



JEWELLERY

South Kensington

22 June 2016

CHRISTIE'S

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06/05/16

AUCTION CALENDAR 2016

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

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

JEWELLERY

WEDNESDAY 22 JUNE 2016

EXPLANATION OF VAT SYMBOLS

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

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

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

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

Front cover: Lot 94
Back cover: Lot 243

AUCTION

Wednesday 22 June 2016
at 10.30 am Lots 1-247
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **JLS-12297**

VIEWING

Saturday	18 June	11.00 am – 5.00 pm
Sunday	19 June	11.00 am – 5.00 pm
Monday	20 June	9.00 am – 7.30 pm
Tuesday	21 June	9.00 am – 5.00 pm

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CONDITIONS OF SALE

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

BUYING AT CHRISTIE'S

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

[15]

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CHRISTIE'S



1

1
AN EMERALD BEAD NECKLACE

The graduated row of emerald beads to a diamond-set pierced navette-shaped clasp, 48.5 cm

£1,500-2,000 \$2,300-3,000
 €2,000-2,600



2

2
AN EMERALD AND DIAMOND PENDANT BROOCH

The early 20th century pendant designed as a pear-shaped emerald and single-cut diamond cluster within a two row emerald and diamond-set octagonal surround with emerald points, to a twin diamond line suspension with pear-shaped diamond and rectangular-cut emerald accent, to a later emerald and diamond bar surmount, composite, 5.6 cm

£2,000-3,000 \$3,100-4,500
 €2,700-3,900

3
AN EARLY 20TH CENTURY NATURAL PEARL RING

The bouton-shaped pearl, measuring approximately 10.91-11.08 x 9.32 mm, between tapering pierced shoulders set with old and single-cut diamonds, ring size P

Accompanied by report no. 12661 dated 29th April 2016, from The Gem & Pearl Laboratory, London, stating that the pearl was found to be natural, of saltwater origin.

£5,000-8,000 \$7,600-12,000
 €6,600-10,000

4
AN EARLY 20TH CENTURY EMERALD AND DIAMOND RING, BY TIFFANY & CO.

The cut-cornered rectangular emerald between cut-cornered square diamonds, to a diamond-set pierced gallery and engraved hoop, circa 1925, ring size K

Signed Tiffany & Co.

£4,000-6,000 \$6,100-9,100
 €5,300-7,800



3



4



5

5
**AN ART DECO SAPPHIRE AND DIAMOND
 PENDANT NECKLACE**

The sapphire drop carved as a Buddha on a lotus throne, with old-cut diamond halo, rose-cut diamond belt and plinth, to a diamond three stone suspension and fine belcher-link neckchain, circa 1930, 4.5cm

£3,000-4,000

\$4,600-6,100

€4,000-5,200



6

6
A SAPPHIRE AND DIAMOND CLUSTER RING

The circular-cut sapphire claw-set within an old-cut diamond border, to a pierced scroll work gallery and tapering hoop, ring size J-K

£1,200-1,500

\$1,900-2,300

€1,600-2,000



7

7
**A GEM-SET ROYAL LONDON YACHT CLUB
 BURGEE PIN**

The ground set with calibré-cut sapphires, applied with a ruby and diamond shield beneath an enamel crown, to a diamond-set staff, 3.6 cm

£2,000-3,000

\$3,100-4,500

€2,700-3,900

PROPERTY OF A LADY

8
AN ART DECO ENAMEL EVENING BAG

The black silk purse of scalloped design to a gold frame with black, blue and green enamel decoration and a bi-metallic clip with green enamel dome centre, some enamel loss, 19.0 x 21.0 cm

£1,500-2,500

\$2,300-3,800

€2,000-3,300



8



9

9
AN ANTIQUE EMERALD AND DIAMOND BROOCH

The central cabochon emerald and old-cut diamond cluster within a similarly-set openwork surround with scroll detail, circa 1890, 4.5cm

£1,200-1,500

\$1,900-2,300

€1,600-2,000



10

10
A LATE 19TH CENTURY DIAMOND RIVIÈRE

Designed as a line of graduated old-cut diamonds in pinched collet settings, to two triple extension links and a green paste clasp, circa 1890, 41.0cm

£10,000-15,000

\$16,000-23,000

€14,000-20,000



11

11
AN ANTIQUE DIAMOND BROOCH

The old and rose-cut diamond tiered cluster of foliate design suspending a later cultured pearl drop, brooch 3.7cm, pendant 1.9 cm

£1,500-2,000

\$2,300-3,000

€2,000-2,600



12

12
AN 18TH CENTURY DIAMOND BROOCH

The openwork navette-shaped cartouche suspending a pear-shaped drop, to a triangular-shaped openwork surmount, set throughout with table-cut diamonds in foiled closed-back settings, mounted in silver, 6.4 cm

£12,000–15,000	\$19,000–23,000
	€16,000–20,000



13

13
AN EARLY 19TH CENTURY DIAMOND ST ESPRIT PENDANT

Modelled as a dove to a bow surmount, set throughout with old-cut diamonds in closed-back settings, with ruby eyes, to an engraved reverse, mounted in silver and gold, circa 1840, 4.0 cm

£6,000–8,000	\$9,100–12,000
	€7,900–10,000

14
A MID 19TH CENTURY DIAMOND BROOCH

Modelled as a dove set throughout with old and rose-cut diamonds and a ruby eye, pin fitting, circa 1860, 4.1 cm

£1,200–1,500	\$1,900–2,300
	€1,600–2,000



14



21



22

Ψ21

A RUBY AND DIAMOND RING

The oval-cut ruby between half-moon shaped diamond shoulders, ring size N½

£3,000-4,500

\$4,600-6,800

€4,000-5,900

22

A COLOURED DIAMOND AND DIAMOND RING

The collet-set cushion-shaped light green diamond, weighing approximately 1.51 carats, within a circular-cut diamond cluster, to baguette-cut diamond shoulders, ring size O

Accompanied by report no. 1179167520, dated 28th April 2014, from The Gemological Institute of America (GIA) stating that the diamond is natural light green colour, I1 clarity, fluorescence strong blue

£2,000-3,000

\$3,100-4,500

€2,700-3,900

23

A DIAMOND AND CULTURED PEARL NECKLACE, BY TIFFANY & CO.

The central butterfly motif set with circular-cut diamonds, to a trace-link chain with cultured pearl spacers, 47.5 cm, in suede Tiffany & Co. case

Butterfly and chain signed Tiffany & Co., © 1996

£2,500-3,000

\$3,800-4,500

€3,300-3,900



23

Ψ24

A PAIR OF RUBY AND DIAMOND EARRINGS

Each elongated hexagonal plaque of pierced geometric design, set with vari-cut rubies and diamonds, to a ruby and diamond-set line suspension and cluster surmount, post fittings, 7.6 cm

£3,500-4,000

\$5,400-6,100 (2)

€4,600-5,200

Ψ25

A RUBY AND DIAMOND BRACELET

The pierced panel bracelet decorated with vari-cut ruby and diamond geometric and foliate designs, 18.4 cm

£6,500-7,500

\$9,900-11,000

€8,600-9,800

Ψ26

A RUBY AND DIAMOND CLUSTER RING

The oval-cut ruby within an oval-cut diamond surround, ring size S

£2,200-2,500

\$3,400-3,800

€2,900-3,300



24



25



26



27

**27
A CULTURED PEARL AND DIAMOND
NECKLACE AND PAIR OF EARRINGS**

The necklace composed of multiple strands of small cultured pearls interspersed with three diamond-set X-shaped spacers, 38.0 cm; together with a pair of earrings en suite, clip fittings, 4.0 cm (3)

£3,000-5,000

\$4,600-7,600

€4,000-6,500

**28
A NEAR PAIR OF DIAMOND-SET EARRINGS,
BY CARTIER**

Each of tapered reeded design with diamond-set line accents, post and clip fittings, 2.2 cm, in maker's red leather case

Signed Cartier, no. 966747 and 602466 (2)

£2,000-3,000

\$3,100-4,500

€2,700-3,900



28



29

**-29
A DIAMOND AND CORAL BROOCH, RING
AND EARRING SUITE**

Each of stylised foliate design with alternating pavé diamond and carved reeded coral, corallium rubrum, leaves in textured or polished surrounds, brooch with twin prong fitting, 5.3 cm; earrings with clip fittings, 3.5 cm, ring size M (3)

£3,000-4,000

\$4,600-6,100

€4,000-5,200

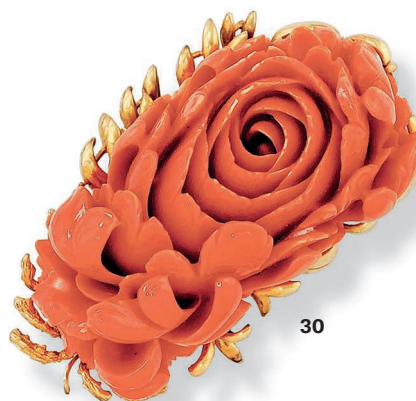
**-30
TWO FLOWER BROOCHES**

The first designed as a carved coral, corallium rubrum, chrysanthemum flowerhead to a polished and textured foliate surround, twin prong fittings, 6.2 cm; the second designed as a rose, the petals and leaves of brushed finish with engraved detail, pin fitting, 7.2 cm (partly illustrated) (2)

£2,200-2,500

\$3,400-3,800

€2,900-3,300



30



31

•Ω31

A CULTURED PEARL AND DIAMOND NECKLACE, BY ADLER AND A BRACELET

The two-row cultured pearl necklace interspersed with diamond-set rondelles and four diamond-set plaques, *one diamond deficient*, 75.0 cm long; the bracelet composed of three rows of cultured pearls with diamond accents, to a cultured pearl and diamond flowerhead clasp, 18.0 cm

(partly illustrated)

(2)

£2,000-3,000

\$3,100-4,500

€2,700-3,900

33

A CULTURED PEARL AND DIAMOND SUITE

Comprising: a necklace, bracelet, ring and pair of earrings; the necklace and bracelet each composed of two rows of cultured pearls to a diamond-set twin shell-shaped clasp with central cultured pearl; the ring and earrings of similar diamond-set shell design with cultured pearl centre, necklace 45.0 cm, bracelet 18.5 cm, earrings with clip fittings, 2.4 cm, ring size K

(partly illustrated)

(5)

£2,000-3,000

\$3,100-4,500

€2,700-3,900



32

32

A PAIR OF SAPPHIRE, COLOURED SAPPHIRE AND DIAMOND EARRINGS

Each set with either a half-moon shaped sapphire or yellow sapphire to a graduated line of baguette-cut diamonds and a circular-cut diamond surround, clip fittings, 2.8cm

(2)

£2,500-3,500

\$3,800-5,300

€3,300-4,600

34

A SMALL GROUP OF JEWELLERY

Comprising: a two-row barrel-shaped coral bead necklace, 72.5cm; a pair of cabochon coral and textured link pendant earrings, post and clip fittings, 9.0cm; an agate, aventurine quartz, amethyst and rose quartz bead bracelet with ram's head clasp, by Alvaro & Correnti, 20.5cm; and a similarly-set bead necklace, 50.5cm; all coral, *corallium rubrum*

(partly illustrated)

Bracelet with maker's mark for Alvaro & Correnti(5)

£3,000-4,000

\$4,600-6,100

€4,000-5,200



34



33





35



36



37

PROPERTY OF A LADY

35

A DIAMOND NECKLACE

Composed of a graduated series of pavé diamond domes, between curved diamond-set link borders, 42.0 cm

£5,000-7,000

\$7,600-11,000

€6,600-9,200

36

A COLOURED DIAMOND AND DIAMOND RING, BY JAHAN

The marquise-cut black diamond between marquise-cut diamonds within a circular and marquise-cut diamond surround, to diamond-set bifurcated shoulders, ring size U

Please note that the black diamond has not been tested for natural colour

Signed Jahan

£1,200-1,500

\$1,900-2,300

€1,600-2,000

37

A PAIR OF COLOURED DIAMOND AND DIAMOND EARRINGS, BY ADLER

Each set with a pavé brown diamond torsade design centre, between pavé diamond line borders, clip and post fittings, 3.5 cm

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

Each signed Adler

£800-1,200

(2)

\$1,300-1,800

€1,100-1,600



38

38

A COLOURED DIAMOND AND DIAMOND RING

Designed as a circular concave plaque, pavé-set with reverse-set circular-cut yellow diamonds, the shoulders pavé-set with diamonds, ring size Q

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

£1,500-2,000

\$2,300-3,000

€2,000-2,600



39

•Ω39

A DIAMOND-SET 'POSSESSION' RING, BY PIAGET

The band with central free moving hoop set with seven circular-cut diamonds, ring size U½

Signed Piaget, no. B78953, 63

£700-1,000

\$1,100-1,500
€920-1,300



40

40

A COLOURED DIAMOND AND DIAMOND NECKLACE

Composed of a series of vari-shaped coloured diamonds and circular-cut diamond clusters, with baguette-cut diamond links and circular-cut diamond clusters between, suspending three similarly set diamond and coloured diamond clusters, to a twin circular-cut diamond line back chain, 41.0cm

Accompanied by GIA reports dated 7th July to 11th August 2015 stating that the diamonds are of natural colour:

Report no.	Cut	Carat weight	Colour
2171228911	Cushion	1.18ct	M, Faint Brown
5172228953	Heart	1.02ct	Fancy Brownish Greenish Yellow
5172228968	Pear	1.31ct	Fancy Brown-Yellow
2171229000	Pear	1.00ct	Fancy Greenish Yellow-Brown
2175229002	Pear	1.16ct	Fancy Yellow-Brown
5171229005	Cushion	1.31ct	Fancy Yellow-Brown
1176228913	Rectangular	2.02ct	Fancy Light Yellowish Brown
6173228919	Cushion	1.51ct	Fancy Light Pinkish Brown

£15,000-20,000

\$23,000-30,000
€20,000-26,000

41

A COLOURED DIAMOND AND DIAMOND HALF-HOOP RING

The central graduated line of circular-cut yellow diamonds, between graduated pear-shaped diamond borders, ring size N

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

£5,000-7,000

\$7,600-11,000
€6,600-9,200



41

42

A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS

Each baroque cultured pearl to a marquise-cut diamond three-stone surmount, post and clip fittings, 2.4cm (2)

£4,800-6,000

\$7,300-9,100
€6,300-7,800

43

A SILVER RING, BY MOSHEH OVED

Modelled as a lamb with hammered design body, the base engraved with Hebrew inscription, circa 1940, ring size M

£1,500-2,000

\$2,300-3,000
€2,000-2,600

Mosheh Oved originally intended to become a rabbi but eventually trained as a watch maker. Initially based in Fetter Lane, Holborn, he moved to 1, New Oxford Street and in 1938 opened 'Cameo Corner' at 26, Museum Street, Bloomsbury. The shop was patronised by royalty, including Queen Mary, connoisseurs, collectors and dealers. Mosheh Oved created a series of rings in the form of the various animals, the first was a lamb which he made from his own cufflinks after being informed of the death of a client's son who had been killed in action.



42



43



44



44

A TRI-COLOURED SUITE, BY CARTIER

Comprising: a necklace, ring and pair of earrings, each of tri-colour gaspige linking with tri-colour band accents, necklace 41.5cm, ring size E/F, earrings 2.1cm, each in red leather Cartier case, ring with Cartier certificate of authenticity

Each signed Cartier, necklace no. 598777, ring no. 702060 (rubbed), earrings no. 598604 (4)

£5,000-7,000

\$7,600-11,000

€6,600-9,200



45

45

A CAT'S EYE CHRYSOBERYL SINGLE STONE RING

The cabochon cat's eye chrysoberyl between reeded shoulders, to a tapering hoop, ring size N

£2,200-2,800

\$3,400-4,200

€2,900-3,700

46

FOUR PAIRS OF EARRINGS

Comprising: a pair of slightly tapered half hoops with square-cut pale blue gem central lozenge cluster and diamond two stone detail, mounted in 18ct gold, clip fittings, hallmarked London 2002, 2.0cm; a pair with fluted pear shaped turquoise drops to brilliant-cut diamond line surmounts, clip fittings, 4.7cm; a pair of reeded knot design, clip and post fittings, 2.8cm; and a pair of synthetic ruby three stone earstuds, post fittings, 1.7cm (partly illustrated)

£1,200-1,500

(8)

\$1,900-2,300

€1,600-2,000

47

AN ENAMEL, DIAMOND AND EMERALD LEOPARD BROOCