son's wedding on 5th June, 1965

THE PROPERTY OF A LADY OF TITLE

**12**

**A NATURAL PEARL AND DIAMOND NECKLACE**

Composed of three graduated rows of 51, 53, and 56 natural pearls measuring approximately 7.3-4.4mm, to an openwork single-cut diamond-set panel clasp, minimum length 37.0cm

*Accompanied by report no.12606 dated 15th April 2016 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater*

£15,000-20,000

\$23,000-31,000

€21,000-28,000

**PROVENANCE:**

Property of the Late 5th Countess of Kilmorey (1918-2010) and thence by descent.

The three-row pearl necklace was originally given to the Countess by her mother Armyne Faudel-Phillips (wife of Sir Lionel Faudel-Phillips) and the daughter of Lord Granville Gordon and the grand-daughter of Charles Gordon, 10th Marquis of Huntly



13

VARIOUS PROPERTIES

**13**  
**A LATE 19TH CENTURY ENAMEL, DEMANTOID GARNET AND DIAMOND NECKLACE**

The articulated collar composed of a graduated series of circular-cut demantoid garnet and rose-cut diamond cluster panels, joined by openwork scrolling foliate links, each accented by pale pink and blue enamel flowerhead highlights, suspending a fringe of demantoid garnet drops, circa 1890, 34.6cm, with French assay marks for gold, in fitted case

Maker's mark LS

£10,000-15,000

\$16,000-23,000  
 €14,000-21,000

**14**  
**A PAIR OF 18TH CENTURY CHRYSOLITE EAR PENDANTS**

Of pendeloque form, each navette shaped surmount with floral motif centre entirely set with vari-cut chrysolites, suspending a similarly-set elongated drop shaped pendant, joined by a bow design connection, closed-set in silver, later clip fittings, circa 1770, 8.5cm

£8,000-12,000

\$13,000-18,000  
 €12,000-17,000

**LITERATURE:**

Cf. Daniela Mascetti and Amanda Triossi, *Earrings from Antiquity to the Present*, London, 1990, p.59 for an identical pair of 18th century earrings



14



15

SOLD TO BENEFIT THE CHARITABLE ACTIVITIES OF THE FOUNDATION OF IOANNIS AND PAOLA NESTORIDOU

**15**  
**A SINGLE-STONE COLOURED DIAMOND PENDANT**

The old European brilliant Fancy Yellow diamond weighing approximately 13.29 carats, claw-set, to the pierced scroll work gallery, and polished pendant loop surmount, 2.4cm

Accompanied by report no.5171502557 dated 25 February 2016 from the GIA Gemological Institute of America, stating that the diamond is Fancy Yellow colour, SI1 clarity, with no fluorescence

£90,000-120,000

\$140,000-180,000  
 €130,000-170,000



16

VARIOUS PROPERTIES

16

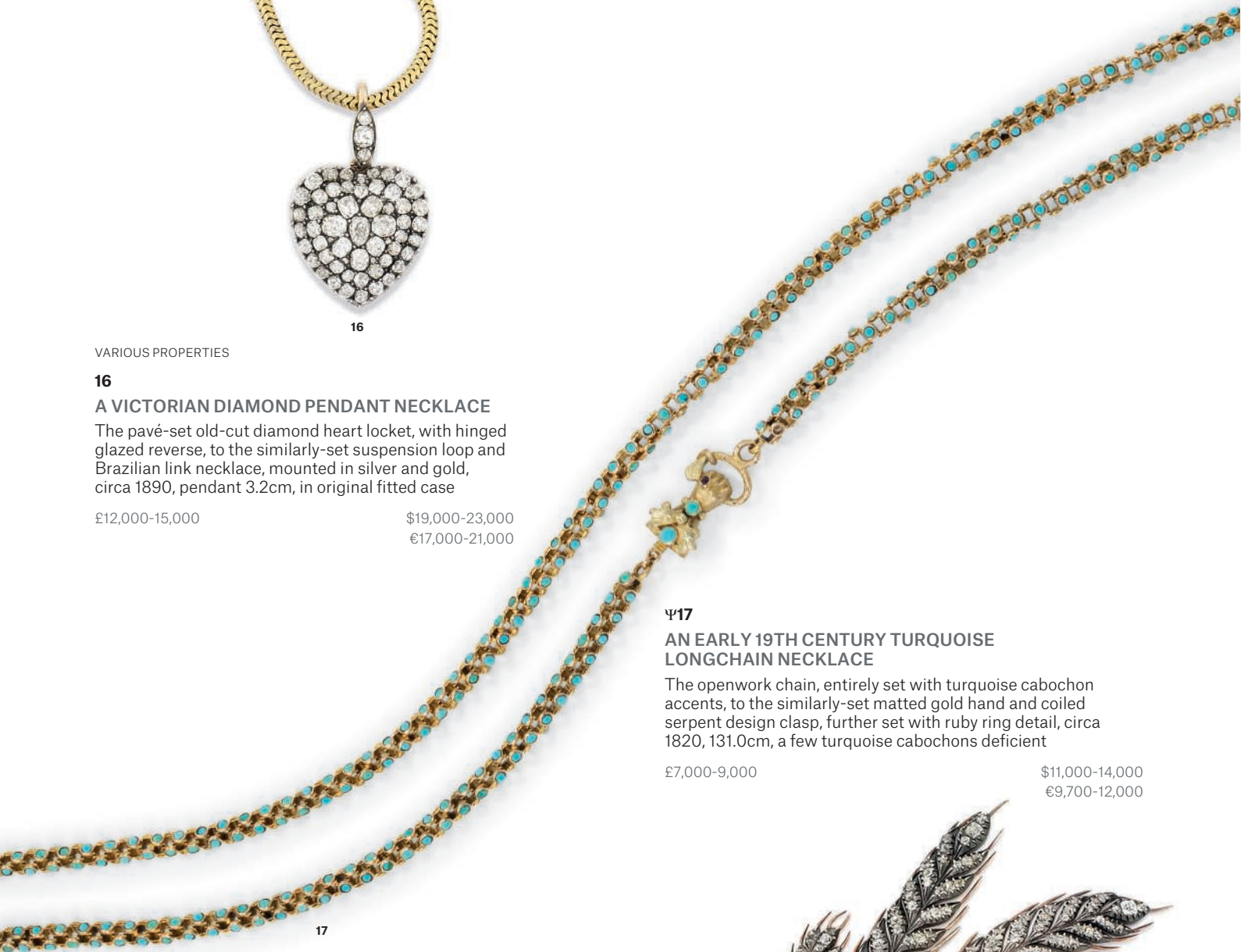
**A VICTORIAN DIAMOND PENDANT NECKLACE**

The pavé-set old-cut diamond heart locket, with hinged glazed reverse, to the similarly-set suspension loop and Brazilian link necklace, mounted in silver and gold, circa 1890, pendant 3.2cm, in original fitted case

£12,000-15,000

\$19,000-23,000

€17,000-21,000



17

17

**AN EARLY 19TH CENTURY TURQUOISE LONGCHAIN NECKLACE**

The openwork chain, entirely set with turquoise cabochon accents, to the similarly-set matted gold hand and coiled serpent design clasp, further set with ruby ring detail, circa 1820, 131.0cm, a few turquoise cabochons deficient

£7,000-9,000

\$11,000-14,000

€9,700-12,000

18

**A LATE 18TH / EARLY 19TH CENTURY DIAMOND AIGRETTE**

Modelled as a spray of wheat sheaves and various flowers, set throughout with old-cut diamonds, mounted en tremblant, and tied by a similarly-set ribbon swag, closed-set in silver and gold, circa 1800, 10.5cm, in antique case

£10,000-15,000

\$16,000-23,000

€14,000-21,000



18

Cf. Hugh Tait, *The Art of the Jeweller: A Catalogue of the Hull Grundy Gift to the British Museum*, London, 1984, pg.21, pl.5, no.17 and also back cover illustration, for a ribbon-tied trembler spray of flowers and wheat-ears of very similar design



19

19

**A NATURAL PEARL, TURQUOISE AND DIAMOND NECKLACE**

The single row of natural pearls measuring approximately 6.4-4.5mm, suspending a series of nine graduated turquoise cabochon and old-cut diamond cluster panels, with natural pearl drop tassel terminations, 43.1cm

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

£10,000-15,000

\$16,000-23,000

€14,000-21,000



20

20

**A LATE 19TH CENTURY NATURAL PEARL AND DIAMOND BROOCH**

Modelled as a foliate spray, the natural pearl buds, measuring approximately 9.4 and 9.8mm respectively, raised on polished stems among old-cut diamond-set leaves, circa 1890, 5.8cm, with Dutch import marks for gold, in later fitted case by Paltscho

*Accompanied by report no.12403 dated 8 March 2016 from the Gem & Pearl Laboratory, London, stating that the pearls are natural, saltwater*

£10,000-15,000

\$16,000-23,000

€14,000-21,000



21

**AN ART NOUVEAU OPAL AND DIAMOND HAIR COMB**

Composed of an old-cut diamond spray with central oval opal cabochon surmount, flanked to either side by pierced rose-cut diamond wing design panels, each with further opal cabochon accents, mounted en tremblant in silver and gold, circa 1900, 14.8cm; together with another hair comb, the curving open work panel set throughout with old and rose-cut diamonds, to an emerald and pearl centre accent, 12.7cm (2)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

*Please note this pearl has not been tested for natural origin*







22

**22**  
**AN ENAMEL, PEARL AND DIAMOND NECKLACE,**  
**BY GIULIANO**

Composed of a series of broad openwork links each with black and white enamel piqué decoration and central rose-cut diamond accent, suspending a series of seven similarly decorated vari-sized drops, each terminating in a pearl tassel, mounted in gold, circa 1900, 38.8cm, in original tooled leather C & A Giuliano case Signed C&A G for Carlo & Arthur Giuliano

£24,000-32,000

\$37,000-49,000

€34,000-44,000

THE PROPERTY OF A LADY

**Ψ\*23**  
**A LATE 19TH CENTURY ENAMEL AND GEM-SET BANGLE,**  
**BY FROMENT-MEURICE**

The hinged bangle set with an alternating series of circular-cut violet coloured sapphires and single pearls, each centring a white, pink and black enamel flowerhead motif, to the similarly decorated pierced scrollwork band, with square-cut ruby point detail within a black and white enamel border, circa 1870, inner circumference 17.3cm, with French assay marks for gold

Signed Froment-Meurice, with maker's marks

£10,000-15,000

\$16,000-23,000

€14,000-21,000



23

*Please note these pearls have not been tested for natural origin*



24



25

VARIOUS PROPERTIES

**\*24**

**A SAPPHIRE AND DIAMOND LONGCHAIN**

Composed of a series of circular-cut sapphire and brilliant-cut diamond clusters, joined by flexible diamond line connections, with two concealed clasps, may also be worn as two shorter necklaces, 100.7cm

£14,000-18,000

\$22,000-28,000  
€20,000-25,000

**25**

**A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS**

Each brilliant-cut diamond line surmount, to the pavé-set diamond dome cap, suspending nine sapphire bead tassels with faceted diamond accents and further briolette-cut diamond drops, post fittings, 8.1cm (2)

£12,000-15,000

\$19,000-23,000  
€17,000-21,000



26



27



28

**26**

**A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS**

Of stylised sunburst design, each cushion-cut sapphire centre within a pavé-set brilliant-cut diamond surround, and further similarly-set articulated ray border, clips fittings, 2.6cm (2)

£12,000-18,000                                      \$19,000-28,000  
 €17,000-25,000

**27**

**A SAPPHIRE AND DIAMOND RING**

The oval mixed-cut sapphire, claw-set between heart-shaped diamond shoulders, raised on a polished hoop, ring size N

*Accompanied by report no.12338 dated 23 February 2016 from the Gem and Pearl Laboratory, London, stating that the sapphire is of Sri Lankan/ Madagascar origin, with evidence of heat treatment*

£6,000-8,000                                      \$9,200-12,000  
 €8,300-11,000

**28**

**A COLOURED SAPPHIRE AND DIAMOND RING**

The oval-cut orangey-pink sapphire weighing approximately 11.77 carats, claw-set between similarly shaped diamond shoulders, raised on a polished hoop, ring size M

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

£18,000-25,000                                      \$28,000-38,000  
 €25,000-34,000



THE PROPERTY OF A LADY

**29**

**A TURQUOISE AND DIAMOND SUITE, BY PEDERZANI**

Comprising a necklace designed as a triple row of turquoise oval cabochons, joined by brilliant-cut diamond openwork links and circular turquoise and diamond cluster panels, suspending a similarly-set five row tassel pendant; together with a bracelet, pair of ear pendants and ring of matching design ensuite, 42.0cm, 18.6cm, 6.5cm and ring size N, in Pederzani case

The necklace, bracelet and ring signed Pederzani (5)

£16,000-25,000

\$25,000-38,000

€23,000-34,000





30



31



32



33

THE PROPERTY OF A LADY

**30**  
**A DIAMOND BROOCH, BY VAN CLEEF AND ARPELS**

Designed as an articulated cascade of brilliant-cut diamonds gathered by a baguette-cut diamond stylised ribbon, circa 1955, 7.0cm, with French assay marks for platinum and gold  
Signed Van Cleef & Arpels, no.98070

£20,000-30,000

\$31,000-46,000  
€28,000-41,000

VARIOUS PROPERTIES

**31**  
**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 2.00 carats, claw-set, to tapering shoulders and a plain hoop, ring size K

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**Δ•32**  
**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing 1.82 carats, claw-set, between brilliant-cut diamond tapering shoulders and similarly-set gallery, raised on a polished hoop, ring size I

*Accompanied by report no.5171502216 dated 23 February 2016 from GIA Gemological Institute of America stating that the diamond is E colour, VVS2 clarity, with strong blue fluorescence*

£6,000-8,000

\$9,200-12,000  
€8,300-11,000

**33**  
**A DIAMOND BRACELET, BY BULGARI**

Designed as a continuous series of brilliant-cut diamond crescent shaped links, to a concealed clasp, circa 1965, 17.5cm, in original Bulgari case

Signed Bulgari

£15,000-20,000

\$23,000-31,000  
€21,000-28,000



34



35

Ψ34

**A RUBY AND DIAMOND NECKLACE,  
BY VAN CLEEF & ARPELS**

The flexible brilliant-cut diamond collar accented with oval-cut ruby trefoil highlights, suspending a similarly-set five row tassel, with pear-shaped diamond terminals, to a concealed clasp, 44.0cm, in suede Van Cleef & Arpels pouch

Signed Van Cleef & Arpels, no.NY56435

£60,000-80,000

\$92,000-120,000  
€83,000-110,000

35

**A COLOURED DIAMOND AND DIAMOND RING**

The oval modified brilliant Fancy Yellow diamond weighing approximately 7.03 carats, claw-set, to pear-shaped diamond shoulders, raised on a polished hoop, ring size O

*Accompanied by report no.2171450790 dated 14 January 2016 from the GIA Gemological Institute of America stating that the diamond is Fancy Yellow colour, VS2 clarity, with no fluorescence*

£30,000-40,000

\$46,000-61,000  
€42,000-55,000



36



37

**36**

**AN EMERALD AND DIAMOND DRESS RING**

The rectangular emerald-cut stated to weigh approximately 18.18 carats, to a brilliant-cut diamond cluster surround and similarly-set shoulders, raised on a polished tapering hoop, ring size O

*Accompanied by report no.12404 dated 8 March 2016 from the Gem and Pearl Laboratory, London, stating that the emerald is of Colombian origin, with evidence of moderate clarity enhancement*

£17,000-22,000

\$27,000-34,000

€24,000-30,000

THE PROPERTY OF A GENTLEMAN

**37**

**AN EMERALD AND DIAMOND BRACELET**

The square-cut emerald centre weighing approximately 7.99 carats, to a brilliant-cut diamond border, flanked to either side by a series of openwork pavé-set brilliant and baguette-cut diamond scallop shaped links, to a concealed clasp, 17.6cm

*Accompanied by report no.12430 dated 21 October 2011 from the Gem and Pearl Laboratory, London stating that the emerald is of Colombian origin, with no evidence of clarity enhancement*

£15,000-20,000

\$23,000-31,000

€21,000-28,000





38

VARIOUS PROPERTIES

**38**

**AN EMERALD AND DIAMOND NECKLACE**

The single-cut diamond backchain, to a brilliant-cut diamond undulating swag design centre, with baguette-cut diamond detailing, suspending five graduated pear shaped emerald and diamond cluster drops, circa 1960, 38.1cm

£18,000-25,000

\$28,000-38,000  
€25,000-34,000



39



40

SOLD TO BENEFIT THE CHARITABLE ACTIVITIES OF THE FOUNDATION OF IOANNIS AND PAOLA NESTORIDOU

**39**

**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 10.95 carats, claw-set, raised on a polished hoop, ring size N-O

*Accompanied by report no.2175502374 dated 23 February 2016 from the GIA Gemological Institute of America stating that the diamond is M colour, SI1 clarity, with no fluorescence*

£40,000-60,000

\$62,000-92,000  
€56,000-83,000

VARIOUS PROPERTIES

**40**

**AN EMERALD AND DIAMOND RING**

The rectangular cut-cornered emerald weighing approximately 8.23 carats, between triangular-cut diamond shoulders, raised on a tapering hoop, ring size K

*Accompanied by report no.85414 dated 12th April 2016 from the SSEF Swiss Gemmological Institute stating that the emerald is of Colombian origin, with moderate amount of oil in fissures*

£14,000-18,000

\$22,000-28,000  
€20,000-25,000





45

45

**AN EARLY 20TH CENTURY DIAMOND NECKLACE**

Designed as an undulating ribbon entirely millegrain-set with old-cut diamonds, suspending a series of similarly-set graduated loops, each with principal diamond collet centre, to a concealed clasp, circa 1905, 40.5cm

£30,000-40,000

\$46,000-61,000  
€42,000-55,000



46

46

**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 7.01 carats, claw-set to a scrolling openwork gallery and triple leaf design shoulders set with single-cut diamonds, ring size N

£24,000-40,000

\$37,000-61,000  
€34,000-55,000



47

**47**  
**AN EARLY 20TH CENTURY GEM-SET PENDANT**

The fine link chain with cushion shaped bronze coloured garnet centre, suspending two openwork millegrain-set rose-cut diamond spiralling panel links and cushion shaped yellow and blue sapphire terminal drops, weighing approximately 6.71 and 6.96 carats respectively, circa 1910, 46.8cm, in fitted green leather case

*Accompanied by two reports, please refer to the department for further details*

£10,000-15,000

\$16,000-23,000  
 €14,000-21,000



48

**48**  
**A YELLOW SAPPHIRE AND DIAMOND RING**

The oval mixed-cut yellow sapphire weighing approximately 28.52 carats, claw-set, to the pavé-set brilliant-cut diamond shoulders and a polished hoop, ring size I

*Accompanied by report no.12608 dated 15 April 2016 from the Gem and Pearl Laboratory, London stating that the yellow sapphire is of Sri Lankan origin, with no evidence of heat treatment*

£10,000-15,000

\$16,000-23,000  
 €14,000-21,000



49

**49**  
**A YELLOW SAPPHIRE AND DIAMOND PENDANT**

The oval mixed-cut yellow sapphire weighing approximately 60.15 carats, claw-set, to a polished bombé surround overlaid with brilliant-cut diamond lattice detail, 5.9cm

*Accompanied by report no.12607 dated 15 April 2016 from the Gem and Pearl Laboratory, London stating that the yellow sapphire is of Sri Lankan origin, with no evidence of heat treatment*

£20,000-30,000

\$31,000-46,000  
 €28,000-41,000



**50**

**A MULTI-COLOURED SAPPHIRE SUITE, BY MEISTER**

Comprising a necklace and bracelet, each of graduated cluster design set with vari-sized oval-cut sapphires in shades of pale blue, yellow, pink and lilac, interspersed by brilliant-cut diamond accents, the necklace further embellished with textured leaf panel links, circa 1970, 37.2cm and 17.7cm long respectively, in brown suede Meister pouch

Each with maker's mark EM for Meister

(2)

£20,000-30,000

\$31,000-46,000

€28,000-41,000



51



52

51

**A YELLOW SAPPHIRE AND DIAMOND RING**

The oval-cut yellow sapphire weighing approximately 25.47 carats, claw-set, to a brilliant-cut diamond border, raised on bifurcated shoulders and a polished hoop, ring size L

*Accompanied by report no.12433 dated 11 March 2016 from the Gem and Pearl Laboratory, London stating that the oval-cut yellow sapphire is natural, of Sri Lankan origin, with no evidence of heat treatment*

£8,000-12,000

\$13,000-18,000

€12,000-17,000

52

**A SAPPHIRE, EMERALD AND DIAMOND BRACELET AND BROOCH, BY MEISTER**

The bracelet composed of an undulating row of cabochon sapphires, interspersed by brilliant-cut yellow and colourless diamond and circular-cut emerald accents, to a concealed clasp; together with a brooch of matching design ensue, circa 1970, 16.5cm and 5.7cm, in brown suede Meister cases

Each signed Meister

£8,000-12,000

\$13,000-18,000

€12,000-17,000

*Please note these coloured diamonds have not been tested for natural colour origin*



53



54

**53**

**A DIAMOND NECKLACE, BY BULGARI**

The brilliant-cut diamond collar suspending three graduated pavé-set diamond flowerhead accents, joined by similarly-set swag connections, to the cluster clasp, circa 1965, 37.1cm, in black leather Bulgari pouch

Signed Bulgari

£16,000-18,000

\$25,000-28,000

€23,000-25,000

**54**

**A SAPPHIRE AND DIAMOND RING**

The oval-cut sapphire stated to weigh approximately 19.45 carats, claw-set, to triangular-cut diamond shoulders, raised on a polished hoop, ring size Q

*Accompanied by report no.83710 dated 1st February 2016 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Ceylon origin, with no indications of heating*

£40,000-60,000

\$62,000-92,000

€56,000-83,000



55



56



57

55

**A SAPPHIRE AND DIAMOND NECKLACE**

The two row oval-cut sapphire and brilliant-cut diamond back chain, suspending a similarly-set triple row swag, joined by pavé-set brilliant-cut diamond figure-of-eight connections, with a concealed clasp, 40.5cm

£18,000-22,000

\$28,000-34,000  
€25,000-30,000

56

**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 2.22 carats, claw-set, to the reeded hoop, ring size N

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

£12,000-15,000

\$19,000-23,000  
€17,000-21,000

57

**A COLOURED DIAMOND RING**

The pear modified brilliant Fancy Light Yellow diamond weighing approximately 4.21 carats, claw-set, within a pavé-set brilliant-cut diamond border, raised on similarly-set bifurcated diamond shoulders to the polished hoop, ring size J

*Accompanied by report no.2207601496 dated 18 August 2015 from the GIA Gemological Institute of America stating that the diamond is Fancy Light Yellow colour, SI1 clarity, with no fluorescence*

£14,000-18,000

\$22,000-28,000  
€20,000-25,000





**59**  
**A COLOURED DIAMOND RING**

The pear modified brilliant Fancy Vivid Blue diamond weighing approximately 0.92 carats, claw-set to a tapering v-shaped setting and polished hoop, ring size K

Accompanied by report no.6177570150 dated 15 April 2016 from the GIA, Gemological Institute of America stating that the 0.92 carat diamond is Fancy Vivid Blue, SI1 Clarity, with no fluorescence

£60,000-80,000	\$92,000-120,000
	€83,000-110,000



**58**  
**A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS**

Each designed as a navette shaped drop, composed of a cluster of pear shaped sapphire and brilliant-cut diamond panels, suspended from a similarly-set surmount and brilliant-cut diamond spacer accent, post and clip fittings, 5.6cm (2)

£10,000-12,000	\$16,000-18,000
	€14,000-17,000



**60**  
**A SAPPHIRE AND DIAMOND RING**

The oval mixed-cut sapphire weighing approximately 12.94 carats, claw-set between graduated square-cut diamond shoulders, raised on a tapering hoop, ring size L

Accompanied by report no.CS 84701 dated 14th March 2016 from the AGL American Gemological Laboratories stating that the sapphire is of Ceylon origin, with no evidence of heat treatment

£35,000-45,000	\$54,000-69,000
	€49,000-62,000



**61**

**A PAIR OF MID-20TH CENTURY DIAMOND CLIP BROOCHES,  
BY BULGARI**

Each of stylised bow design, with central baguette-cut diamond 'knot', flanked to either side by brilliant-cut diamond ribbon loops, with similarly-set radial suspension and surmount, circa 1950, 4.5cm, French import marks for gold, in black leather Bulgari case

Each signed Bulgari

(2)

£25,000-35,000

\$39,000-54,000

€35,000-48,000



62

**62**  
**A SINGLE-STONE DIAMOND RING**

The emerald-cut diamond weighing approximately 5.12 carats, to baguette-cut diamond shoulders, raised on a polished hoop, ring size L

*Accompanied by report no.5172450779 dated 15 January 2016 from the GIA Gemological Institute of America stating that the diamond is D colour, VS1 clarity, with no fluorescence*

£80,000-120,000

\$130,000-180,000

€120,000-170,000

THE PROPERTY OF A GENTLEMAN

**63**  
**AN ART DECO EMERALD AND DIAMOND BRACELET, PROBABLY BY DRAYSON**

The baguette and brilliant-cut diamond domed centre, to the channel-set square-cut emerald and diamond tapering bracelet, flanked by a brilliant-cut diamond border, with similarly-set domed clasp, circa 1930, 17.5 cm, in later fitted case

Unsigned

£18,000-25,000

\$28,000-38,000

€25,000-34,000



63



64

**64**  
**AN EMERALD AND DIAMOND RING**

The octagonal emerald stated to weigh approximately 10.22 carats, claw-set, to triangular-cut diamond shoulders, raised on a polished hoop, ring size O

*Accompanied by report no.83709 dated 1st February 2016 from the SSEF Swiss Gemological Institute stating that the emerald is of Colombian origin, with indications of minor clarity modification, minor oil in fissures*

£70,000-90,000

\$110,000-140,000

€97,000-120,000



65

Ψ65

**A RARE RUBY AND DIAMOND 'SERPENT' WRISTWATCH BANGLE, BY BULGARI**

The coiled sprung body of naturalistic design, with engraved detailing and applied marquise-cut diamond cluster accents, to the pavé-set diamond head with central oval-cut ruby crest and emerald cabochon eye detail, the hinged jaw opening to reveal the circular silvered dial with baton hour markers and polished hands, within a brilliant-cut diamond surround, mechanical movement, circa 1965, in red leather Bulgari case

Signed Bulgari, Italy, dial signed Jaeger LeCoultre, case no.1062494

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

£140,000-180,000

\$220,000-280,000

€200,000-250,000



65 (detail of watch)



66

66

**A DIAMOND COCKTAIL RING, BY DAVID WEBB**

Modelled as a coiled serpent, the pavé-set brilliant-cut diamond body and head, with further rectangular cut-cornered diamond crest, weighing approximately 2.00 carats, and pear shaped emerald eye detail, with textured lower hoop, circa 1970, ring size K

Signed Webb

£22,000-28,000

\$34,000-43,000

€31,000-39,000

Cf. Ruth Peltason, *David Webb The Quintessential American Jeweler*, Assouline, New York, 2013, pg.194-195 for several examples of David Webb animal rings designed between 1964 and 1997





67

**67**

**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 4.10 carats, claw-set, raised on a polished hoop, ring size N

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

£18,000-25,000

\$28,000-38,000

€25,000-34,000



68

**68**

**AN EMERALD AND DIAMOND BRACELET, BY VAN CLEEF & ARPELS**

Designed as a flexible band of circular-cut emeralds, interspersed with diagonal brilliant-cut diamond line highlights, to a concealed clasp, 18.9cm, with French assay marks for gold

Signed Van Cleef & Arpels, no.10368

£15,000-20,000

\$23,000-31,000

€21,000-28,000



**69**

**A PAIR OF YELLOW SAPPHIRE, EMERALD AND DIAMOND EAR CLIPS,  
BY BULGARI**

Of flowerhead design, the oval-cut yellow sapphire bombé centre with brilliant-cut diamond detail, to the oval-cut emerald border and further brilliant-cut diamond-set petal surround, circa 1965, 3.7cm, in silk Bulgari pouches

Signed Bulgari

(2)

£18,000-25,000

\$28,000-38,000

€25,000-34,000

## JEWELS FROM THE COLLECTION OF THE LATE DAME JOAN EVANS D.B.E. F.S.A.

The following four jewels were the gift of Dame Joan Evans (22 June 1893 - 14 July 1977) to her friend Mrs Enid Locket, neé Rosser. They met at Oxford and Mrs Locket later recalled in her memoirs that 'at St Hugh's there was also Joan Evans, some seven years older than I and no longer an undergraduate, but Librarian.' They became good friends and later in her memoir Mrs Locket mentions her stays at *Thousand Acres*, Dame Joan's home in Wootton under Edge and says 'it was a lovely place to linger in and one of the astonishing occupations on a wet afternoon was to go with Joan to the attics and enjoy to the full pulling out cardboard boxes and handling jewels some of which once belonged to Marie Antoinette and Catherine of Russia. It was all so improbable and simple but the jewels were as safe in those attics as anywhere else, probably safer.'

Having completed her studies in Archaeology at St Hugh's college Oxford, Dame Joan Evans went on to become a well known collector and connoisseur of antique jewellery, as well as a scholar of medieval art and member of the Victoria & Albert Museums advisory council. She published her first book, 'English Jewellery from the 5th Century Ad to 1900' in 1921 and went on to publish many others on various subjects related to the history of ornament in Western Europe. Dame Joan donated more than 800 jewels to the Victoria & Albert museum in 1975 and was appointed Dame of the British Empire in 1976.



70

### A PAIR OF LATE 19TH CENTURY NATURAL PEARL AND DIAMOND EAR PENDANTS

Each cushion shaped old-cut diamond surmount, suspending a drop shaped natural pearl measuring approximately 12.5 x 11.1mm and 10.8 x 11mm respectively, each with a rose-cut diamond foliate cusp, mounted in silver and gold, later hook fittings, circa 1890, 2.1cm

*Accompanied by report no.12434 dated 11 March 2016 from the Gem and Pearl Laboratory, London stating that the pearls are natural, saltwater* (2)

£15,000-20,000

\$23,000-31,000

€21,000-28,000





**71**

**A NATURAL PEARL AND EMERALD NECKLACE**

Composed of three graduated rows of 53, 61 and 63 natural pearls respectively, measuring approximately 10.4-5.5mm, to the octagonal-cut emerald and rose-cut diamond cluster clasp, minimum length 40.0cm

*Accompanied by report no.12558 dated 8 April 2016 from the Gem and Pearl Laboratory, London, stating that the 177 pearls are natural, saltwater*

£60,000-80,000

\$92,000-120,000

€83,000-110,000



**JEWELS FROM THE COLLECTION OF  
THE LATE DAME JOAN  
EVANS D.B.E. F.S.A.**



72

**72  
AN EARLY 20TH CENTURY GEM-SET AND ENAMEL  
LONGCHAIN NECKLACE**

Composed of a continuous series of oval links, interspersed by single pearl accents alternately strung between tumbled sapphire beads and cloisonné translucent green enamel panels, circa 1900, 181.0cm, 135g, with French assay marks for gold

£8,000-12,000

\$13,000-18,000

€12,000-17,000

*Please note these pearls have not been tested for natural origin*

**73  
AN EARLY 20TH CENTURY SINGLE-STONE DIAMOND RING**

The old brilliant-cut diamond weighing approximately 6.57 carats, claw-set to the fluted and engraved hoop, ring size N, hoop adapted from an earlier ring, circa 1830

£15,000-20,000

\$23,000-31,000

€21,000-28,000

73



VARIOUS PROPERTIES

**74**

**AN ART NOUVEAU ENAMEL, PEARL AND DIAMOND PENDANT, BY ERNEST MEMBRÉ**

The elongated central panel of pale green plique-à-jour enamel overlaid with naturalistic dianthus flowers and buds among curving enamel leaves accented by rose-cut diamond detail, suspending a single pearl drop, to the fancy link chain set at intervals with four further enamel and diamond foliate motifs, circa 1900, pendant 9.0cm, necklace 51.0cm, with French assay marks for gold Maker's mark for Ernest Membré

£30,000-40,000

\$46,000-61,000  
€42,000-55,000

**LITERATURE:**

Henri Vever, *La Bijouterie Française au XIXe Siècle*, p1174 for a reference to Membré

*Please note this pearl has not been tested for natural origin*



75

**75**  
**A PAIR OF DIAMOND EAR PENDANTS**

Each millegrain-set brilliant-cut diamond top suspending a similarly-set tapering panel with applied foliate and bud detail, to the brilliant-cut diamond drop terminal, post fittings, 3.8cm

£14,000-18,000

\$22,000-28,000

€20,000-25,000

THE PROPERTY OF A LADY

**76**  
**AN EMERALD BEAD BRACELET**

Composed of four tumbled emerald beads set between brilliant-cut diamond-set caps and joined by single pearl spacer accents, 20.0cm

£5,000-7,000

\$7,700-11,000

€6,900-9,600

Please note these pearls have not been tested for natural origin



76



77

VARIOUS PROPERTIES

**77**  
**A PAIR OF NATURAL PEARL AND DIAMOND EAR PENDANTS**

Each single-cut diamond flowerhead cluster suspending a baguette and brilliant-cut tapering openwork panel with natural pearl drop terminal, each pearl measuring approximately 10.0mm and 10.8mm respectively, post fittings, 5.2cm

Accompanied by report no.12604 dated 15 April 2015 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater

(2)

£15,000-20,000

\$23,000-31,000

€21,000-28,000



78

**AN EDWARDIAN AMETHYST AND DIAMOND NECKLACE**

Composed of a series of oval and circular-cut amethysts joined by old-cut diamond-set knife-bar connections, suspending two similarly-set swags and pendent drops, mounted in silver and gold, circa 1900, 35.0cm, in original fitted case

£16,000-20,000

\$25,000-31,000

€23,000-28,000



79

**79**  
**AN ART NOUVEAU ENAMEL AND DIAMOND PENDANT / BROOCH, BY ANTOINE BRICTEUX**

Modelled as a pair of cast and chased opposing pelicans, framing a rose-cut diamond cow parsley spray before a champlévé enamel dawn scene, to a single-stone brilliant-cut diamond surmount, suspended from the fine-link chain, circa 1900, pendant 5.0cm, with French assay marks for gold

Unsigned

£8,000-12,000

\$13,000-18,000

€12,000-17,000

**LITERATURE:**

Cf. Koch, Michael et al, *The Belle Epoque of French Jewellery 1850-1910*, Thomas Heneage & Co, London, 1990, p.235, fig.154 for a pendant with chain by Bricteux of very similar design, c.1900

Very little is known about Antoine Bricteux et Fils. Having registered the company mark in Paris in 1866, it remained unaltered and valid until 1927, although there is no record of the firm's creations being exhibited in the Salons or any of the World Exhibitions in the intervening years. The few jewels which are known are of excellent quality, fine workmanship and strongly embedded in the Art Nouveau tradition, repeatedly utilising the synonymous motifs of that period; including sinuous form and naturalistic decoration.



80

**80**  
**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 6.07 carats, claw-set, to the pierced gallery and polished hoop, ring size N-O

£20,000-22,000

\$31,000-34,000

€28,000-30,000



81

**81**  
**AN ART NOUVEAU GOLD, DIAMOND & ENAMEL BROOCH, BY RENE LALIQUE**

Modelled as female head in profile, with textured curly hair set with three rose-cut diamond cluster accents and wearing a green enamel bandeau, surrounded by translucent pale green enamel curving leaves, to a bluegreen enamel ground and similarly decorated reverse, circa 1900, 4.0cm, with French assay marks for gold

Signed Lalique

£25,000-35,000

\$39,000-54,000

€35,000-48,000

René Lalique frequently utilised the female form as the central theme of his designs. Often portrayed as mythological creatures such as sirens, mermaids and nymphs, their bodies were metamorphosed into angelic creatures or insect like deities. In this brooch Lalique presents a wood nymph, surrounded by her natural foliate environment, encapsulating the ever present themes of the Art Nouveau period; natural beauty and freedom of spirit.



82



82

**A RARE ART NOUVEAU ENAMEL BRACELET, BY CARRERAS**

Composed of four curved panels, each with a vari-coloured cloisonné enamel butterfly centre, within an openwork surround of realistically modelled flowering boughs, to a frosted glass ground and polished frame, circa 1905, 19.0cm, in original Carreras fitted leather case

Signed de A. CARRERAS BARCELONA

£80,000-100,000

\$130,000-150,000

€120,000-140,000

**EXHIBITED:**

Exhibited: 'Stadtluft: schmuck aus zentren der welt'  
Schmuckmuseum Pforzheim, Germany, July-November 2015

Founded in Barcelona by Francesco d'Assis Carreras Duran (1797-1862) Carreras is one of the longest established jewellers in Spain. At the turn of the 20th century and influenced by the House of Masriera, the workshop began to develop a style more in keeping with that being produced by the great Parisian houses of the day; referred to 'Modernisme' in Barcelona, this was Spain's answer to the wave of naturalistic design sweeping Europe under the banner of the Art Nouveau movement. In 1915 Joaquim Carreras Nolla (1869-1948) and Lluís Masriera merged their two companies to their huge mutual benefit eventually becoming Masriera y Carreras in 1924, which is still in business to this day.



83

THE PROPERTY OF TWO SISTERS

**83**

**A LATE 19TH CENTURY SAPPHIRE AND DIAMOND NECKLACE**

Composed of a graduated series of ten oval and cushion shaped sapphire and old-cut diamond clusters, the principal sapphires weighing approximately 18.63, 13.88 and 9.42cts respectively, joined by diamond-set fleur-de-lys connecting links, mounted in silver and gold, circa 1890, 42.2cm

*Accompanied by report no.85415 dated 12th April 2016 from the SSEF Swiss Gemmological Institute stating that the three largest sapphires are of Ceylon origin, with no indications of heating*

£50,000-60,000

\$77,000-92,000  
€69,000-83,000



84

VARIOUS PROPERTIES

**84**

**AN EARLY 19TH CENTURY DIAMOND BROOCH**

Modelled as a floral spray, the central pavé-set old-cut diamond flowerhead mounted en tremblant, to the similarly-set foliate surround, mounted in silver and gold, circa 1810, 5.6cm, some later adaptations

£8,000-12,000

\$13,000-18,000  
€12,000-17,000





CARTIER

LOTS 85-130





85



86



87

Ψ-85

**A PAIR OF CITRINE AND DIAMOND EAR CLIPS, BY CARTIER**

Each designed as a rosette, with circular-cut citrine and brilliant-cut diamond cluster centre, to the openwork polished and ropework loop border, clip fittings, circa 1955, 2.7cm, with French import marks for platinum and gold, in original red leather Cartier case  
Each signed Cartier London, no.H8095

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

~86

**A CORAL, NEPHRITE AND DIAMOND COCKTAIL RING, BY CARTIER**

The oval coral cabochon centre to an alternating brilliant-cut diamond and coral cluster surround, raised on carved nephrite jade stepped shoulders, to the polished hoop, circa 1970, ring size N  
Signed Cartier

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

*Please see Important Notices at the back of the catalogue regarding the sale of endangered species*

THE PROPERTY OF A EUROPEAN ROYAL HOUSE

87

**AN ENAMEL AND DIAMOND COMPACT, BY CARTIER**

Of rounded rectangular outline, the hinged cover and base entirely decorated in a deep blue enamel stylised chequerboard pattern, to the similarly coloured enamel side panels and baguette-cut diamond push piece, opening to reveal a bevelled mirror, lipstick holder and covered powder compartment, circa 1930, 8.2 x 5.5 cm, with French assay marks for gold, in original red leather Cartier case  
Signed Cartier Paris, Londres, New York, no.01010

£4,000-6,000

\$6,200-9,200  
€5,600-8,300



88

VARIOUS PROPERTIES

**88**

**AN ENAMEL AND DIAMOND SUITE, BY CARTIER**

Of stylised rose design, the brooch composed of two adjoining flowerheads, each with brilliant-cut diamond cluster centre to a blue enamel and textured petal surround, raised on a polished curving stem; together with a pair of matching ear clips ensuite, circa 1960, 5.1cm and 2.5cm respectively, with French assay marks for gold, in original red leather Cartier cases

Each signed Cartier, the brooch no.018676 (3)

£5,000-7,000

\$7,700-11,000

€6,900-9,600



89

VARIOUS PROPERTIES

**89**

**A DIAMOND WRISTWATCH, BY CARTIER**

The rectangular white dial with black painted baton numerals and blued steel hands, to the baguette-cut diamond case and integral brilliant-cut diamond brick link bracelet, with deployant clasp, mechanical movement, case 0.70cm, internal circumference 16.7cm, with French assay marks for gold

Case signed Cartier, no.47572, clasp no.3762 and 018788

£15,000-20,000

\$23,000-31,000

€21,000-28,000



90



91

VARIOUS PROPERTIES

Ψ90

**A RUBY AND DIAMOND NECKLACE, BY CARTIER**

The flattened curb-link collar with ruby cabochon and brilliant-cut diamond cluster centre, and similarly-set diamond connection links, 38.0cm, with French assay marks for gold, in Cartier pouch  
Signed Cartier, no.600775

£12,000-15,000

\$19,000-23,000  
€17,000-21,000

Ψ91

**A MID-20TH CENTURY MULTI-GEM AND DIAMOND PENDANT BROOCH, BY CARTIER**

Of target cluster design, the bombé centre set with brilliant-cut diamond and circular-cut emerald diagonal line detail, to the circular-cut ruby surround and sapphire outer border, interspersed with brilliant-cut diamond accents, circa 1960, 3.5cm, in Cartier case  
Signed Cartier, no.888719

£10,000-15,000

\$16,000-23,000  
€14,000-21,000



92

**A DIAMOND-SET 'PANTHERE' NECKLACE AND BRACELET,  
BY CARTIER**

The collar necklace composed of a continuous series of polished brick-links, with central brilliant-cut diamond detail, to a concealed clasp; together with a bracelet of matching design, 37.5cm, 16.0cm respectively, with French assay marks for gold, in original leather Cartier case.

Each signed Cartier, no.614951 and 614936 respectively (2)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

93

**A PAIR OF CULTURED PEARL AND DIAMOND  
EAR CLIPS, BY CARTIER**

Each modelled as a flowerhead, the four curling petals pavé-set with brilliant-cut diamonds, to a single cultured pearl centre, 2.8cm, with French assay marks for gold, in Cartier case.

Signed Cartier, no.837514

(2)

£20,000-25,000

\$31,000-38,000

€28,000-34,000



THE PROPERTY OF A PRIVATE COLLECTOR

94

**A YELLOW SAPPHIRE AND DIAMOND  
WRISTWATCH, BY CARTIER**

The pavé-set brilliant-cut diamond dial with polished hands, to the similarly-set surround and circular-cut yellow sapphire case, with diamond-set winder, to the integral baguette and circular-cut sapphire bracelet, with concealed clasp, mechanical movement, with French assay marks for gold, case 1.8cm, 16.7cm, in red leather Cartier case

Case signed Cartier, no.A101600

£10,000-12,000

\$16,000-18,000

€14,000-17,000





95



96

THE PROPERTY OF A LADY

**95**  
**AN 18 CARAT WHITE GOLD AND DIAMOND 'TANK AMÉRICAINÉ' WRISTWATCH, BY CARTIER**

The rectangular engine turned dial with black painted Roman numerals and blued steel hands, to the pavé-set diamond case with diamond crown, the integral bracelet similarly diamond-set throughout, with double deployant clasp, quartz movement, case 1.8cm, inner circumference 16.0cm, convention assay marks for 18 carat gold, in Cartier case

Signed Cartier to the dial, case and bracelet, case no.268789CE 2489

£15,000-20,000

\$23,000-31,000  
 €21,000-28,000

**96**  
**A DIAMOND BRACELET, BY CARTIER**

The articulated openwork band composed of four rows of brilliant-cut diamond navette shaped links, to a concealed clasp, 19.5 cm, with French assay marks for gold, in Cartier case.

Signed Cartier, no.H6S00133

£10,000-15,000

\$16,000-23,000  
 €14,000-21,000





97

THE PROPERTY OF A LADY

**97**

**A DIAMOND DRESS RING, BY CARTIER**

Of crossover design, each rounded terminal set with a pear shaped diamond weighing approximately 1.08 carats respectively, to a pavé-set brilliant-cut diamond bombé surround and tapering shoulders, raised on a plain hoop, ring size L, French assay marks for platinum, with Cartier case Signed Cartier no.759016

*Accompanied by report no.10188574 dated 11 August 1997 and no.10185212 dated 12 August 1997 from the GIA Gemological Institute of America, stating that each diamond is F colour and VVS1 and VS2 clarity respectively*

£18,000-25,000

\$28,000-38,000  
€25,000-34,000

*Please note that as the certificates accompanying this lot are over five years old they may require updating*



98

VARIOUS PROPERTIES

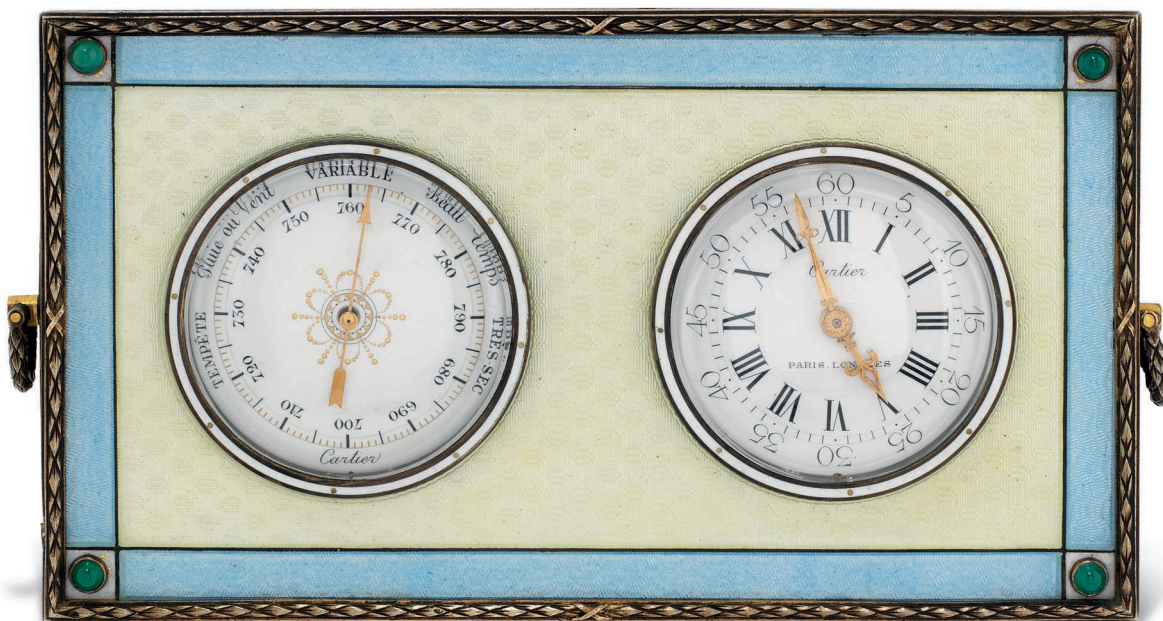
**98**

**A PAIR OF MID 20TH CENTURY TURQUOISE AND DIAMOND EAR PENDANTS, BY CARTIER**

Each designed as a turquoise cabochon centre set within an openwork brilliant-cut diamond foliate design surround, suspending a detachable similarly-set trefoil pendant drop, clip fittings, circa 1950, 4.8cm, with French assay marks for platinum and gold Signed Cartier Paris (2)

£15,000-22,000

\$23,000-34,000  
€21,000-30,000



99

**AN EARLY 20TH CENTURY AUTOMOBILE BAROMETER AND CLOCK, BY CARTIER**

The two white dials each with black painted Arabic and Roman numerals and a gold pointer or hands, to a cream enamel bezel, the surround entirely decorated in pale green and blue guilloché enamel, with cabochon chalcedony corner accents and a chased laurel leaf frame, leather casing, mechanical movement, circa 1905, 14.3 x 8.2 x 2.1cm

Dials each signed Cartier

£15,000-20,000

\$23,000-31,000

€21,000-28,000

Cf. J. Barracca, G. Negretti and F. Nencini, *Les Temps de Cartier*, Milan, 1989, p.39 for an automobile dashboard clock of similar design, dated 1906



100

100

**AN EARLY 20TH CENTURY ENAMEL AND DIAMOND  
MINIATURE DESK CLOCK, BY CARTIER**

The circular white dial with black painted Arabic numerals and rose-cut diamond hands, to the gold and enamel laurel wreath design bezel and deep purple guilloché enamel case, with further white enamel border, each side panel with central rose-cut diamond star motif accent, raised on a carved agate base, mechanical movement, circa 1910, 6.5cm, in original red leather Cartier travelling case

Dial signed Cartier

£10,000-15,000

\$16,000-23,000  
€14,000-21,000



101

101

**AN EARLY 20TH CENTURY DIAMOND 'TORTUE'  
WRISTWATCH, BY CARTIER**

The silvered dial with black painted Roman numerals and blued steel hands, to the millegrain-set single-cut diamond-set case and rose-cut diamond winder, with old brilliant-cut diamond shoulder accents, to the black suede strap and deployant rose-cut diamond-set buckle, mechanical movement, 1919, case 2.0cm, with French assay marks for platinum, in red leather case

Dial signed Cartier Paris, case no.16798, 7715 and 8111

*Accompanied by a copy of a Cartier Valuation for Insurance dated 20.6.1983 stating the watch was made in Paris in 1919*

£12,000-15,000

\$19,000-23,000  
€17,000-21,000



102

**102**

**AN ART DECO DIAMOND WRISTWATCH, BY CARTIER**

The rectangular cream dial with black painted Roman numerals, blue steel hands and rose-cut diamond winder, to the single-cut diamond bezel and brilliant-cut diamond brick-link bracelet, mechanical movement, circa 1925, case 1.2cm, 17.5cm, with French assay marks for platinum

Dial signed Cartier France, case no.25528 and 24144, case interior no.24144

£25,000-30,000

\$39,000-46,000

€35,000-41,000

THE PROPERTY OF A LADY

**103**

**AN EARLY 20TH CENTURY SILK, ENAMEL AND DIAMOND EVENING BAG, BY CARTIER**

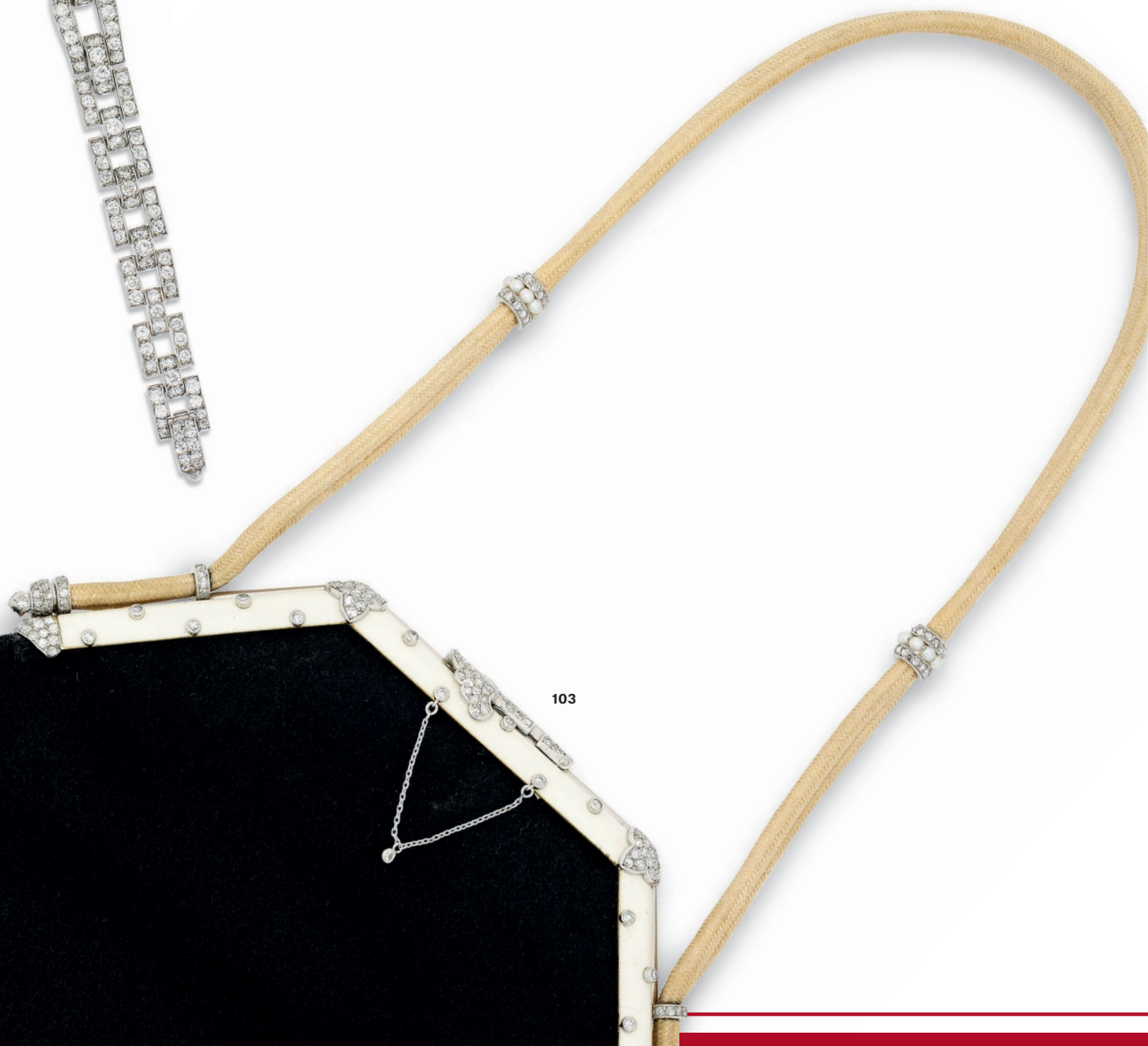
The black silk poche with cream enamel hinged fastening, intermittently decorated with single-cut diamond accents and central clasp, to a marquise-cut diamond catch, suspended from golden coloured twin silk cord handles with pearl and diamond rondelle detail, circa 1920, with French assay marks for platinum and gold, 15.0cm

Signed Cartier Paris Londres New York, no.01944

£9,000-14,000

\$14,000-21,000

€13,000-19,000



103



104

VARIOUS PROPERTIES

104

**A DIAMOND RING, BY CARTIER**

Of quatrefoil design, set with four old European-cut diamonds, raised on a polished hoop, ring size K

Signed Cartier

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

£7,000-9,000

\$11,000-14,000

€9,700-12,000

THE PROPERTY OF A LADY

105

**AN EARLY 20TH CENTURY WATCH PENDANT, BY CARTIER**

The circular rock crystal pendant with central single-cut diamond entwined 'SS' motif, to a similarly-set border and outer frame, the reverse with central cream dial, black painted Roman numerals and blued steel hands, to the polished bezel and winder, mechanical movement, suspended from a black watered silk ribbon, with two old-cut diamond oval lozenge monogram panels, to diamond-set bar terminals and clasp, circa 1915, watch 4.1cm, necklace 64.0cm, with French assay marks for platinum

Dial signed Cartier, one lozenge signed Cartier New York, case no.7081

£12,000-20,000

\$19,000-31,000

€17,000-28,000



105



106

VARIOUS PROPERTIES

**106**  
**AN CULTURED PEARL, ONYX AND DIAMOND 'PANTHERE' NECKLACE, BY CARTIER**

The single row of cultured pearls measuring approximately 8.4-7.9mm, interspersed by three graduated pavé-set brilliant-cut diamond beads, each with polished onyx 'spot' detailing, to a concealed clasp, 49.8cm, with French assay marks for gold, in red leather Cartier pouch

Unsigned, no.603942

£5,000-8,000

\$7,700-12,000  
 €6,900-11,000



107

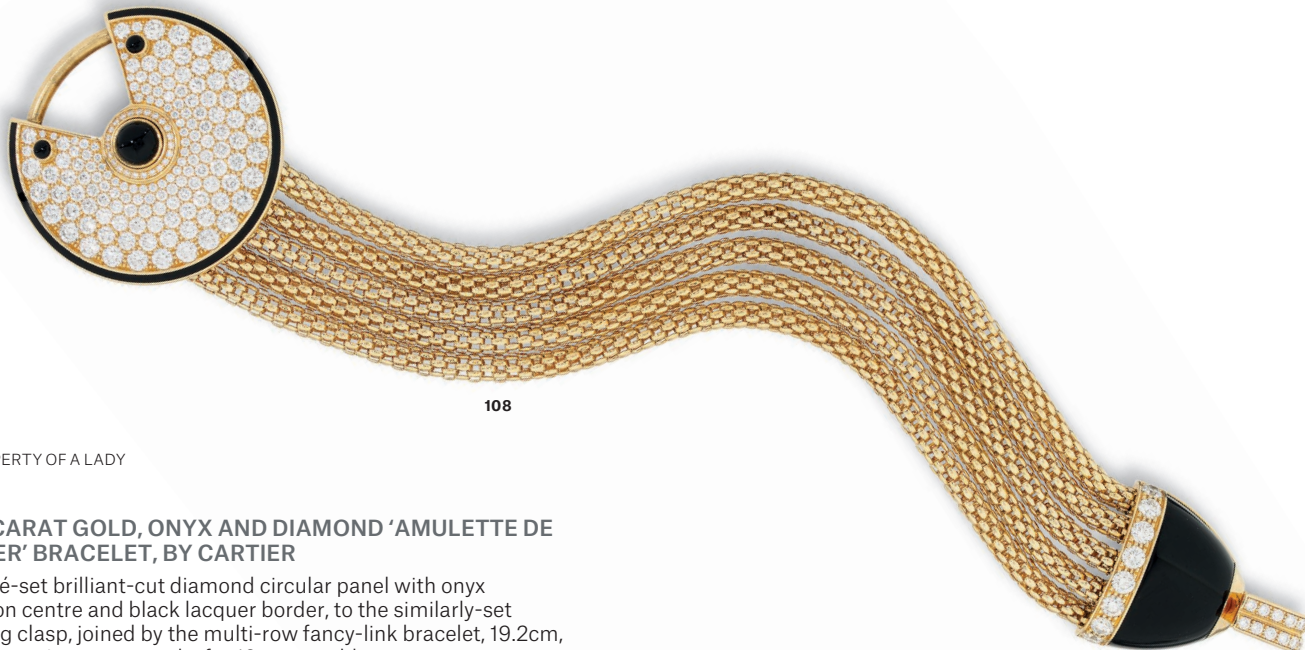
**107**  
**A PAIR OF ONYX AND DIAMOND 'PANTHÈRE' EAR CLIPS, BY CARTIER**

Each bombé circular cluster, pavé-set with brilliant-cut diamonds interspersed by buff-top onyx spot detail, clip fittings, 1.4cm, with French assay marks for gold, in Cartier case

Signed Cartier, no.604075

£8,000-12,000

(2)  
 \$13,000-18,000  
 €12,000-17,000



108

THE PROPERTY OF A LADY

**108**  
**AN 18 CARAT GOLD, ONYX AND DIAMOND 'AMULETTE DE CARTIER' BRACELET, BY CARTIER**

The pavé-set brilliant-cut diamond circular panel with onyx cabochon centre and black lacquer border, to the similarly-set opposing clasp, joined by the multi-row fancy-link bracelet, 19.2cm, with convention assay marks for 18 carat gold

Signed Cartier, no.ZH1476

£8,000-12,000

\$13,000-18,000  
 €12,000-17,000



109

VARIOUS PROPERTIES

109

**AN ONYX AND DIAMOND 'PANTHÈRE' BROOCH, BY CARTIER**

Modelled as a stalking panther, entirely pavé-set with brilliant-cut diamonds interspersed with buff-top onyx 'spots' and further pear shaped emerald eye and onyx nose detail, 6.8cm, with French assay marks for gold, in Cartier case

Signed Cartier, no.616149

£28,000-35,000

\$43,000-54,000  
€39,000-48,000

110

**A PAIR OF ONYX, DIAMOND 'TIGER' EAR CLIPS, BY CARTIER**

Each graduated loop entirely pavé-set with brilliant-cut diamonds interspersed with buff-top onyx stripe detail, post and clip fittings, 3.4cm, with French assay marks for gold, in Cartier case

Signed Cartier, no.607030

(2)

£25,000-30,000

\$39,000-46,000  
€35,000-41,000



110



111



112

111

**A DIAMOND-SET NECKLACE, BY CARTIER**

The flexible brick-link collar with three brilliant-cut diamond-set panel accents, 40.0cm, with French assay marks for gold, in Cartier pouch.

Signed Cartier, no.614916

£9,000-12,000

\$14,000-18,000

€13,000-17,000

112

**A PAIR OF 'PANTHERE' EAR PENDANTS, BY CARTIER**

Each modelled as a polished panther's head, with pear shaped emerald eyes and buff-top onyx nose, suspending a tri-coloured twisted oval hoop from the jaw, clip fittings, 5.5cm, with French assay marks for gold

Signed Cartier, no.625186

£4,000-6,000

\$6,200-9,200

€5,600-8,300

(2)





**113**

**A DIAMOND-SET BANGLE AND PAIR OF EAR CLIPS,  
BY CARTIER**

The openwork sprung bangle with polished scarab centre, flanked to either side by a series of brilliant-cut diamond oval links, within reeded borders; together with a pair of scarab ear clips ensuite, bangle inner circumference 14.6cm, ear clips 2.5cm, each with French assay marks for gold

Signed Cartier, no.626403 and 632044 respectively (3)

£12,000-15,000

\$19,000-23,000

€17,000-21,000



114



115

THE PROPERTY OF A LADY

**114**  
**A DIAMOND ELEPHANT CUFF, BY CARTIER**

The sprung cuff, set with five pavé-set brilliant-cut diamond walking elephants, each with circular-cut emerald eye detail, within a reeded border, inner circumference 14.0cm, with French assay marks for gold, in Cartier pouch

Signed Cartier, no.706888

£16,000-25,000

\$25,000-38,000

€23,000-34,000

VARIOUS PROPERTIES

**115**  
**A DIAMOND DRESS RING, BY CARTIER**

Designed as a broad polished band, set to the centre with a pavé-set brilliant-cut diamond articulated panel fringe, ring size L-M, in Cartier case

Signed Cartier, no.71052A

£10,000-15,000

\$16,000-23,000

€14,000-21,000



116



117

THE PROPERTY OF A LADY

**116**  
**A DIAMOND-SET ELEPHANT NECKLACE, BY CARTIER**

The triple row fancy link chain suspending two pavé-set brilliant-cut diamond elephant motifs on a stylised bamboo ground, to the similarly designed six row swag centre, 42.0cm, with French assay marks for gold, in Cartier pouch

Signed Cartier, no.701436

£12,000-18,000

\$19,000-28,000  
 €17,000-25,000

**117**  
**A PAIR OF DIAMOND ELEPHANT EAR CLIPS, BY CARTIER**

Designed as three pavé-set brilliant-cut diamond walking elephants, each with circular-cut emerald eye detail, to a polished ground, within a reeded border, 3.2cm, with French assay marks for gold, in Cartier pouch

Signed Cartier, no.668012

£12,000-18,000

(2)  
 \$19,000-28,000  
 €17,000-25,000



118

**AN ART DECO DIAMOND SAUTOIR, RETAILED BY CARTIER**

The articulated millegrain-set chain, composed of a series of openwork pavé-set brilliant and baguette-cut diamond geometric panels, suspending a later cultured pearl pendant, may also be worn as four bracelets, circa 1930, 74.5cm, with French assay marks for platinum

no.CG23992

£35,000-50,000

\$54,000-77,000

€49,000-69,000



118



119

THE PROPERTY OF A NOBLE FAMILY

**119**  
**A PAIR OF ART DECO DIAMOND CLIP BROOCHES,**  
**BY CARTIER**

Each openwork rectangular panel, entirely pavé-set with old-cut diamonds, to a similarly-set triangular shaped arrow head terminal, 1928, 4.1cm each, with French assay marks for platinum, in later Cartier pouch

One signed Cartier Paris, one marked 'MADE IN FRANCE' and no.9048B

*Accompanied by a copy of a 'Valuation for Insurance' from Cartier of New Bond Street, dated 10 June 2014, stating that these brooches were made in Paris in 1928 and originally had a central motif, which is now deficient* (2)

£30,000-40,000

\$46,000-61,000

€42,000-55,000



THE PROPERTY OF A NOBLE FAMILY

**120**

**A FINE AND RARE ART DECO DIAMOND PENDANT BROOCH, BY CARTIER**

Of Indo-Persian influence, pavé-set throughout with old-cut diamonds, the geometric scroll design surmount, suspending an articulated openwork panel with central plant and vase motif each with principal diamond accent, to the spectacle-set diamond triple drop terminal, single pin and pendant loop fitting, 1928, 9.8cm, with French assay marks for platinum, in later Cartier pouch

Signed Cartier Paris, 'MADE IN FRANCE' and no.9080B

*Accompanied by a copy of a 'Valuation for Insurance' from Cartier of New Bond Street, dated 10 June 2014, stating that this pendant brooch was made in Paris in 1928*

£100,000-150,000

\$160,000-230,000

€140,000-210,000





121

THE PROPERTY OF A LADY

**121**

**AN 18 CARAT WHITE GOLD AND DIAMOND 'LANIERES DE CARTIER' WRISTWATCH, BY CARTIER**

The rectangular silvered dial with black painted Roman numerals and blue steel hands, to the pavé-set baguette-cut diamond case and similarly-set three row integral bracelet, to a concealed clasp, quartz movement, case 1.4cm, 17.0cm, with convention assay marks for 18ct gold, in Cartier case

Signed Cartier to the dial and case, no.302441 MG 2473

£50,000-70,000

\$77,000-110,000

€69,000-96,000

VARIOUS PROPERTIES

**122**

**AN AQUAMARINE AND SAPPHIRE RING, BY CARTIER**

The rectangular cut-cornered aquamarine, claw-set, to calibré sapphire line shoulders, raised on a polished hoop, ring size K

Signed Cartier, no.3918143

£12,000-15,000

\$19,000-23,000

€17,000-21,000







THE PROPERTY OF A LADY

**123**

**AN ART DECO DIAMOND RING, BY CARTIER**

The cut-cornered rectangular step-cut diamond weighing approximately 9.11 carats, claw-set to baguette-cut diamond shoulders and a polished hoop, inner hoop inscribed, circa 1930, ring size J-K, French assay marks for platinum, in later red leather Cartier case

Signed Cartier, no.54-5478

*Accompanied by report no.5172048572 dated 4 March 2015, from the GIA Gemological Institute of America stating that the diamond is J colour, VVS1 clarity, with faint fluorescence*

£120,000-190,000

\$190,000-290,000

€170,000-260,000





124



125

VARIOUS PROPERTIES

**Ψ124**  
**AN ART DECO JADE, GEM AND DIAMOND PENDANT,  
 BY CARTIER**

The mid-19th century pierced Chinese jadeite jade panel carved to depict a boy climbing through scrolling foliage among lotus flowers and buds, suspended from a curved pendant loop set with onyx, cabochon ruby, single and old-cut diamond detail, to the black cord necklace, circa 1925, pendant 8.4cm

Signed Cartier, Paris, London, New York

*Accompanied by report no.12252 dated 26 January 2016 from The Gem & Pearl Laboratory, London, stating the jadeite jade shows no evidence of treatment*

£8,000-12,000

\$13,000-18,000  
 €12,000-17,000

**Ψ125**  
**AN ART DECO ONYX, RUBY AND DIAMOND BRACELET,  
 BY CARTIER**

Composed of a series of bevelled onyx batons strung between rose-cut diamond rondelle and polished ruby cabochon terminals, joined by seed pearl and onyx disc triplet connections, to a concealed clasp, circa 1925, 18.0cm

Signed Cartier, no.02349

£8,000-12,000

\$13,000-18,000  
 €12,000-17,000



Ψ126

**AN ART DECO ROCK CRYSTAL, GEM-SET AND DIAMOND STRUT CLOCK,  
BY CARTIER**

The black enamel circular dial with pierced and carved jade centre, rose-cut diamond and buff top ruby-set hands and similarly-set Roman numerals, to the rope twist design black enamel bezel, accented by sugarloaf ruby detail, to the polished arch shaped rock crystal case and strut, with further applied carved ruby tree with diamond and black enamel planter detail, mechanical movement, circa 1929, 9.6 x 7.6cm

Signed Cartier to the case, no.2763 and 0882

£100,000-150,000

\$160,000-230,000

€140,000-210,000

**LITERATURE:**

Cf. J. Barracca, G. Negretti and F. Nencini, *Les Temps de Cartier*, Milan, 1989, p.173 for a very similar rock crystal clock



127



128

127

**AN EMERALD, RUBY, SAPPHIRE AND DIAMOND 'TUTTI FRUTTI' RING, BY CARTIER**

Of domed bombé design, composed of a cluster of carved emerald, sapphire and ruby leaves interspersed by brilliant-cut diamond accents, raised on tapering shoulders, to a polished hoop, ring size M, with French assay marks for platinum

Signed Cartier, no.70476B

£60,000-70,000

\$92,000-110,000

€83,000-96,000

128

**AN EARLY 20TH CENTURY DIAMOND BRACELET, BY CARTIER**

The undulating articulated strap, millegrain-set throughout with brilliant-cut diamonds, to a concealed clasp, circa 1900, 16.00cm

Signed Cartier, no.692

£40,000-50,000

\$62,000-77,000

€56,000-69,000





THE PROPERTY OF A LADY

Ψ129

**A FINE EARLY 20TH CENTURY RUBY, PEARL AND DIAMOND BRACELET, BY CARTIER**

Designed as a series of seven cabochon rubies, flanking a principal star ruby centre, with single-cut diamond connections interspersed by single pearl spacer accents, circa 1915, 18.0 cm, with French assay marks for platinum

Signed Cartier, Paris, Londres, no.C8609

*Accompanied by report no.49876 dated 13 November 2007 from the SSEF Swiss Gemmological Institute stating that the rubies are of Burmese origin, with no indications of heating*

£40,000-60,000

\$62,000-92,000

€56,000-83,000

*Please note these pearls have not been tested for natural origin*

*Please note that as the certificate accompanying this lot is over five years old it may require updating*





THE PROPERTY OF A GENTLEMAN

**130**

**AN ART DECO ROCK CRYSTAL AND DIAMOND BROOCH,  
BY CARTIER**

Of Indo-Persian influence, the central old-cut pear shaped diamond to a pavé-set diamond stylised lotus flower surround, within a polished rectangular rock crystal frame, flanked to either side by diamond pieced geometric arrowhead terminals, circa 1920, 8.5cm, with French assay marks for platinum

Signed Cartier, no.01437

£20,000-30,000

\$31,000-46,000

€28,000-41,000





131



132

VARIOUS PROPERTIES

**131**

**A DIAMOND-SET 'ONDA' NECKLACE, BY MARINA B**

Designed as a flexible scallop-link collar with brilliant-cut diamond panel accents, 31.0cm inner circumference, with French assay marks for gold

Signed Marina B

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**-132**

**A PAIR OF 'ROSE DE NOEL' CORAL AND DIAMOND EAR CLIPS, BY VAN CLEEF & ARPELS**

Each modelled as a single flowerhead, with brilliant-cut diamond cluster centre, to a carved coral six-petal surround, 3.3cm, with French assay marks for gold, in Van Cleef & Arpels case

Signed Van Cleef & Arpels, no.B3001

(2)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

*Please see Important Notices at the back of the catalogue regarding the sale of endangered species*





THE PROPERTY OF A LADY

**133**

**A SUITE OF TURQUOISE, SAPPHIRE AND DIAMOND JEWELLERY,  
BY VAN CLEEF & ARPELS**

Comprising a broad flexible bracelet, composed of an abstract cluster of oval and circular turquoise cabochons within ropetwist borders, joined by circular-cut sapphire and brilliant-cut diamond accents; together with a pair of quatrefoil ear clips and a bombé dress ring of matching design, circa 1970, 17.7cm, 2.6cm and ring size H respectively, with French assay marks for platinum and gold

Each signed Van Cleef & Arpels, no.75431, 75605 and 4708-CS respectively (4)

£15,000-20,000

\$23,000-31,000

€21,000-28,000



134



135

VARIOUS PROPERTIES

**Ψ134**

**A GEM-SET NOVELTY BROOCH, BY VAN CLEEF & ARPELS**

Modelled as two perching birds, each with a polished cabochon emerald chest, to a textured head, ruby-set eyes, brilliant-cut diamond wings and tail feathers, joined by a realistically modelled bough, circa 1970, 5.5cm, with French assay marks for gold  
Signed Van Cleef & Arpels, no.89136

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**135**

**THREE HARDSTONE AND DIAMOND BRACELETS, BY BULGARI**

Each composed of an alternating series of polished and brilliant-cut diamond-set curb links interspersed with either carved carnelian, onyx or rock crystal similarly-shaped loops, to a concealed clasp, circa 1975, 18-18.5cm, in black leather Bulgari pouch

Each signed Bulgari

(3)

£12,000-15,000

\$19,000-23,000  
€17,000-21,000



136



137

Ψ136

**AN ENAMEL AND GEM-SET NOVELTY BANGLE,  
BY DAVID WEBB**

Modelled as a frog, entirely decorated in iridescent green enamel interspersed by polished bead accents, the head further set with ruby cabochon eye and pavé-set brilliant-cut diamond lip detail, internal circumference 15.5cm

Signed David Webb

£16,000-18,000

\$25,000-28,000

€23,000-25,000

Cf. Ruth Peltason, *David Webb The Quintessential American Jeweler*, Assouline, New York, 2013, pg.130-131 for reference to the similar 'Twin Frog Bangle' originally designed by Webb in 1964 and the predecessor to this single frog version



138

Ψ137

**A RUBY AND DIAMOND RING**

The oval mixed-cut ruby weighing approximately 5.01 carats, claw-set, between graduated baguette-cut diamond shoulders, raised on a polished hoop, ring size Q

Accompanied by report no.12310 dated 9 February 2016 from the Gem and Pearl Laboratory, London, stating that the ruby is natural with no evidence of heat treatment

£12,000-15,000

\$19,000-23,000

€17,000-21,000

Δ•138

**AN EMERALD COCKTAIL RING**

The large rectangular cut-cornered emerald weighing approximately 24.49 carats, horizontally-set to the carved mount designed as a series of realistically modelled overlapping leaves, with chased detailing, ring size L

Accompanied by report no.07484 dated 3 April 2013 from The Gem & Pearl Laboratory, London, stating the emerald is natural with minor clarity enhancement

£8,000-12,000

\$13,000-18,000

€12,000-17,000



139

**139**

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

Composed of twenty quatrefoil shaped mother-of-pearl panels each within a beaded surround, joined by faceted chain-link connections, 83.0cm, with French assay marks for gold

Signed VCA for Van Cleef & Arpels, no.CL 47602

£8,000-12,000

\$13,000-18,000

€12,000-17,000

**140**

**A GEM AND ENAMEL BROOCH, BY VAN CLEEF & ARPELS**

Modelled as a stylised gazelle in repose, the engraved matted body with black enamel markings and pavé-set brilliant-cut diamond detail, the head with marquise-cut sapphire eye and curving ringed horns, double prong fitting, circa 1971, 6.2cm long, with French marks for gold

Signed VCA for Van Cleef & Arpels, no.22405

£10,000-15,000

\$16,000-23,000

€14,000-21,000



140



141



142

**-141**

**A SUITE OF CORAL AND DIAMOND JEWELLERY,  
BY BULGARI**

Comprising a single strand necklace of forty-six graduated coral beads, measuring approximately 12.5-8.1 mm, to a brilliant and marquise-cut diamond cluster clasp, 45.0cm; together with a sugarloaf coral ring of bombé design, with brilliant-cut diamond gallery and shoulders, circa 1970, ring size J, together in leather Bulgari pouch

Each signed Bulgari

(2)

£12,000-18,000

\$19,000-28,000  
€17,000-25,000

**142**

**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 10.38 carats, claw-set to the openwork scrolling gallery, raised on a polished hoop, ring size K

£50,000-60,000

\$77,000-92,000  
€69,000-83,000

*Please see Important Notices at the back of the catalogue regarding the sale of endangered species*



143



144



145

**143**  
**A SAPPHIRE AND DIAMOND NECKLACE**

The square-cut diamond channel-set flexible collar, suspending a graduated oval-cut sapphire and brilliant-cut diamond cluster fringe, interspersed by brilliant and pear shaped diamond drop accents, with further cross design diamond intersections and clasp, 40.2cm

£18,000-25,000

\$28,000-38,000

€25,000-34,000

**144**  
**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 9.02 carats, claw-set between baguette-cut diamond shoulders, raised on a polished hoop, ring size M

£45,000-55,000

\$69,000-84,000

€62,000-76,000

**145**  
**A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS**

Each of fan shaped outline, the oval-cut diamond quaterfoil top, suspending a similarly-set line and splayed panel drop, to a five-stone oval-cut sapphire fringe, post fittings, 4.1cm

(2)

£10,000-12,000

\$16,000-18,000

€14,000-17,000



146



147



148

SOLD TO BENEFIT THE CHARITABLE ACTIVITIES OF THE FOUNDATION OF IOANNIS AND PAOLA NESTORIDOU

**146**

**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 9.78 carats, claw-set, to tapering shoulders and a polished hoop, ring size N-O  
*Accompanied by report no.5172502371 dated 25 February 2016 from the GIA Gemological Institute of America stating that the diamond is S to T colour, VS2 clarity, with no fluorescence*

£40,000-50,000

\$62,000-77,000  
 €56,000-69,000

VARIOUS PROPERTIES

**147**

**AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND LINE BRACELET**

Composed of a central line of French-cut sapphires within a millegrain-set diamond border, raised on an engraved gallery, to a concealed clasp, circa 1920, 17.7cm

£15,000-18,000

\$23,000-28,000  
 €21,000-25,000

**148**

**A SAPPHIRE AND DIAMOND RING**

The oval-cut sapphire weighing approximately 7.10 carats, claw-set, to the triangular-shaped diamond shoulders, raised on a polished hoop, ring size K

£6,000-8,000

\$9,200-12,000  
 €8,300-11,000



149



150

**149**

**A PAIR OF PLATINUM, SAPPHIRE AND DIAMOND EAR CLIPS**

Each oval-cut sapphire centre weighing approximately 3.87 and 4.06 carats respectively, to a brilliant-cut diamond cluster surround and similarly-set outer border, post and clip fittings, 1.8cm, with London hallmarks for platinum

Accompanied by report no.s 0903618 and 0903619 each dated 11 March 2009 from Gübelin Gemlab, stating that the sapphires are natural and show no indications of heating (2)

£18,000-25,000	\$28,000-38,000
	€25,000-34,000

Please note that as the certificates accompanying this lot are over five years old they may require updating

**150**

**A SINGLE-STONE DIAMOND RING**

The oval brilliant-cut diamond weighing approximately 2.86 carats, set laterally to the tapering shoulders and polished hoop, ring size L

Accompanied by report no.6173501948 dated 23 February 2016 from the GIA Gemological Institute of America, stating that the diamond is F colour, VVS1 clarity, with no fluorescence

£12,000-15,000	\$19,000-23,000
	€17,000-21,000



151

**151**

**A SAPPHIRE AND DIAMOND CLUSTER RING**

The oval-cut sapphire weighing approximately 5.44 carats, to a brilliant-cut diamond cluster border, raised on a polished hoop, ring size L

Accompanied by report no.CS 70305 dated 11 September 2015, from the AGL American Gemological Laboratories stating that the oval mixed-cut sapphire is of Ceylon origin, with no evidence of clarity enhancement

£14,000-18,000	\$22,000-28,000
	€20,000-25,000





152

**152**

**A DIAMOND NECKLACE**

The graduated collar composed of a continuous series of marquise-cut diamond quatrefoil clusters, joined by brilliant-cut diamond accents, suspending a pear shaped diamond fringe to the front, with a concealed clasp, 42,0cm

£28,000-32,000

\$43,000-49,000

€39,000-44,000

**153**

**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 4.00 carats, claw-set, to the fluted hoop, with Austrian assay marks for gold, ring size K

*Accompanied by report no.2171502358 dated 23 February 2016 from the GIA Gemological Institute of America stating that the diamond is G colour, VVS2 clarity, with no fluorescence*

£30,000-40,000

\$46,000-61,000

€42,000-55,000



153



154

**154**

**A COLOURED DIAMOND RING**

Of flowerhead design, the central brilliant-cut Fancy Yellow diamond weighing approximately 3.02 carats, to a rose-cut diamond petal surround, raised on pavé-set diamond shoulders and a shaped lower hoop, ring size H

*Accompanied by report no.6212143173 dated 23 November 2015 from the GIA Gemological Institute of America stating that the diamond is Fancy Yellow colour, SI1 clarity, with no fluorescence*

£15,000-20,000

\$23,000-31,000

€21,000-28,000



155



156

**Ψ155**

**AN ART DECO RUBY AND DIAMOND SUITE**

Comprising a pendant, ring and ear pendants, each composed of an oval-cut ruby centre to a geometric design brilliant and stepped baguette-cut diamond border, the pendant and ear pendants with similarly-set articulated surmounts, circa 1930, 52.4cm, 4.1cm and ring size N (4)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

**Ψ156**

**A RUBY AND DIAMOND BRACELET**

The tapering strap with principal old-cut diamond centre stated to weigh approximately 2.02 carats, to the millegrain-set brilliant-cut diamond surround, with pierced foliate detailing and calibr -cut ruby accents, to a concealed clasp, 17.8cm

£8,000-12,000

\$13,000-18,000

€12,000-17,000



157

**157**

**A PAIR OF DIAMOND EARRINGS**

Each modelled as a flowerhead, the brilliant-cut pink diamond centre, to a rose-cut pear shaped diamond five petal surround, post fittings, 2.5cm

(2)

£60,000-80,000

\$92,000-120,000

€83,000-110,000

*Please note that the coloured diamonds in this lot have not been tested for natural colour origin*

**158**

**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 11.49 carats, claw-set between pavé-set diamond shoulders, raised on a polished hoop, ring size K-L

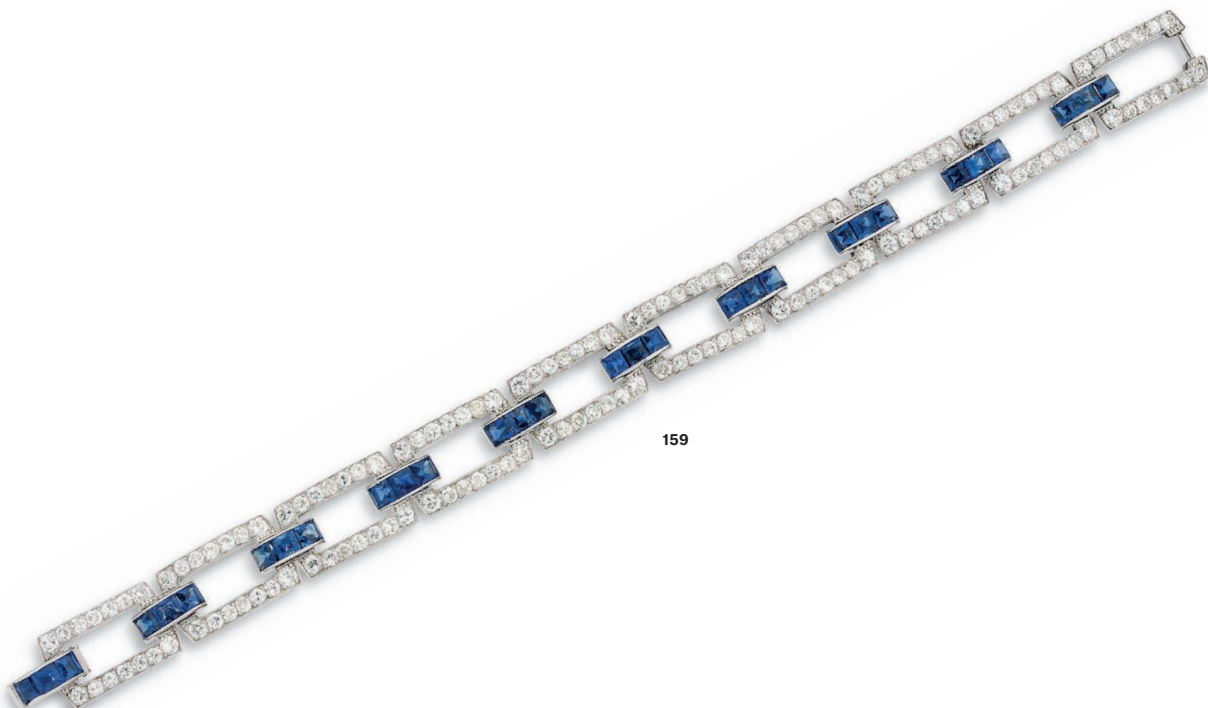
£50,000-60,000

\$77,000-92,000

€69,000-83,000



158



159



160

**159**

**AN ART DECO SAPPHIRE AND DIAMOND BRACELET**

Composed of a series of openwork pavé-set brilliant-cut diamond links, joined by channel-set square-cut sapphire connections, to a concealed clasp, circa 1930, 18.0cm

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**160**

**AN ART DECO SAPPHIRE AND DIAMOND RING**

The rectangular cut-cornered sapphire weighing approximately 14.39 carats, claw-set to an old-cut diamond border, with stepped baguette-cut diamond shoulder detail, raised on polished hoop, ring size M

No.4800

*Accompanied by report no.12079 dated 4 December 2015 from the Gem and Pearl Laboratory, London, stating that the sapphire is of Sri Lankan (Ceylon) origin, with no evidence of heat treatment*

£25,000-35,000

\$39,000-54,000

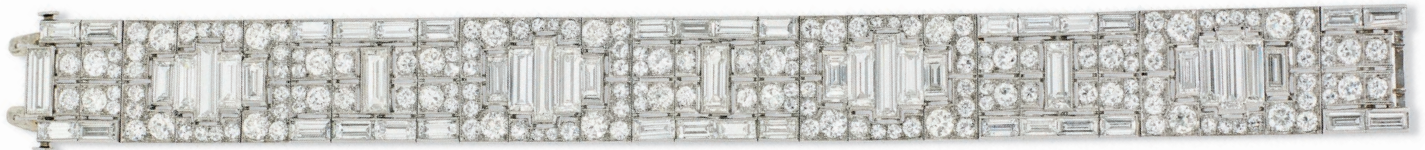
€35,000-48,000



161 (shown as two brooches)



161



162

**Ψ161**

**AN ART DECO MULTI-GEM AND DIAMOND DOUBLE CLIP BROOCH**

Modelled as a butterfly, the pavé-set single-cut diamond body with ruby cabochon eye detail, to the calibré-cut amethyst, citrine, sapphire and ruby wings, each bordered by a baguette-cut diamond frame, double prong fittings, circa 1930, 6.2cm, with French assay marks for gold

£20,000-25,000

\$31,000-38,000  
€28,000-34,000

**162**

**AN ART DECO DIAMOND BRACELET**

Of geometric design, the articulated strap millegrain-set throughout with single and brilliant-cut diamonds, interspersed with baguette-cut diamond motifs and similarly-set border detail, to a concealed clasp, 17.5cm

£13,000-15,000

\$20,000-23,000  
€18,000-21,000



163



164

163

**A PLATINUM AND DIAMOND NECKLACE**

The brilliant and baguette-cut diamond collar suspending a similarly-set two row swag, joined by pavé-set geometric design openwork panel connections, with matching clasp, 41.7cm, London hallmarks for platinum

*Accompanied by 60 reports from the GIA Gemological Institute of America stating the brilliant-cut diamonds are all D, E and F Colours, VVS1-VS2 Clarity, ranging from 0.56-0.18 carats, please refer to the department for further details*

£38,000-48,000

\$59,000-74,000

€53,000-66,000

164

**A PAIR OF MID-TWENTIETH CENTURY MULTI-GEM AND DIAMOND CLIP BROOCHES**

Each designed as a stylised flowerhead in profile, with brilliant-cut diamond centre to the calibr -cut emerald calix and diamond and square-cut sapphire petals, with vari-sized oval-cut ruby cluster surmount, circa 1950, 5.0cm, with French assay marks for platinum and gold, one ruby deficient (2)

£19,000-25,000

\$30,000-38,000

€27,000-34,000



165

Ψ165

**A TOURMALINE PENDANT**

The broad drop shaped tourmaline stated to weigh approximately 124.76 carats, entirely decorated with carved floral and foliate motifs among fruiting boughs, suspended from a black cord with polished jade bead surmount, tourmaline 4.5 x 4.4cm

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**166**

**AN ART DECO SAPPHIRE AND DIAMOND DRESS RING**

The octagonal step-cut sapphire, weighing approximately 22.70 carats, within a pavé-set single-cut diamond surround, accented by baguette-cut diamond detail at the cardinal points, to the pierced gallery and tapering angular hoop, ring size W

*Accompanied by report no. 11510 dated 10 July 2015 from The Gem & Pearl Laboratory, London, stating that the sapphire is of Sri Lankan (Ceylon) origin with no evidence of heat treatment.*

£15,000-20,000

\$23,000-31,000

€21,000-28,000



166



167

**167**

**A PINK SAPPHIRE AND DIAMOND RING, BY GRAFF**

The rectangular cut-cornered pink sapphire weighing approximately 6.25 carats, claw-set, to triangular-cut diamond shoulders, raised on a polished hoop, in Graff case

Signed Graff

*Accompanied by report no.12605 dated 15th April 2016 from the Gem and Pearl Laboratory stating that the sapphire is of Madagascar origin, with no evidence of heat treatment*

£10,000-15,000

\$16,000-23,000

€14,000-21,000



168

**A 19TH CENTURY INDIAN SPINEL AND PEARL NECKLACE**

Composed of five graduated rows of tumbled spinel beads alternately strung between single pearl spacers, to the pearl back chain and flat-cut diamond and polychrome enamel clasp, the reverse with floral and foliate detail, mounted in gold, minimum length 56.0cm

£38,000-45,000

\$59,000-69,000

€53,000-62,000





169

169

**A LATE 19TH CENTURY DIAMOND TIARA / NECKLACE**

Composed of five graduated old-cut diamond scrolling foliate panels, each with fleur-de-lys detail and interspersed by similarly-set diamond leaf and bud knife-bar links, with detachable diamond-set backchain, mounted in silver and gold, circa 1890, height 5.0cm, in original fitted case

£22,000-28,000

\$34,000-43,000  
€31,000-39,000



170

THE PROPERTY OF A LADY

170

**A PAIR OF ANTIQUE TURQUOISE AND DIAMOND EAR PENDANTS**

Each old-cut diamond and turquoise cabochon cluster surmount, suspending a diamond-set bow spacer and further drop shaped turquoise and diamond cluster pendant, mounted in silver and gold, later post fittings, 6.0cm (2)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000



171



172

THE PROPERTY OF A LADY

**171**

**TWO EARLY 20TH CENTURY DIAMOND-SET JEWELS**

Comprising an Art Deco carved moonstone and brilliant, baguette and single-cut diamond jabet pin, circa 1920; together with an early 20th century bow brooch, the carved rock crystal ribbon mounted within millegrain-set rose-cut diamond borders, circa 1910, 6.9cm and 4.0cm respectively

(2)

£3,500-4,500

\$5,400-6,900  
€4,900-6,200

VARIOUS PROPERTIES

**172**

**AN ART DECO DIAMOND BRACELET**

Composed of three millegrain-set single, brilliant and baguette-cut diamond lozenge shaped panels, each with a principal diamond collet centre, joined by similarly-set demi-lune shaped links, to a concealed clasp, circa 1935, 18.5cm

£18,000-25,000

\$28,000-38,000  
€25,000-34,000



173

**173**

**A BELLE EPOQUE NATURAL PEARL PENDANT NECKLACE**

The fine link chain strung with seed pearl accents, suspending a grey natural pearl bouton centre measuring approximately 13.7mm, and pierced diamond-set scroll motif pendant to three further grey natural pearl drops, measuring approximately 10.7, 16.3 and 10.5mm respectively, circa 1900, pendant 6.4cm, necklace 45.7cm, with French assay marks for platinum

*Accompanied by report no.73329 dated 12 March 2014 from SSEF Swiss Gemmological Institute, stating the four principal pearls are natural, saltwater, with no indications of artificial colour modification*

£60,000-80,000

\$92,000-120,000

€83,000-110,000



174

**Ψ174**

**A RUBY AND DIAMOND RING**

The rectangular cushion shaped ruby weighing approximately 4.00 carats, to the millegrain-set old-cut diamond border and shoulders, raised on a polished hoop, ring size K

*Accompanied by report no.09280 dated 21 January 2014 from The Gem & Pearl Laboratory, London, stating the ruby is of Burmese origin, with no evidence of heat treatment*

£25,000-35,000

\$39,000-54,000

€35,000-48,000



175



176

**175**

**A PEARL AND DIAMOND NECKLACE**

The single graduated row of 42 natural and cultured pearls, measuring approximately 8.3-5.3mm, suspending an old and rose-cut diamond scrolling panel with further two golden natural pearl drop accents, to a rose-cut diamond and sapphire clasp, 38.0cm

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

£6,000-8,000

\$9,200-12,000

€8,300-11,000

**176**

**AN ART DECO DIAMOND BRACELET**

Designed as three principal square cut-cornered diamond highlights, flanked to either side by tapering baguette-cut diamond panels, within similarly-set linear borders and joined by square-cut diamond arched links, to a concealed clasp, circa 1925, 17.5cm

£35,000-45,000

\$54,000-69,000

€49,000-62,000



177

**177**  
**AN ANTIQUE DIAMOND BROOCH**

Of lozenge shaped outline, the central old-cut diamond collet mounted within a pierced foliate surround and similarly-set border, pin fitting, 3.7cm

£10,000-15,000

\$16,000-23,000  
 €14,000-21,000



178

**178**  
**AN EARLY 20TH CENTURY PEARL AND DIAMOND BRACELET**

Of openwork scrolling design, millegrain-set throughout with rose-cut diamonds interspersed by five old-cut diamond collet and single pearl highlights, with engraved foliate gallery, to a concealed clasp, circa 1910, 18.0cm

£6,000-8,000

\$9,200-12,000  
 €8,300-11,000



179

**179**  
**AN EARLY 20TH CENTURY DIAMOND BROOCH**

Of elongated scalloped outline, millegrain-set throughout with a central graduated line of five old brilliant-cut diamonds, to a similarly-set twisted surround and a further single-cut diamond border, pin fitting, circa 1915, 6.0cm

£10,000-15,000

\$16,000-23,000  
 €14,000-21,000

*Please note that these pearls have not been tested for natural origin*



180

**180**

**A BLACK CERAMIC, ONYX AND DIAMOND 'PANTHERE ECLIPSE' NECKLACE, BY CARTIER**

The rectangular baton link necklace partially diamond-set to the front, suspending a reversible circular pendant, designed as a tapering pavé-set brilliant-cut diamond panther's head with onyx spot and emerald eye detail, the reverse similarly modelled in polished black ceramic, pendant 5.5cm, chain 80.0cm, with French assay marks for gold

Signed Cartier, no.37222F

£20,000-30,000

\$31,000-46,000

€28,000-41,000



181

**181**

**AN ONYX, EMERALD AND DIAMOND 'PANTHERE' RING, BY CARTIER**

The stylised panther's head entirely pavé-set with brilliant-cut diamonds, with pear shaped emerald eyes, onyx nose and buff top onyx 'spot' detail, raised on the similarly-set jaw hoop, ring size L-M, with French assay marks for gold

Signed Cartier, no.35121B

£30,000-35,000

\$46,000-54,000

€42,000-48,000



**182**

**A PAIR OF CULTURED PEARL AND DIAMOND EAR PENDANTS, BY CARTIER**

Of tapering form, each pavé-set brilliant-cut diamond panel with pierced detailing and single cultured pearl accent, suspending a diamond-set fringe, post and clip fittings, 11.1cm, with French assay marks for gold, in Cartier case.

Signed Cartier, no.74273B

(2)

£40,000-50,000

\$62,000-77,000

€56,000-69,000



183

183

**A PAIR OF SAPPHIRE EAR PENDANTS, BY BOUCHERON**

Of tapering geometric design, each lozenge shaped surmount set with circular-cut pale blue sapphires, suspending a similarly-set openwork panel in graduated shades of blue, with a series of pear shaped sapphire fringe accents, post and clip fittings, 8.0cm, with French assay marks for gold

Signed Boucheron, no.E05417

(2)

£10,000-20,000

\$16,000-31,000

€14,000-28,000



184

184

**A SAPPHIRE AND EMERALD RING, BY BOUCHERON**

Realistically modelled as a thistle, the pear-shaped cabochon sapphire centre weighing approximately 9.67 carats, to the gem-set flowerhead surround, raised on a pavé-set circular-cut emerald stem with adjoining similarly-set curling leaf accent, to the polished lower hoop, ring size M-N, with French assay marks for gold

Signed Boucheron, no.E24185

*Accompanied by report no.12432 dated 11 March 2016 from the Gem and Pearl Laboratory, London, stating that the pear-shaped cabochon sapphire is natural, of Sri Lankan origin, with no evidence of heat treatment*

£15,000-20,000

\$23,000-31,000

€21,000-28,000

185

**A TOURMALINE, GEM AND DIAMOND BRACELET, BY BOUCHERON**

The broad flexible strap composed of a continuous series of polished vari-shaped paraiba tourmaline cabochons, interspersed with brilliant-cut diamond accents, to the panel clasp with three stone faceted lilac and blue sapphire centre, separated by baguette-cut diamond detail, within a brilliant-cut diamond border, 17.1cm, with French assay marks for gold

Signed Boucheron, no.CS6549

£25,000-30,000

\$39,000-46,000

€35,000-41,000



185





# THE PROPERTY OF A LADY



186

**A PAIR OF 'PALMYRE' DIAMOND EAR PENDANTS,  
BY VAN CLEEF & ARPELS**

Each designed as a cascade of brilliant-cut diamond articulated tassels, post and clip fittings, 7.2cm, with French assay marks for gold  
Signed Van Cleef & Arpels, no.ML5941 (2)

£35,000-45,000

\$54,000-69,000

€49,000-62,000



187

**187**  
**A PAIR OF COLOURED DIAMOND AND DIAMOND**  
**EAR PENDANTS**

Each set with a square cut-cornered Fancy Yellow diamond weighing approximately 4.01 and 4.02 carats respectively, suspended from a marquise and pear shaped diamond cluster top, to a similarly-set diamond fan shaped terminal, post fittings, 3.7cm

Accompanied by report nos.13165674 and 13165678 each dated **3 February 2004** from the GIA Gemological Institute of America stating that both diamonds are Fancy Yellow (2)

£40,000-50,000	\$62,000-77,000
	€56,000-69,000

*Please note that as the certificates accompanying this lot are over five years old they may require updating*



188

**188**  
**A SINGLE-STONE COLOURED DIAMOND RING,**  
**BY BOUCHERON**

The rectangular cut-cornered Fancy Yellow diamond weighing approximately 10.08 carats, claw-set, to the pavé-set brilliant-cut diamond gallery and openwork shoulders, raised on a polished hoop, ring size L

Signed Boucheron, no.CS5276

Accompanied by report no.2175570171 dated 6th April 2016 from the GIA Gemological Institute of America, stating that the diamond is Fancy Yellow colour, VS1 clarity, with no fluorescence

£20,000-30,000	\$31,000-46,000
	€28,000-41,000



189

**189**  
**A UNIQUE 18 CARAT WHITE GOLD AND DIAMOND**  
**WRISTWATCH, BY VAN CLEEF & ARPELS**

The circular mother-of-pearl dial with polished hands and diamond line bezel, to a clustered surround of brilliant-cut diamond collet accents, inset to a black leather strap, with further diamond-set double deployant clasp, quartz movement, case 1.2cm, internal circumference 18.0cm

Dial, clasp and case signed Van Cleef & Arpels, case no.338998 HL3325

£20,000-30,000	\$31,000-46,000
	€28,000-41,000

# THE PROPERTY OF A LADY



190

**190**

## A PAIR OF EMERALD EAR PENDANTS, BY BOUCHERON

Each circular pavé-set emerald cluster top suspending a single-stone spacer and similarly designed suspension, to a pear shaped openwork panel and two row emerald drop fringe, post and clip fittings, 5.7cm long, with French assay marks for gold, in Boucheron leather pouch

Signed Boucheron, no.E11100

£10,000-15,000

(2)

\$16,000-23,000  
€14,000-21,000



191

**191**

## A COLOURED SAPPHIRE AND DIAMOND 'PANTHERE' RING, BY CARTIER

Modelled as a pavé-set brilliant-cut diamond stalking panther, with pear shaped emerald eyes and onyx nose detail, to an adjacent cushion shaped pink sapphire accent, weighing approximately 4.54 carats, raised on diamond-set shoulders to a plain hoop, ring size L, with French assay marks for platinum

Signed Cartier, no.24189B

*Accompanied by report no.12431 dated 11 March 2016, from the Gem and Pearl Laboratory, London stating that the rectangular cushion-cut is a natural purplish pink sapphire with no evidence of heat treatment*

£18,000-25,000

\$28,000-38,000  
€25,000-34,000



192

**192**

**A GEM AND DIAMOND 'PEONY' RING, BY BOUCHERON**

Realistically modelled, the central cushion brilliant-cut diamond, weighing approximately 2.30 carats, to pavé-set brilliant-cut diamond petals, interspersed with circular-cut yellow and pink sapphire accents, raised on two pavé-set circular-cut emerald leaves, to the diamond-set gallery and bifurcated shoulders, with French assay marks for gold, ring size M

Signed Boucheron, no.E37109

Accompanied by report no.15270764 dated **10 October 2006** from the GIA Gemological Institute of America, stating that the diamond is D colour, VVS1 clarity, with no fluorescence

£45,000-55,000

\$69,000-84,000

€62,000-76,000

*Please note that as the certificate accompanying this lot is over five years old it may require updating*



193

**Ψ193**

**A RUBY AND EMERALD RING, BY BOUCHERON**

Realistically modelled, the star ruby cabochon centre weighing approximately 8.74 carats, to an undulating pavé-set circular-cut ruby and pink sapphire petal surround, raised on similarly-set emerald stem and leaf shoulders and a polished lower hoop, with French assay marks for gold, ring size M

Signed Boucheron, no.CS14115

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

£18,000-25,000

\$28,000-38,000

€25,000-34,000

# THE PROPERTY OF A LADY



194

THE PROPERTY OF A LADY

**194**  
**A PAIR OF SPINEL AND DIAMOND 'MAGNOLIA' EAR PENDANTS, BY CARTIER**

Each designed as a cascade of cushion, oval and circular-cut spinels in various shades of pink, joined by pavé-set brilliant-cut diamond scrolling foliate links, to the similarly designed surmount, post and clip fittings, 7.0cm, with French assay marks for platinum

Signed Cartier, no.39699B

(2)

£20,000-30,000

\$31,000-46,000

€28,000-41,000

**195**

**A MOTHER-OF-PEARL, RUBY AND DIAMOND 'PERROQUET' RING, BY CARTIER**

Realistically modelled, the pavé-set brilliant-cut diamond head with black mother-of-pearl beak and circular-cut emerald eye detail, the similarly-set wings with buff-top ruby feather terminals and hoop, with French assay marks for platinum, ring size M

Signed Cartier, no.58946B

£12,000-15,000

\$19,000-23,000

€17,000-21,000



195



**196****A PINK SAPPHIRE AND DIAMOND 'FLAMINGO' RING,  
BY BOUCHERON**

The pavé-set brilliant-cut diamond and pink sapphire head and wing, with purple sapphire cabochon eye detail and oval-cut diamond single-stone accent, weighing approximately 1.02 carats, raised on a tapering polished hoop, ring size K, with French assay marks for gold, in Boucheron pouch

Signed Boucheron, no.E8 4861

£15,000-20,000

\$23,000-31,000

€21,000-28,000



# THE PROPERTY OF A LADY



197

Ψ197

## A PAIR OF RUBY EAR PENDANTS, BY BOUCHERON

Each pavé-set circular-cut ruby cluster suspending a series of concentric ruby openwork loops, each with a pear shaped ruby centre and polished ruby drop fringe, post and clip fittings, 9.0cm, with French assay marks for gold, in Boucheron leather pouch

Signed Boucheron, no.CS3752

(2)

£10,000-15,000

\$16,000-23,000

€14,000-21,000



198

198

## A DIAMOND COCKTAIL RING, BY LAUREE RODKIN

The bombé navette shaped panel entirely pavé-set with rose-cut diamonds in various shades of grey, to a collet-set brilliant-cut diamond centre, raised on an engraved gallery and pierced tapering shoulders, ring size M-N

Signed LR for Lauree Rodkin

£20,000-25,000

\$31,000-38,000

€28,000-34,000





198 (as a brooch)

Ψ199

**A MULTI-GEM AND DIAMOND 'SALTIMBANCO' NECKLACE, BY BOUCHERON**

Modelled as a collection of vari-coloured circus masks, each entirely pavé-set with either diamonds, rubies, emeralds, pink, yellow or blue sapphires, interspersed with brilliant-cut diamond accents, suspended from a diamond collar necklace, with two ruby and yellow sapphire cluster drops, may be worn as a pendant necklace or a brooch, double prong fitting, 4.5cm and 45.5cm respectively Signed Boucheron, no.E72048

£50,000-70,000

\$77,000-110,000  
€69,000-96,000

As part of the iconic 'Inspiria' collection developed by Maison Boucheron in collaboration with Guy Laliberté founder of the Cirque du Soleil, this exuberant 'Saltimbanco' brooch/necklace typifies the jewels created during this partnership.

Designed to celebrate both Boucheron's 150th anniversary and 25 years of Cirque du Soleil performances, the jewels are the sculptural embodiment of twenty famous acts from the circus's repertoire; with only two of each model produced in each case.



THE PROPERTY OF  
A LADY



200

**200**

**A FINE EMERALD AND DIAMOND RING, BY GRAFF**

The sugarloaf cabochon emerald weighing approximately 12.28 carats, claw-set between triangular-cut diamond shoulders, raised on a polished hoop, ring size L, in leather Graff case

Signed Graff

*Accompanied by report no.0609511 dated 27 September 2006 from the Gübelin GemLab stating that the emerald is of Colombian origin, with indications of minor clarity enhancement*

£60,000-80,000

\$92,000-120,000

€83,000-110,000

**201**

**A DIAMOND, EMERALD AND ONYX 'PANTHÈRE' BANGLE, BY CARTIER**

The hinged tapering bracelet, entirely pavé-set with brilliant-cut diamonds, the head further set with pear shaped emerald eye and onyx nose detail, 15.5 internal circumference, with French assay marks for gold

Signed Cartier, no.72376B

£40,000-60,000

\$62,000-92,000

€56,000-83,000



201

# THE PROPERTY OF A LADY



**202**

**A FINE 18 CARAT WHITE GOLD, EMERALD AND DIAMOND 'SERPENTI' WATCH BANGLE, BY BULGARI**

The coiled sprung body entirely composed of pavé-set brilliant-cut diamond and circular-cut emerald overlapping scales, to the pavé-set diamond head with polished malachite eye detail, the hinged jaw opening to reveal a similarly-set emerald and diamond watch dial, with polished hands, quartz movement, internal circumference 15.8cm, with convention assay marks for 18ct gold, in black leather Bulgari pouch and outer card case

Signed Bulgari to the dial and case, no.SP W 40G BT8

£200,000-250,000

\$310,000-380,000  
€280,000-340,000



**203**

**AN EMERALD AND DIAMOND RING, BY BULGARI**

The octagonal step-cut emerald weighing approximately 26.12 carats, claw-set, to triangular-cut diamond shoulders, raised on a tapering hoop, circa 1975, ring size M

Signed Bulgari

*Accompanied by report no.12050047 dated 9th May 2012 from the Gübelin GemLab stating that the emerald is of Colombian origin, with indications of minor clarity enhancement*

£80,000-120,000

\$130,000-180,000

€120,000-170,000

# THE PROPERTY OF A LADY



**204**

**A PAIR OF EMERALD AND DIAMOND EAR PENDANTS,  
BY CARTIER**

Each rose and brilliant-cut diamond floral design surmount, to a similarly designed spacer and openwork loop pendant, with further baguette and rose-cut diamond connection and baroque shaped polished emerald drop terminal, post and clip fittings, 8.6cm, with French assay marks for platinum and gold, in red Cartier pouch

Signed Cartier, no.17197C

*Accompanied by a report no.85416 dated 8th of April 2016 from the SSEF Swiss Gemmological Institute stating that the two emeralds are of Colombian origin, one with momount of oil in fissure and the other one with minor amount of oil in fissures*

(2)

£60,000-80,000

\$92,000-120,000

€83,000-110,000



Ψ205

**A RARE 'TUTTI FRUTTI' RING, BY CARTIER**

Of bombé design, the central sugarloaf sapphire to a carved ruby, emerald and sapphire leaf cluster surround, interspersed with brilliant-cut diamond accents, raised on a tapering hoop, ring size L, with French assay marks for platinum, in red leather Cartier case

Signed Cartier, no.689948

*Accompanied by report no.85420 dated 11th April 2016 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Burmese origin, with no indications of heating*

£140,000-160,000

\$220,000-250,000  
€200,000-220,000



206

**206**

**A SINGLE-STONE DIAMOND RING**

The rectangular-cut cornered diamond weighing approximately 8.99 carats, claw-set to stepped baguette-cut diamond shoulders, raised on bifurcated shoulders and a reeded hoop, ring size M-N

*Accompanied by report no.1172570121 dated 6 April 2016 from the GIA Gemological Institute of America stating that the diamond is F colour, VVS2 clarity, medium blue fluorescence*

£130,000-180,000

\$200,000-280,000  
€180,000-250,000



207

THE PROPERTY OF A LADY

**207**

**A DIAMOND 'ICE-CUBE' WRISTWATCH,  
BY DE GRISOGONO FOR CHOPARD**

The square dial entirely pavé-set with rectangular cut-cornered diamonds, blued steel hands, to the similarly-set diamond case with pavé-set single-cut diamond reverse, to the navy silk and leather maker's strap and diamond-set buckle, quartz movement, case 2.5cm, in Chopard pouch

Dial, strap and buckle signed Chopard, case signed Chopard by de Grisogono, no.31

£25,000-35,000

\$39,000-54,000  
€35,000-48,000





208

VARIOUS PROPERTIES

**208**

**A SINGLE-STONE DIAMOND RING**

The square emerald-cut diamond weighing approximately 5.02 carats, claw-set, to tapering baguette-cut diamond shoulders, raised on a polished hoop, ring size M

*Accompanied by report no.2135747935 dated 17 August 2011 from the GIA Gemological Institute of America stating that the diamond is G colour, VS1 clarity, with no fluorescence*

£65,000-85,000

\$100,000-130,000  
€90,000-120,000



209

**209**

**A COLOURED DIAMOND RING**

The cushion modified brilliant Fancy Bluish Green diamond, weighing approximately 2.01 carats, within a pavé-set brilliant and trapeze-cut diamond surround, raised on similarly-set diamond extended shoulders and polished lower hoop, ring size I-J

*Accompanied by report no.6205863509 dated 19 October 2015 from the GIA Gemological Institute of America stating that the diamond is Fancy Bluish Green colour, VS2 clarity, with strong blue fluorescence*

£100,000-120,000

\$160,000-180,000  
€140,000-170,000



210



211

**210**

**A PAIR OF AQUAMARINE AND DIAMOND EAR PENDANTS,  
BY MARGHERITA BURGNER**

Each pavé-set brilliant-cut diamond pear shaped surmount, to a rectangular-cut diamond spacer, suspending a pear shaped mixed-cut aquamarine drop, with graduated brilliant-cut diamond surround, post and clip fittings, 6.4cm

Signed Margherita Burgener

£9,000-11,000

\$14,000-17,000

€13,000-15,000

(2)

**211**

**A PINK SAPPHIRE AND DIAMOND THREE STONE RING**

The cushion shaped pink sapphire weighing approximately 5.08 carats, claw-set between oval-cut diamond shoulders, to a tapering hoop, ring size L

*Accompanied by a three reports, please refer to the department for further details*

£30,000-35,000

\$46,000-54,000

€42,000-48,000

**Ψ212**

**A RUBY AND DIAMOND BRACELET, BY SCHILLING**

Designed as a central pear shaped diamond cluster scroll, to the undulating circular-cut ruby bracelet, interspersed with further brilliant-cut diamond accents, to a concealed clasp, 17.8cm, in Schilling case

Signed Schilling

£6,000-8,000

\$9,200-12,000

€8,300-11,000



212



213



214

**213**

**AN 18 CARAT WHITE GOLD AND DIAMOND NECKLACE**

Designed as a series of graduated pavé-set brilliant-cut diamond flowerheads, interspersed by similarly-set leaves and joined by a naturalistically modelled bough, to a concealed clasp, 44.0cm, London hallmarks for 18 carat gold

£25,000-35,000

\$39,000-54,000  
€35,000-48,000



215

**214**

**A PLATINUM AND DIAMOND RING, BY DEBEERS**

The brilliant-cut diamond weighing approximately 2.23 carats, claw-set to polished shoulders and hoop, ring size H, with Sheffield hallmarks for platinum

Signed DeBeers, no.A73836

*Accompanied by report no.2171570112 dated 6th April 2016 from GIA, Gemological Institute of America stating that the diamond is D colour, VVS1 clarity, with no fluorescence*

£25,000-30,000

\$39,000-46,000  
€35,000-41,000

**215**

**A SINGLE-STONE COLOURED DIAMOND RING**

The old European brilliant-cut Fancy Bluish Green diamond weighing approximately 0.67 carats, in a rub over setting, to the single and rose-cut diamond scrolling openwork border and shoulders, raised on a polished hoop, ring size N

*Accompanied by report no.6173236898 dated 29 July 2015 from the GIA Gemological Institute of America stating that the diamond is Fancy Bluish Green colour, SI1 clarity, with no fluorescence*

£15,000-20,000

\$23,000-31,000  
€21,000-28,000



216

**216**  
**A PLATINUM, SAPPHIRE AND DIAMOND NECKLACE**

The flexible collar, composed of a series of openwork pavé-set brilliant-cut diamond links, set to the centre with eleven rectangular cut-cornered sapphires, joined by baguette-cut diamond spacers, to a concealed clasp, 43.0cm, London hallmarks for platinum

£20,000-25,000

\$31,000-38,000

€28,000-34,000



217

**217**  
**A SAPPHIRE AND DIAMOND RING**

The rectangular cut-cornered sapphire weighing approximately 11.27 carats, to stepped baguette-cut diamond shoulders, raised on a polished hoop, ring size L ½

*Accompanied by report no.78068 dated 20 January 2015 from the SSEF Swiss Gemmological Institute, stating the sapphire is of Ceylon (Sri Lankan) origin with no indications of heating*

£50,000-70,000

\$77,000-110,000

€69,000-96,000



218

**218**  
**A PAIR OF SINGLE-STONE DIAMOND EAR STUDS**

Each brilliant-cut diamond to a rub-over setting, within a polished border, post fittings, 1.1cm (2)

£30,000-50,000

\$46,000-77,000

€42,000-69,000



219



220

**219**

**A SAPPHIRE AND DIAMOND BRACELET**

The articulated undulating strap, set with a central line of square-cut sapphires, to a fan-shaped baguette-cut diamond border, with a concealed clasp, 18.5cm

£12,000-16,000

\$19,000-25,000

€17,000-22,000

**220**

**A SAPPHIRE AND DIAMOND RING**

The rectangular cut-cornered sapphire weighing approximately 7.74 carats, between rectangular-cut diamond shoulders, raised on a polished hoop, ring size M

*Accompanied by report no.12337 dated 23rd February 2016 from the Gem and Pearl Laboratory, London, stating that the sapphire is of Sri Lankan/ Madagascar origin, with no evidence of heat treatment*

£12,000-15,000

\$19,000-23,000

€17,000-21,000

# THE PROPERTY OF A LADY

## LOTS 221-239



221



222

### 221

#### AN ENAMEL SUITE, BY DAVID WEBB

Comprising an articulated bracelet of overlapping scale design, each decorated with translucent green enamel, interspersed with polished detail, to a concealed clasp, internal diameter 5.7cm; together with a pair of matching ear clips en suite, 2.4cm, in suede David Webb pouch

Each signed David Webb (3)

£6,000-8,000

\$9,200-12,000

€8,300-11,000

### 222

#### AN 18 CARAT GOLD EVENING BAG

The bicoloured woven clutch, of tapering form, with hinged cover and stylised bow design clasp, opening to reveal a bevelled mirror, 15.7cm, with London hallmarks for 18 carat gold, 1965

£5,000-7,000

\$7,700-11,000

€6,900-9,600



**~223**

**A CORAL, AMETHYST AND DIAMOND SUITE,  
BY VAN CLEEF & ARPELS**

Comprising a pair of ear clips, each oval cabochon coral centre, within a pear-shaped amethyst border and further brilliant-cut diamond surround, to a rope twist frame; together with a matching dress ring en suite, circa 1970, 3.00cm, ring size I-J, with French assay marks for gold, in Van Cleef & Arpels pouches

Each signed Van Cleef Et Arpels, no.s.22750, 22719 respectively (3)

£20,000-25,000

\$31,000-38,000

€28,000-34,000

*Please see Important Notices at the back of the catalogue regarding the sale of endangered species*



Ψ224

**A RUBY AND DIAMOND SUITE, BY VAN CLEEF & ARPELS**

The flexible collar composed of a continuous series of polished panel links, with pavé-set brilliant-cut diamond and oval-cut ruby-set centre decoration, to a concealed clasp; together with a pair of similarly-set shell design ear clips, 45.0cm and 2.5cm respectively, with French assay marks for gold, in Van Cleef & Arpels pouch

Necklace signed Van Cleef & Arpels, no.NY55326, ear clips signed VCA France (3)

£20,000-30,000

\$31,000-46,000  
€28,000-41,000



# THE PROPERTY OF A LADY

## LOTS 221-239



**225**  
**A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS,  
BY VAN CLEEF & ARPELS**

Each designed as a flowerhead, with cultured pearl centre, to a brilliant-cut diamond curving multi petal surround, 2.6cm, with French assay marks for gold, in suede Van Cleef & Arpels pouch Signed Van Cleef & Arpels, nos.4C151CS and 40454CS (2)

£6,000-8,000

\$9,200-12,000  
€8,300-11,000



**226**  
**A DIAMOND BROOCH, BY VAN CLEEF & ARPELS**

Of flowerhead design, the pavé-set brilliant-cut diamond graduated petals, to a similarly-set cluster centre, double prong fitting, 5.7cm, with Van Cleef & Arpels pouch.

Signed Van Cleef & Arpels, no.NY56388

£12,000-15,000

\$19,000-23,000  
€17,000-21,000

# THE PROPERTY OF A LADY

## LOTS 221-239



Ψ227

### A PAIR OF MID-20TH CENTURY RUBY AND DIAMOND EAR CLIPS, BY BOUCHERON

Of flowerhead design, each oval and circular-cut ruby bombé cluster centre, to a pavé-set brilliant-cut diamond petal surround, clip fittings, circa 1950, 2.4cm

Signed Boucheron, London Paris

(2)

£6,000-8,000

\$9,200-12,000

€8,300-11,000



Ψ228

### AN ART DECO RUBY AND DIAMOND DOUBLE CLIP BROOCH

Modelled as a floral spray, the single and brilliant-cut diamond curving stems, interspersed with circular-cut ruby buds and flower heads, tied at the base by two calibre-cut ruby ribbon accents, double prong fittings, circa 1935, 4.5cm

£2,500-3,500

\$3,900-5,400

€3,500-4,800

Accompanied by a photocopy of an original invoice from Boucheron, London, dated 31st December 1950



229

**229**

**A PAIR OF DIAMOND EAR PENDANTS**

Each designed as a brilliant-cut diamond cluster surmount, suspending a similarly-set detachable openwork pear shaped drop, clip fittings, circa 1960, 5.8cm (2)

£12,000-15,000

\$19,000-23,000

€17,000-21,000

Accompanied by a photocopy of an original invoice from Ben Rosenfeld, London, dated 22nd June 1960



230

**230**

**A SINGLE-STONE DIAMOND RING**

The rectangular step-cut diamond weighing approximately 5.19 carats, claw-set between stepped baguette and triangular-cut diamond shoulders, raised on a polished hoop, ring size I-J

*Accompanied by report no.1172570206 dated 6th April 2016 from the GIA, Gemological Institute of America, stating that the diamond is J colour, VS1 clarity, with no fluorescence*

£15,000-20,000

\$23,000-31,000

€21,000-28,000

# THE PROPERTY OF A LADY

## LOTS 221-239



231

### 231

#### A PAIR OF MID-20TH CENTURY DIAMOND 'FLAMME' BROOCHES, BY VAN CLEEF & ARPELS

Each designed as a tapered scrolling band, pavé-set with graduated lines of brilliant and baguette-cut diamonds, double prong fittings, 7.0cm, with French assay marks for platinum and gold, in Van Cleef & Arpels case

Signed Arpels, from France

£18,000-25,000

\$28,000-38,000

€25,000-34,000

(2)



232

### 232

#### A PAIR OF NATURAL PEARL AND DIAMOND EAR PENDANTS

Each old-cut diamond collet suspending a geometric design similarly-set articulated spacer and drop shaped natural pearl pendant, measuring approximately 11.4 x 17.5mm and 11.6 x 17.7mm respectively, with diamond-set cusp connections, screw fittings, circa 1930, 4.7cm

Accompanied by report no.12547 dated 8 April 2016 from The Gem & Pearl Laboratory, London, stating the two pearls are natural, saltwater

(2)

£40,000-50,000

\$62,000-77,000

€56,000-69,000

Accompanied by a photocopy of the original purchase invoice from W. Wingrove & Co., Regent Street, dated 14th March 1950



233



234

**233**

### AN ART DECO DIAMOND NECKLACE

The flexible collar with central graduated brilliant and baguette-cut diamond triple row swag, flanked by twin baguette-cut diamond scroll shaped motifs, to the similarly-set back chain, with concealed clasp, the central section may also be worn as a bracelet, circa 1935, 36,0cm

£40,000-60,000

\$62,000-92,000  
€56,000-83,000

Accompanied by a photocopy of a Valuation for Insurance from Collingwood of Conduit Street, dated 12th November 1969

**234**

### A MID-20TH CENTURY SINGLE-STONE DIAMOND RING

The emerald-cut diamond weighing approximately 13.83 carats, claw-set to polished shoulders and hoop, circa 1955, ring size H  
*Accompanied by report no.1176570117 dated 6th April 2016 from GIA, Gemological Institute of America stating that the diamond is I colour, VVS2 clarity, with no fluorescence*

£120,000-180,000

\$190,000-280,000  
€170,000-250,000

Accompanied by a photocopy of the original purchase invoice from Ben Rosenfeld of Hatton Garden, dated 13th December 1956

# THE PROPERTY OF A LADY

## LOTS 221-239



### Ψ235

#### A RUBY AND DIAMOND 'TAPISSERIE' BRACELET, BY VAN CLEEF & ARPELS

Of flexible tubular design, composed of a clustered band of polished spherical beads to a central pavé-set brilliant-cut diamond panel with diagonal circular-cut ruby line detail, to a concealed clasp, circa 1965, 18.3cm, with French assay marks for platinum and gold, in Van Cleef & Arpels pouch

Signed Van Cleef & Arpels, no.97314

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

### Ψ236

#### A RUBY AND DIAMOND-SET 'TAPISSERIE' BRACELET, BY VAN CLEEF & ARPELS

Of flexible tubular design, composed of a clustered band of polished spherical beads to a central pavé-set circular-cut ruby panel with diagonal brilliant-cut diamond line highlights, to a concealed clasp, circa 1965, 18.3cm, with French assay marks for platinum and gold, in Van Cleef & Arpels pouch

Signed Van Cleef & Arpels, no.97315

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

Accompanied by a photocopy of an original Valuation for Insurance Purposes from Van Cleef & Arpels, Paris, dated 21st April 1966

Accompanied by a photocopy of an original Valuation for Insurance Purposes from Van Cleef & Arpels, Paris, dated 21st April 1966



238



238  
(shown with diamond centre)

Ψ237

**A PAIR OF RUBY AND DIAMOND 'PELOUSE' EAR CLIPS, BY VAN CLEEF & ARPELS**

Of bombé panel design, each entirely pavé-set with circular-cut rubies interspersed by three brilliant-cut diamond line accents, circa 1965, 2.5cm, with French assay marks for platinum and gold, in Van Cleef & Arpels suede pouch.

Each signed Van Cleef & Arpels, no.12046 (2)

£15,000-20,000

\$23,000-31,000  
€21,000-28,000

Accompanied by a photocopy of an original Valuation for Insurance Purposes from Van Cleef & Arpels, Paris, dated 21st April 1966

Ψ238

**A PAIR OF RUBY AND DIAMOND CLUSTER EAR CLIPS**

Each modelled as a flowerhead, with interchangeable illusion-set marquise-cut and pavé-set brilliant-cut diamond cluster or oval-cut ruby centres, weighing approximately 4.81 and 5.50 carats respectively, to a marquise and pear-shaped diamond petal surround, clip fittings, circa 1965, 2.6cm

Accompanied by report no.12546 dated 8 April 2016 from The Gem & Pearl Laboratory, London, stating the two rubies are natural, of Burmese origin, with no evidence of heat treatment (4)

£70,000-100,000

\$110,000-150,000  
€97,000-140,000

Accompanied by a photocopy of the original invoice for the two rubies, stating total weight 10.31 carats, from The Australian Pearl Co. Ltd, dated January 1967

# THE PROPERTY OF A LADY

## LOTS 221-239



Ψ239

**A RUBY AND DIAMOND NECKLACE,  
BY VAN CLEEF & ARPELS**

Designed as a graduated collar of oval-cut ruby and brilliant-cut diamond clusters, joined by brilliant-cut diamond-set quatrefoil connections, suspending a similarly-set pear shaped drop, with concealed clasps, may also be worn as two bracelets, circa 1965, 38.0cm, London import assay marks for 18 carat gold, in Van Cleef & Arpels case

Signed Van Cleef & Arpels, with maker's marks, no.11.45

*Accompanied by report no.12545 from The Gem & Pearl Laboratory, London, stating that a sample of rubies were tested and were found to be natural, of Burmese origin, with no evidence of heat treatment*

£150,000-200,000

\$230,000-310,000

€210,000-280,000

Accompanied by a photocopy of the original receipt from Van Cleef & Arpels, London, dated 14th June 1965







240



241

THE PROPERTY OF A PRIVATE COLLECTOR

**240**  
**AN IMPORTANT EMERALD AND DIAMOND SUITE,  
 BY BULGARI**

The flexible collar composed of a graduated series of polished emerald beads, interspersed by pavé-set brilliant and square-cut diamond rondelle spacers, to a similarly-set clasp; together with an accompanying pair of emerald bead and brilliant-cut diamond rosette design ear clips, 43.0cm and 2.6cm, in black leather Bulgari pouch

Each signed Bulgari

Accompanied by report no.85418 dated 8th April 2016 from the SSEF Swiss Gemmological Institute stating that the emeralds are of Zambian origin with minor to moderate amount of oil in fissures (3)

£60,000-80,000

\$92,000-120,000  
 €83,000-110,000

**241**  
**A COLOURED DIAMOND AND DIAMOND RING,  
 BY BULGARI**

The rectangular cut-cornered Fancy Intense Yellow diamond weighing approximately 7.63 carats, claw-set to the triangular-cut diamond shoulders and pavé-set brilliant-cut diamond gallery, raised on a reeded hoop, ring size N

Signed Bulgari

Accompanied by report no.6173570199 dated 7th April 2016 from GIA, Gemological Institute of America, stating that the diamond is Fancy Intense Yellow colour, VS2 clarity, with no fluorescence

£60,000-80,000

\$92,000-120,000  
 €83,000-110,000





THE PROPERTY OF A LADY

**244**

**A FINE ART DECO NATURAL PEARL AND DIAMOND NECKLACE**

Comprising three graduated rows of 65, 69 and 71 natural pearls measuring approximately 9.8-4.2mm, to the baguette and brilliant-cut diamond stylised bow design clasp with graduated baguette-cut diamond ribbon tassel and old marquise-cut diamond centre, circa 1930, minimum length 44.6cm

*Accompanied by report no.12616 dated 15th April 2016 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater, also with report No. 981604 dated 20 October 2006 from the Precious Stone Laboratory, London, stating that pearls were found to be natural*

£200,000-300,000

\$310,000-460,000

€280,000-410,000



**242**

THE PROPERTY OF A LADY

**242**

**A PAIR OF BELLE EPOQUE NATURAL PEARL AND DIAMOND EAR PENDANTS**

Each composed of a millegrain-set old-cut diamond top suspending a similarly-set bow spacer and three-stone diamond line, to a natural pearl drop terminal, each pearl measuring approximately 12 x 10.5mm and 12 x 10mm, post fittings, circa 1910, 2.5cm, in fitted Boucheron case

*Accompanied by report no.12254 dated 26 January 2016 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater*

(2)

£40,000-60,000

\$62,000-92,000

€56,000-83,000



**243**

VARIOUS PROPERTIES

**243**

**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 4.15 carats, claw-set to tapered baguette-cut diamond shoulders, raised on a polished hoop, ring size N-O

*Accompanied by report no.2175226529 dated 7 July 2015 from the GIA Gemological Institute of America stating that the diamond is F colour, VVS2 clarity, with no fluorescence*

£40,000-60,000

\$62,000-92,000

€56,000-83,000



# THE PROPERTY OF A PRIVATE COLLECTOR



245



246

**Ψ245**

**A PAIR OF MYSTERY-SET RUBY 'PAVOT' EAR CLIPS, BY VAN CLEEF & ARPELS**

Each modelled as a stylised poppy flowerhead, with brilliant-cut diamond cluster centre, to a mystery-set ruby six petal surround, clip fittings, circa 1980, 3.3cm, with French assay marks for platinum and gold

Signed Van Cleef & Arpels, no.M41318

(2)

£80,000-120,000

\$130,000-180,000  
€120,000-170,000

**Ψ246**

**A FINE MYSTERY-SET RUBY AND DIAMOND BROOCH, BY VAN CLEEF & ARPELS**

Of flowerhead design, the brilliant-cut diamond cluster centre, to a mystery-set ruby double petal surround, circa 1980, 5.6cm, with French assay marks for platinum and gold, in Van Cleef & Arpels suede case

Signed Van Cleef & Arpels, no.M40311

£100,000-200,000

\$160,000-310,000  
€140,000-280,000





**247**

**AN EARLY 20TH CENTURY NATURAL PEARL, EMERALD AND  
DIAMOND NECKLACE**

The graduated single row of 55 natural pearls, measuring approximately 10.3 - 5.0mm, to the barrel shaped clasp with a trapeze-cut emerald centre within a single-cut diamond border, circa 1920, 46.0cm

*Accompanied by report no.12544 dated 8 April 2016 from the Gem and Pearl Laboratory, London, stating that the 55 pearls are natural, saltwater*

£30,000-40,000

\$46,000-61,000

€42,000-55,000





## Superb natural pearls



THE PROPERTY OF A PRIVATE COLLECTOR

**248**

### **A PAIR OF SUPERB NATURAL PEARL EAR PENDANTS**

Each drop shaped natural pearl measuring approximately 17.1 x 14.9mm and 17.7 x 14.6mm respectively, to a rose-cut diamond cusp and single-stone old-cut diamond surmount, mounted in silver and gold, in later fitted case

*Accompanied by a report no.85419 dated 8th April 2016 from the SSEF Swiss Gemmological Institute stating that the pearls are natural, saltwater*

(2)

£250,000-300,000

\$390,000-460,000

€350,000-410,000

END OF SALE

## INDEX

### B

Boucheron, 183, 184, 185, 190, 192, 193, 196, 197, 199, 227  
Bricteux, Antoine, 79  
Bulgari, 33, 53, 61, 65, 135, 202, 203, 240, 241

### C

Carreras, 82  
Cartier, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 180, 181, 182, 191, 194, 195, 201, 204, 205  
Chaumet, 43  
Chopard, 207

### D

De Beers, 214  
Drayson, 63

### F

Froment-Meurice, 23

### G

Giuliano, C & A, 22  
Graff, 167, 2000

### L

Lalique, René, 81

### M

Margherita Burgener, 210  
Marina B, 131  
Mauboussin, 6  
Meister, 50, 52  
Membré, Ernest, 74

### P

Pederzani, 29

### R

Rodkin, Loree, 198

### S

Schilling, 212

### V

Van Cleef & Arpels, 1, 7, 30, 34, 68, 132, 133, 134, 139, 140, 186, 189, 223, 224, 225, 226, 231, 235, 236, 237, 239, 245, 246

### W

Webb, David, 66, 136, 221



## BIOGRAPHIES

### BOUCHERON

Frédéric Boucheron opened his first jewellery salon at the Palais Royal in 1858, and soon acquired fame as an expert in precious stones, a masterful technician and a creator of beautiful jewellery. In 1893 he was the first jeweller to set up shop at the Place Vendôme, where he continued to serve the social elite, and from where the firm still operates successfully today. Over the years, the Maison Boucheron opened branches in Moscow and London, and also in Japan, the Middle and Far East. Boucheron exhibited in many international exhibitions, including the 1876 Philadelphia Centennial, the 1889 and 1900 Expositions Universelles in Paris, the 1893 World's Colombian Exposition in Chicago and the 1925 Exposition des Arts Décoratifs in Paris. Boucheron was acquired in May 2000 by the Gucci Group (PPR), one of the world's leading multi-brand luxury goods company.

### ANTOINE BRICTEUX

In 1866 Antoine Bricteux registered with the Garantie des Métaux Précieux as a jeweller at 49 rue Ernest Roche in Paris. In 1882 he moved to 21 rue des Petits-Champs. Bricteux was known for his Art Nouveau jewellery produced at the turn of the century, some of which was created by the talented designer G. Landois, who also worked for Louis Aucoc. His jewellery is characterised by the use of cast and chased figures, usually amidst plants and flowers.

### BULGARI

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

### MARGHERITA BURGNER

The designer Emanuela Burgener signs her creations in the name of Margherita, her eldest daughter, to whom her jewels are dedicated. The jewels of Margherita Burgener have evolved from the older practices of a traditional Italian jeweller to a trendsetting contemporary designer.

The firm Burgener was founded in Italy by Margherita's grandfather, Carlo, who began his career at the age of 11 as a jeweller's apprentice. In 1966 he established his own workshop based in Valenza, and in the late 1990s his children assumed control of the company.

A passion and love for aquamarine and other coloured gemstones, selected with the utmost care from all over the world, form the basis of Margherita Burgener's designs, which are strikingly modern and fashionable yet retaining the noble traditions of classic Italian jewellery.

### CARTIER

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

### CHAUMET

Chaumet was founded in 1780 by Marie-Etienne Nitot who, with his son, François Regnault Nitot, became the official jeweller to Napoleon during the Consulate and the Empire. Among their achievements were the Consular sword, the tiara of Pius VII and the grand parures ordered by the Empresses Josephine and Marie-Louise. After the fall of Napoleon, the business continued under the direction of Jean-Baptiste Fossin and his son, Jules, both artists, who succeeded in capturing the spirit of Romanticism in jewellery just as Nitot & Fils had done for the Empire. In 1848, Jules Fossin set up a London branch in partnership with J.V. Morel, who was assisted by his son, Prosper. On his return to Paris in 1854, Prosper Morel joined Jules Fossin, whom he succeeded in 1868. Prosper Morel's daughter married Joseph Chaumet in 1875. Chaumet had begun his jewellery career at the age of fifteen, working in his parents' jewellery shop in Bordeaux. Upon moving to Paris, he was hired by his future father-in-law. By 1885, he assumed management of the firm. In 1889, Chaumet took over the company, simultaneously changing the name. Under his direction, the firm won prizes at all of the international exhibitions and supplied jewellery to many of the Royal houses of Europe. In 1907 he moved the company to 12, Place Vendôme. He also opened boutiques in London in 1905, and in New York in the 1920s. The latter closed in 1934 due to the Depression. In 1999 the firm was acquired by the luxury group LVMH.

### CHOPARD

Chopard was founded in 1860 by Louis-Ulysse Chopard in Sonvilier, Switzerland, as creators of high precision pocket watches. Not having any heirs, the grandson of the original founder sold his company in 1963 to a German family, the Scheufeles, who had already been in the jewellery and watch business for four generations. The firm manufactures all its watches and jewellery in Geneva in their own workshops. The Chopard collection consists of many famous lines such as "Happy Diamonds", "Casmir", "Happy Sport" and classical ladies' and gentlemen's watches as well as a wide range of jewellery products.

### DRAYSON

The retail firm of Cecil Drayson was established circa 1936 on Bond Street by Keith Drayson. His jewels were known for their high quality, innovative designs and extremely elegant nature. Drayson initially derived influence from the Art Deco period. From the late thirties to the sixties, the designs became more abstract, exemplifying the bold sculptural tendencies of the period. Jewels from the firm are rare.

### FROMENT-MEURICE

The son of François-Désiré Froment-Meurice, Emile succeeded his father in the family business a number of years after the latter's early death, at which point the workshop had passed into the hands of his mother. He exhibited jewellery in the Exposition Universelle in Paris in 1867, and continued to work in the traditional style of the firm. His work remained resolutely neo-Renaissance and Romantic in taste until the turn of the century, when he made some experimental designs in a very modified Art Nouveau style.

### GIULIANO

Carlo Giuliano (1831-1895) moved to London from Italy, where he and his sons Carlo and Arthur Giuliano established a successful jewellery business in 1860. Carlo Giuliano was a close associate of Castellani, and his early hallmark, a monogram of initials C. G., together with some of his early work in the archaeological style, can be confused with that of Castellani. The Giuliano family are most famous for their enamelled jewellery in the Renaissance tradition, with a characteristic use of cabochon stones. Their business closed in 1914.

### GRAFF

Founded in 1960 by Laurence Graff, Graff is considered one of the world's leaders in *Haute Joaillerie*. Throughout its rich history, Graff is said to have handled more diamonds of notable rarity and beauty than any other jeweller, including the *Idol's Eye*, the *Emperor Maximilian*, and the *Lesotho Promise*, the *Wittelsbach-Graff* and the *Let'seng Star*. Although renowned for diamonds of exceptional quality, Mr Graff has also set an exemplary standard of excellence for coloured stones, designing jewels with the most beautiful rubies, sapphires or emeralds.

Graff's atelier is involved in every stage of the jewellery making process, from sourcing the rough stone, through to the cutting, polishing and final setting of each exquisite jewel. Highly skilled Master Craftsmen, based at the company Headquarters in London, draw upon years of training to perfect the extraordinarily fine settings of exceptional quality that are synonymous with Graff, known for 'the most fabulous jewels in the world.'

Graff's UK flagship store is located on London's prestigious New Bond Street with further boutiques on Sloane Street and in Harrods. Today there are over 55 Graff locations around the world, including Shanghai, Geneva, Hong Kong, Monte Carlo, Moscow and New York. In 2013, Mr Laurence Graff was awarded OBE (*Officer of the Order of the British Empire*). After more than five decades at the very pinnacle of the luxury jewellery industry, Graff continues to push the boundaries of innovation and excellence.

## LALIQUE

At the turn of the century René Lalique (1860-1945) broke with traditional jewellery conventions, creating jewellery not only to enhance the appearance of the wearer, but also as a genuine art form. His use of exotic and often fragile materials such as glass, horn and rock crystal was revolutionary. Nature was the predominant theme of this "Art Nouveau". Lalique often created objects depicting the female figure with dragonfly wings. He produced bracelets, necklaces, pendants and combs with subjects from nature such as dragonflies, peacocks, insects or snakes. In 1910, somewhat disenchanted with the jewellery business, Lalique bought a glassworks at Combs-la-Ville. Henceforth, he dedicated most of his time to creating superb objects in glass.

## MARINA B.

Marina Bulgari, who currently resides in Monte Carlo, hails from one of the world's famous jewellery families, and she created jewellery for the firm until the mid-1970s. After the death of her father, she started her own eponymous brand, Marina B., which was located in Geneva. Almost immediately, her iconic designs, based on playful use of bold colour combinations, adorned movie stars like Sophia Loren, and other women of international society who frequented St. Tropez, Ibiza, Capri, Monte Carlo, and St. Bart's. In June 2010, the firm was acquired by Windsor Jewellers Inc., which will re-launch Marina B's best-selling archive pieces and designs while continuing her tradition of design and craftsmanship.

## MAUBOUSSIN

In 1827 Mr. Rocher and his cousin, Baptiste Noury, established a jewellery shop in Paris which, by 1850, had been taken over by Noury. His nephew, Georges Mauboussin, joined the firm, assuming control in 1896. In 1922 the business was named 'Mauboussin, Successeur de Noury', and later, simply 'Mauboussin'. The house of Mauboussin contributed to all major international exhibitions in the first half of the 20th century, including Milan in 1923 and 1924; New York in 1924 and 1939; Strasbourg in 1924; and Paris in 1925, 1931 and 1937. They were awarded the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris and, for his contributions to the world of jewellery, Georges Mauboussin was awarded the "Légion d'Honneur". The firm opened branches in London and Buenos Aires, which have subsequently closed. In October 1929 they opened an office in New York, but following the stock market crash less than one month later, a merger was negotiated with the American jeweller, Trabert & Hoefler. Trabert & Hoefler took over the location and stock, and all jewellery retailed under this contract was signed "Trabert & Hoefler Inc. - Mauboussin". This agreement lasted until the 1950s. In 2002, Dominique Frémont, a Swiss businessman, acquired a majority of the firm with Patrick Mauboussin remaining involved in the creation of the jewellery. The firm is currently located at 20, Place Vendôme.

## MEISTER

In 1881 Emil Meister, an accomplished goldsmith and designer, founded the firm bearing his surname in Zürich. Upon his death in 1921, the firm was taken over by his son Eduard Meister (1880-1954). Walter Meister, the son of Eduard (1917-1986), added a horological and a silverware section to the establishment. He also developed the firm's reputation as specialists in coloured stones, for which they are now famous. The firm is currently run by the fourth generation. Adrian Meister (b. 1952) heads the firm, assisted by his brother Roland (b. 1964) who heads the silver department.

## PEDERZANI

The firm Pederzani was opened in the 1950s on via Montenapoleone in Milan. Gino Pederzani, the founder, was soon joined by his two sons, Alberto and Claudio, who currently run the firm. Well-known for their creations in the domain of haute joaillerie, they cater to a predominantly Italian clientele. As well as offering their own creations, the Pederzani acted as an unofficial representative of the jeweller Frascaro, selling his famed animal jewellery until his death in July 1976.

## SCHILLING

The firm of Schilling was founded in 1949 by Achim Schilling, in Stuttgart. Descendant of a family of jewellers in Berlin, Achim brought the firm international renown. The first "Diamond International Award" for Germany was awarded in New York City to the Schilling firm in 1959. They won the award on three more occasions, which led to membership in the "Diamond National Academy". Achim described his creations as being simple, yet elegant in style. The firm closed in 1978.

## VAN CLEEF & ARPELS

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

## DAVID WEBB

In 1941, at the age of 16, David Webb travelled from his birthplace, Asheville, North Carolina, to New York City, where his special gifts as a jeweller and designer quickly became apparent. He was noticed by Antoinette Quilleret, a French socialite living in Manhattan, with exquisite taste. In 1948, with her backing, he formed David Webb Inc., setting up shop on 57th Street. At the height of production, his two full-time workshops employed 200 jewellers and 37 setters. David Webb's designs of the 1950s and early 1960s showcased endless variations on animals, flowers and organic forms. His love of nature took shape in jewels of all sizes and varieties. He then adopted a new vocabulary of hammered gold, enamel, colours, textures and shapes, synthesised into geometric motifs that reflected the spirit of the 1970s. By his untimely death in 1975, David Webb had established himself as "the" jeweller in Manhattan. In addition, he was also dedicated to creating special order pieces for New York society members who flocked to him. After his death, the company was managed for 35 years by Nina Silberstein, David Webb's business partner and later, her son, Stanley. Over this period, they oversaw the firm's expansion into new markets such as Beverly Hills, Houston and Kuwait. In 2010, it was purchased by New York jewellery dealers Mark Emanuel and Robert Sadian. Under this new ownership, David Webb's tradition of design and craftsmanship is being actively maintained, with older pieces remade according to their original drawings and archives.



# CONVERSION CHART

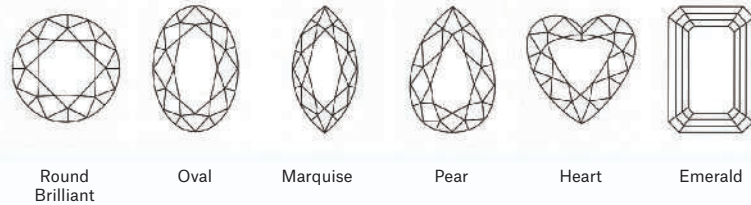
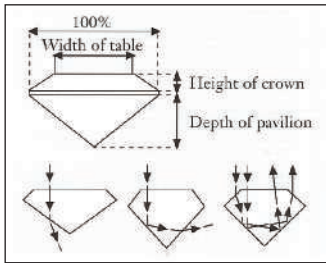
RING SIZE

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

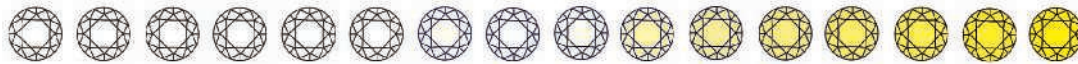
# DIAMONDS • THE 4 C'S

## Cut



Round Brilliant    Oval    Marquise    Pear    Heart    Emerald

## Colour (G.I.A.)



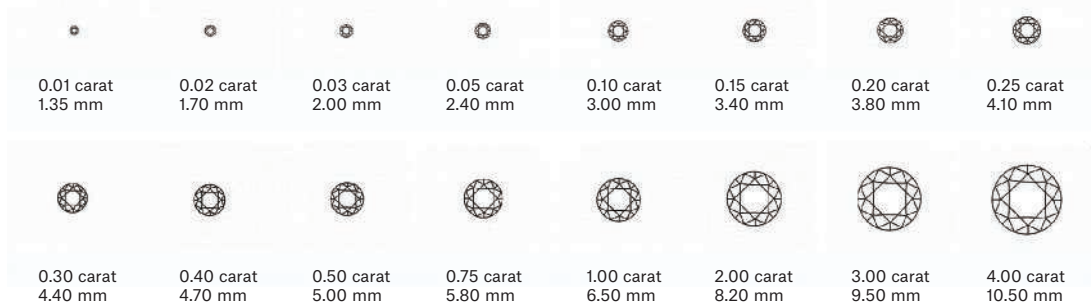
D Blue White    E Ice White    F Fine White    G White    H Top Commercial White    I Commercial White    J Top Silver    K Silver Cape    L Silver Cape    M Light Cape    N Light Cape    O Cape    P Cape    Q Dark Cape    S - Z Dark Cape

## Clarity (G.I.A.)



FL, IF Flawless    VVS<sub>1</sub>, VVS<sub>2</sub> Very, very small inclusions    VS<sub>1</sub>, VS<sub>2</sub> Very small inclusions    SI<sub>1</sub>, SI<sub>2</sub> Small inclusions    I<sub>1</sub> Inclusions    I<sub>2</sub> Inclusions    I<sub>3</sub> Inclusions

## Carat



Courtesy of Jewellers Network, the Southern African Jewellery Trade Directory, from information supplied by De Beers. [www.jewellersnetwork.co.za](http://www.jewellersnetwork.co.za)

## COLOURLESS DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
62	D	VS1	5.12	rectangular cut-cornered
192	D	VVS1	2.30	cushion
214	D	VVS1	2.23	brilliant
32	E	VVS2	1.82	brilliant
206	F	VVS2	8.99	rectangular cut-cornered
243	F	VVS2	4.15	brilliant
150	F	VVS1	2.86	brilliant
97	F	VVS1	1.08	pear
97	F	VS2	1.08	pear
208	G	VS1	5.02	square cut-cornered
153	G	VVS2	4.00	brilliant
234	I	VVS2	13.83	rectangular cut-cornered
123	J	VVS1	9.11	rectangular cut-cornered
230	J	VS1	5.19	rectangular cut-cornered
3	J	SI1	4.43	heart
67	K	VVS1	4.10	brilliant
39	M	SI1	10.95	brilliant
146	S-T	VS2	9.78	brilliant

## COLOURED DIAMOND INDEX

LOT	WEIGHT	COLOUR	CLARITY	CUT
59	0.92	Fancy Vivid Blue	SI1	pear
209	2.01	Fancy Bluish Green	VS2	cushion
215	0.67	Fancy Bluish Green	SI1	brilliant
241	7.63	Fancy Intense Yellow	VS2	rectangular cut-cornered
15	13.29	Fancy Yellow	SI1	brilliant
188	10.08	Fancy Yellow	VS1	rectangular cut-cornered
35	7.03	Fancy Yellow	VS2	oval
187	4.02	Fancy Yellow	...	square cut-cornered
187	4.01	Fancy Yellow	...	square cut-cornered
154	3.02	Fancy Yellow	SI1	brilliant
57	4.21	Fancy Light Yellow	SI1	pear

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA**  
**BUENOS AIRES**  
 +54 11 43 93 42 22  
 Cristina Carlisle

**AUSTRALIA**  
**SYDNEY**  
 +61 (0)2 9326 1422  
 Ronan Sulich

**AUSTRIA**  
**VIENNA**  
 +43 (0)1 533 881214  
 Angela Bailou

**BELGIUM**  
**BRUSSELS**  
 +32 (0)2 512 88 30  
 Roland de Lathuy

**BERMUDA**  
**BERMUDA**  
 +1 401 849 9222  
 Betsy Ray

**BRAZIL**  
**RIO DE JANEIRO**  
 +5521 2225 6553  
 Candida Sodre

**SÃO PAULO**  
 +5511 3061 2576  
 Nathalie Lenci

**CANADA**  
**TORONTO**  
 +1 416 960 2063  
 Brett Sherlock

**CHILE**  
**SANTIAGO**  
 +56 2 2 2631642  
 Denise Ratinoff  
 de Lira

**COLOMBIA**  
**BOGOTA**  
 +571 635 54 00  
 Juanita Madrinan

**DENMARK**  
**COPENHAGEN**  
 +45 3962 2377  
 Birgitta Hillingso  
 (Consultant)

+45 2612 0092  
 Rikke Juel Brandt  
 (Consultant)

**FINLAND AND  
 THE BALTIC STATES**  
**HELSINKI**  
 +358 40 5837945  
 Barbro Schauman (Consultant)

**FRANCE**  
**BRITTANY AND  
 THE LOIRE VALLEY**  
 +33 (0)6 09 44 90 78  
 Virginie Gregory  
 (Consultant)

**GREATER  
 EASTERN FRANCE**  
 +33 (0)6 07 16 34 25  
 Jean-Louis Janin Daviet  
 (Consultant)

**NORD-PAS DE CALAIS**  
 +33 (0)6 09 63 21 02  
 Jean-Louis Brémilts  
 (Consultant)

**•PARIS**  
 +33 (0)1 40 76 85 85

**POITOU-CHARENTE  
 AQUITAINE**  
 +33 (0)5 56 81 65 47  
 Marie-Cécile Moueix

**PROVENCE -  
 ALPES CÔTE D'AZUR**  
 +33 (0)6 71 99 97 67  
 Fabienne Albertini-Cohen

**RHÔNE ALPES**  
 +33 (0)6 61 81 82 53  
 Dominique Pierron  
 (Consultant)

**GERMANY**  
**DÜSSELDORF**  
 +49 (0)21 14 91 59 352  
 Arno Verkade

**FRANKFURT**  
 +49 (0)173 317 3975  
 Anja Schaller (Consultant)

**HAMBURG**  
 +49 (0)40 27 94 073  
 Christiane Gräfin  
 zu Rantzau

**MUNICH**  
 +49 (0)89 24 20 96 80  
 Marie-Christine Gräfin Huyn

**STUTTGART**  
 +49 (0)71 12 26 96 99  
 Eva Susanne  
 Schweizer

**INDIA**  
**•MUMBAI**  
 +91 (22) 2280 7905  
 Sonal Singh

**DELHI**  
 +91 (011) 6609 1170  
 Sanjay Sharma

**INDONESIA**  
**JAKARTA**  
 +62 (0)21 7278 6268  
 Charmie Hamami

**ISRAEL**  
**TEL AVIV**  
 +972 (0)3 695 0695  
 Roni Gilat-Baharaff

**ITALY**  
**•MILAN**  
 +39 02 303 2831

**ROME**  
 +39 06 686 3333  
 Marina Cicogna

**NORTH ITALY**  
 +39 348 3131 021  
 Paola Gradi  
 (Consultant)

**TURIN**  
 +39 347 2211 541  
 Chiara Massimello  
 (Consultant)

**VENICE**  
 +39 041 277 0086  
 Bianca Arrivabene Valenti Gonzaga  
 (Consultant)

**BOLOGNA**  
 +39 051 265 154  
 Benedetta Possati Vittori Venenti  
 (Consultant)

**GENOA**  
 +39 010 245 3747  
 Rachele Guicciardi (Consultant)

**FLORENCE**  
 +39 055 219 012  
 Alessandra Niccolini di Camugliano  
 (Consultant)

**CENTRAL &  
 SOUTHERN ITALY**  
 +39 348 520 2974  
 Alessandra Allaria (Consultant)

**JAPAN**  
**TOKYO**  
 +81 (0)3 6267 1766  
 Chie Banta

**MALAYSIA**  
**KUALA LUMPUR**  
 +60 3 6207 9230  
 Lim Meng Hong

**MEXICO**  
**MEXICO CITY**  
 +52 55 5281 5546  
 Gabriela Lobo

**MONACO**  
 +377 97 97 11 00  
 Nancy Dotta

**THE NETHERLANDS**  
**•AMSTERDAM**  
 +31 (0)20 57 55 255

**NORWAY**  
**OSLO**  
 +47 975 800 78  
 Katinka Traaseth  
 (Consultant)

**PEOPLES REPUBLIC  
 OF CHINA**  
**BEIJING**  
 +86 (0)10 8572 7900  
 Jinqing Cai

**•HONG KONG**  
 +852 2760 1766

**•SHANGHAI**  
 +86 (0)21 6355 1766  
 Gwenn Delamaire

**PORTUGAL**  
**LISBON**  
 +351 919 317 233  
 Mafalda Pereira Coutinho  
 (Consultant)

**RUSSIA**  
**MOSCOW**  
 +7 495 937 6364  
 +44 20 7389 2318  
 Katya Vinokurova

**SINGAPORE**  
**SINGAPORE**  
 +65 6735 1766  
 Wen Li Tang

**SOUTH AFRICA**  
**CAPE TOWN**  
 +27 (21) 761 2676  
 Juliet Lomborg  
 (Independent Consultant)

**DURBAN &  
 JOHANNESBURG**  
 +27 (31) 207 8247  
 Gillian Scott-Berning  
 (Independent Consultant)

**WESTERN CAPE**  
 +27 (44) 533 5178  
 Annabelle Conyngnam  
 (Independent Consultant)

**SOUTH KOREA**  
**SEOUL**  
 +82 2 720 5266  
 Hye-Kyung Bae

**SPAIN**  
**BARCELONA**  
 +34 (0)93 487 8259  
 Carmen Schjaer

**MADRID**  
 +34 (0)91 532 6626  
 Juan Varez  
 Dalia Padilla

**SWEDEN**  
**STOCKHOLM**  
 +46 (0)73 645 2891  
 Claire Ahman (Consultant)

+46 (0)70 9369 201  
 Louise Dyhlén (Consultant)

**SWITZERLAND**  
**•GENEVA**  
 +41 (0)22 319 1766  
 Eveline de Proyart

**•ZURICH**  
 +41 (0)44 268 1010  
 Dr. Bertold Mueller

**TAIWAN**  
**TAIPEI**  
 +886 2 2736 3356  
 Ada Ong

**THAILAND**  
**BANGKOK**  
 +66 (0)2 652 1097  
 Yaovanee Nirandara  
 Punchalee Phenjati

**TURKEY**  
**ISTANBUL**  
 +90 (532) 558 7514  
 Eda Kehale Argün  
 (Consultant)

**UNITED ARAB EMIRATES**  
**•DUBAI**  
 +971 (0)4 425 5647

**UNITED KINGDOM**  
**•LONDON,  
 KING STREET**  
 +44 (0)20 7839 9060

**•LONDON,  
 SOUTH KENSINGTON**  
 +44 (0)20 7930 6074

**NORTH AND NORTHEAST**  
 +44 (0)20 3219 6010  
 Thomas Scott

**NORTHWEST  
 AND WALES**  
 +44 (0)20 7752 3033  
 Jane Blood

**SOUTH**  
 +44 (0)1730 814 300  
 Mark Wrey

**SCOTLAND**  
 +44 (0)131 225 4756  
 Bernard Williams  
 Robert Lagneau  
 David Bowes-Lyon (Consultant)

**ISLE OF MAN**  
 +44 (0)20 7389 2032

**CHANNEL ISLANDS**  
 +44 (0)20 7389 2032

**IRELAND**  
 +353 (0)87 638 0996  
 Christine Ryall (Consultant)

**UNITED STATES**  
**BOSTON**  
 +1 617 536 6000  
 Elizabeth M. Chapin

**CHICAGO**  
 +1 312 787 2765  
 Lisa Cavanaugh

**DALLAS**  
 +1 214 599 0735  
 Capera Ryan

**HOUSTON**  
 +1 713 802 0191  
 Jessica Phifer

**LOS ANGELES**  
 +1 310 385 2600

**MIAMI**  
 +1 305 445 1487  
 Jessica Katz

**NEWPORT**  
 +1 401 849 9222  
 Betsy D. Ray

**•NEW YORK**  
 +1 212 636 2000

**PALM BEACH**  
 +1 561 833 6952  
 Maura Smith

**PHILADELPHIA**  
 +1 610 520 1590  
 Christie Lebrano

**SAN FRANCISCO**  
 +1 415 982 0982  
 Ellanor Notides

## AUCTION SERVICES

**CORPORATE COLLECTIONS**  
 Tel: +44 (0)20 7389 2548  
 Email: norchard@christies.com

**FINANCIAL SERVICES**  
 Tel: +44 (0)20 7389 2624  
 Fax: +44 (0)20 7389 2204

**HERITAGE AND TAXATION**  
 Tel: +44 (0)20 7389 2101  
 Fax: +44 (0)20 7389 2300  
 Email: rcornett@christies.com

**PRIVATE COLLECTIONS  
 AND COUNTRY HOUSE  
 SALES**  
 Tel: +44 (0)20 7389 2343  
 Fax: +44 (0)20 7389 2225  
 Email: awaters@christies.com

**MUSEUM SERVICES, UK**  
 Tel: +44 (0)20 7389 2570  
 Email: llindsay@christies.com

**PRIVATE SALES**  
 US: +1 212 636 2034  
 Fax: +1 212 636 2035

**VALUATIONS**  
 Tel: +44 (0)20 7389 2464  
 Fax: +44 (0)20 7389 2038  
 Email: mwrey@christies.com

## OTHER SERVICES

**CHRISTIE'S EDUCATION**  
**LONDON**  
 Tel: +44 (0)20 7665 4350  
 Fax: +44 (0)20 7665 4351  
 Email: london@christies.edu

**NEW YORK**  
 Tel: +1 212 355 1501  
 Fax: +1 212 355 7370  
 Email: newyork@christies.edu

**HONG KONG**  
 Tel: +852 2978 6747  
 Fax: +852 2525 3856  
 Email: hongkong@christies.edu

## CHRISTIE'S FINE ART STORAGE SERVICES

**NEW YORK**  
 +1 212 974 4570  
 newyork@cfass.com

**SINGAPORE**  
 Tel: +65 6543 5252  
 Email: singapore@cfass.com

## CHRISTIE'S INTERNATIONAL REAL ESTATE

**NEW YORK**  
 Tel +1 212 468 7182  
 Fax +1 212 468 7141  
 info@christiesrealestate.com

**LONDON**  
 Tel +44 20 7389 2551  
 Fax +44 20 7389 2168  
 info@christiesrealestate.com

**HONG KONG**  
 Tel +852 2978 6788  
 Fax +852 2973 0799  
 info@christiesrealestate.com

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

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

07/03/16



# 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

(a) **As authorised bidder**. 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.

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

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](http://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](http://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](http://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](http://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 Christies 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 reclaims 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:

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

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

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

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

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

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

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

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

- 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 saleroom 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:

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

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

- Banker's draft  
You must make these payable to Christie's and there may be conditions.
- Cheque

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

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

## 2. TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

- When you collect the lot; or
- 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):

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

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

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

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

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

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

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

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

- we can take any other action we see necessary or appropriate.

- 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.

- 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 the storage and collection page and 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 the period set out in the storage and collection page 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) the 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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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  $\Psi$  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](http://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.CHRTISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://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](http://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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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"> <li>If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

### VAT refunds: what can I reclaim?

If you are:

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

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.

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**.

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.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

#### ◦ **Minimum Price Guarantees**

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

#### ◦◆ **Third Party Guarantees/Irrevocable bids**

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

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

#### **Other Arrangements**

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

#### **Bidding by parties with an interest**

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

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

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

### EXPLANATION OF CATALOGUING PRACTICE

#### FOR JEWELLERY

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and the authenticity 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



A PAIR OF 'COQUILLAGES' ENAMEL AND DIAMOND CLIP BROOCHES,  
BY SUZANNE BELPERRON  
40 000-60 000€

**PARIS JEWELS**

*Paris, 1<sup>st</sup> June 2016*

**VIEWING**

Geneva 14-17 May  
Paris 28 May-1<sup>st</sup> June  
9, Avenue Matignon  
75008 Paris

**CONTACT**

Marie-Laurence Tixier  
mltixier@christies.com  
+33 (0)1 40 76 85 81

**CHRISTIE'S**



**NEW YORK IMPORTANT JEWELS**

*New York, 9 June 2016*

**VIEWING**

20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Rahul Kadakia  
USJewels@christies.com  
+1 212 636 2300

AN AQUAMARINE AND DIAMOND RING,  
BY CARTIER  
\$20,000-30,000

AN ART DECO AQUAMARINE AND DIAMOND BRACELET,  
BY CARTIER  
\$150,000-200,000

CHRISTIE'S



**RUSSIAN ART**

*London, King Street, 6 June 2016*

**VIEWING**

2-5 June 2016  
8 King Street  
London SW1Y 6QT

**CONTACTS**

Evelyn Heathcoat Amory  
ehealthcoatamory@christies.com  
+44 (0)20 7389 2130

Helen Culver Smith  
hcsmith@christies.com  
+44 (0)20 7389 2662

Property from An Important East Coast Collection  
AN IMPRESSIVE AND LARGE GEM-SET SILVER-  
MOUNTED AND ENAMEL WOOD CASKET  
Marked Khlebnikov with The Imperial Warrant,  
Moscow, 1908-1917  
16½ in. (42 cm.) long  
£40,000-60,000

**CHRISTIE'S**







## THE OPULENT EYE

19TH CENTURY FURNITURE, SCULPTURE, WORKS OF ART,  
CERAMICS & CARPETS

*London, King Street, 7 June 2016*

### **VIEWING**

2-6 June  
8 King Street  
London SW1Y 6QT

### **CONTACT**

Giles Forster  
gforster@christies.com  
+44 (0) 20 7389 2146

### **A FRENCH ORMOLU MANTLE CLOCK: PENDULE À LA GLOIRE DU ROI**

After the model by Edmé Jean Gallien, by Graux-Marly Frères,  
the movement by Gribelin, Paris, c. 1870

35 ½ in. (90 cm.) high  
£25,000-40,000

**CHRISTIE'S**

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyllkänen, Global President  
Stephen Brooks, Deputy CEO  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,  
Héloïse Temple-Boyer,  
Sophie Carter, Company Secretary

## CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyllkänen, Global President  
Stephen Brooks, Deputy CEO

## INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific  
Stephen Lash, Chairman Emeritus, Americas  
Viscount Linley, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S EMERI

### SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,  
Edouard Boccon-Gibod, Prof. Dr. Dirk Boll,  
Olivier Camu, Roland de Lathuy,  
Eveline de Proyard, Philippe Garner,  
Roni Gilat-Baharaff, Francis Outred,  
Christiane Rantzaou, Andreas Rumbler,  
François de Ricqlès, Jop Ubbens, Juan Varex

### ADVISORY BOARD

Pedro Girao, Chairman,  
Patricia Barbizet, Arpad Busson, Loula Chandris,  
Kemal Has Cingillioglu, Ginevra Elkann,  
I. D. Fürstin zu Fürstenberg, Laurence Graff,  
H.R.H. Prince Pavlos of Greece,  
Marquesa de Bellavista Mrs Alicia Koplowitz,  
Viscount Linley, Robert Manoukian,  
Rosita, Duchess of Marlborough,  
Countess Daniela Memmo d'Amelio,  
Usha Mittal, Çiğdem Simavi

## CHRISTIE'S UK

### CHAIRMAN'S OFFICE

Orlando Rock, Chairman  
Noël Annesley, Honorary Chairman;  
Richard Roundell, Vice Chairman;  
Robert Copley, Deputy Chairman;  
The Earl of Halifax, Deputy Chairman;  
Francis Russell, Deputy Chairman;  
Julia Delves Broughton, James Hervey-Bathurst,  
Amin Jaffer, Nicholas White, Mark Wrey

### SENIOR DIRECTORS

Dina Amin, Simon Andrews, Daniel Baade,  
Jeremy Bentley, Ellen Berkeley, Jill Berry,  
Peter Brown, James Bruce-Gardyne, Sophie Carter,  
Benjamin Clark, Christopher Clayton-Jones,  
Karen Cole, Paul Cutts, Isabelle de La Bruyere,  
Leila de Vos, Paul Dickinson, Harriet Drummond,  
Julie Edelson, Hugh Edmeades, David Elswood,  
David Findlay, Margaret Ford, Daniel Gallen,  
Karen Harkness, Philip Harley, James Hastie,  
Karl Hermanns, Paul Hewitt, Rachel Hilderley,  
Mark Hinton, Nick Hough, Michael Jeha,  
Donald Johnston, Erem Kassim-Lakha,  
Nicholas Lambourn, William Lorimer,  
Catherine Manson, Nic McElhatton  
(Chairman, South Kensington),  
Alexandra McMorrow, Jeremy Morrison,  
Nicholas Orchard, Clarice Pecori-Giraldi,  
Benjamin Peronnet, Henry Pettifer, Steve Phipps,  
Will Porter, Paul Raison, Tara Rastrick,  
Amjad Rauf, William Robinson, John Stainton,  
Alexis de Tiesenhausen, Lynne Turner, Jay Vincze,  
Andrew Ward, David Warren, Andrew Waters,  
Harry Williams-Bulkeley, Martin Wilson,  
André Zlattinger

### DIRECTORS

Zoe Ainscough, Georgiana Aitken, Marco Almeida,  
Maddie Amos, Alexandra Baker, Helen Baker,  
Karl Barry, Rachel Beattie, Sven Becker,  
Jane Blood, Piers Boothman, David Bowes-Lyon,  
Anthony Brown, Lucy Brown, Robert Brown,  
Lucy Campbell, Jason Carey, Sarah Charles,  
Romilly Collins, Ruth Cornett, Nicky Crosbie,  
Armelle de Laubier-Rhally, Sophie DuCret,  
Anna Evans, Arne Everwijn, Adele Falconer,  
Nick Finch, Emily Fisher, Peter Flory,  
Elizabeth Floyd, Christopher Forrest,  
Giles Forster, Zita Gibson, Alexandra Gill,  
Simon Green, David Gregory, Mathilde Heaton,  
Annabel Hesketh, Sydney Hornsby,  
Peter Horwood, Kate Hunt, Simon James,  
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,  
Robert Lagneau, Joanna Langston, Tina Law,  
Darren Leak, Adriana Leese, Brandon Lindberg,  
Laura Lindsay, David Llewellyn, Murray Macaulay,  
Sarah Mansfield, Nicolas Martineau,  
Roger Massey, Joy McCall, Neil McCutcheon,  
Daniel McPherson, Neil Millen, Edward Monagle,

Jeremy Morgan, Leonie Moschner, Giles Mountain,  
Chris Munro, Rupert Neelands, Liberte Nuti,  
Beatriz Ordovás, Rosalind Patient, Anthea Peers,  
Keith Penton, Romain Pingannaud, Sara Plumbly,  
Anne Qaimmaqami, Marcus Rådecke,  
Pedram Rasti, Sumiko Roberts, Sandra Romito,  
Tom Rooth, Alice de Roquemaurol,  
Francois Rothlisberger, Patrick Saich,  
Tim Schmelcher, Rosemary Scott, Tom Scott,  
Nigel Shorthouse, Dominic Simpson, Nick Sims,  
Clementine Sinclair, Sonal Singh, Katie Siveyer,  
Nicola Steel, Kay Sutton, Cornelia Svedman,  
Rakhi Talwar, Nicolette Tomkinson,  
Thomas Venning, Ekaterina Vinokurova, Edwin Vos,  
Amelia Walker, Sophie Wiles, Bernard Williams,  
Georgina Wislenach, Toby Woolley, Geoff Young

### ASSOCIATE DIRECTORS

Guy Agazarian, Cristian Albu, Jennie Amos,  
Ksenia Apukhtina, Katharine Arnold, Alexis Ashot,  
Fiona Baker, Carin Baur, Sarah Boswell,  
Mark Bowis, Phill Brakefield, Clare Bramwell,  
Jenny Brown, Marie-Louise Chaldecott,  
Sophie Churcher, John Crook, Helen Culver Smith,  
Laetitia Delaloye, Charlotte Delaney,  
Freddie De Rougemont, Grant Deudney,  
Eva-Maria Dimitriadis, Howard Dixon,  
Eugenio Donadoni, Virginia Dulucq, David Ellis,  
Antonia Essex, Kate Flitcroft, Nina Foote,  
Eva French, Pat Galligan, Keith Gill,  
Andrew Grainger, Leonie Grainger, Julia Grant,  
Pippa Green, Angus Granlund, Christine Haines,  
Coral Hall, Charlotte Hart, Daniel Hawkins,  
Evelyn Heathcoat Amory, Anke Held,  
Valerie Hess, Adam Hogg, Carolyn Holmes,  
Amy Huitson, Adrian Hume-Sayer, James Hyslop,  
Helena Ingham, Pippa Jacob, Guady Kelly,  
Hala Khayat, Alexandra Kindermann,  
Polly Knewstubb, Mark Henry Lampé, Tom Legh,  
Timothy Lloyd, Graeme Maddison, Peter Mansell,  
Stephanie Manstein, Amparo Martinez Rusotto,  
Astrid Mascher, David McLachlan, Lynda McLeod,  
Michelle McMullan, Kateryna Merkalenko,  
Toby Monk, Rosie O'Connor,  
Samuel Pedder-Smith, Suzanne Pennings,  
Christopher Petre, Louise Phelps, Eugene Pooley,  
Sarah Rancans, Lisa Redpath, David Rees,  
Alexandra Reid, Sarah Reynolds, Meghan Russell,  
Pat Savage, Catherine Scantlebury, Julie Schutz,  
Hannah Schweiger, Angus Scott, Ben Slinger,  
James Smith, Graham Smithson, Mark Stephen,  
Annelies Stevens, Charlotte Stewart, Dean Stimpson,  
Gemma Sudlow, Dominique Suiveng,  
Nicola Swain, Keith Tabley, Iain Tarling,  
Sarah Tennant, Timothy Triptree, Flora Turnbull,  
Paul van den Biesen, Ben Van Rensburg, Lisa Varsani,  
Shanthi Veigas, Julie Vial, Assunta Grafina von Moy,  
Anastasia von Seibold, Zelig Walker, Tony Walshe,  
Gillian Ward, Chris White, Rosanna Widen,  
Ben Wiggins, Annette Wilson, Julian Wilson,  
Elissa Wood, Charlotte Young



Catalogue Photo Credit: Jon Stokes  
© Christie, Manson & Woods Ltd. (2016)

01/04/16





CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT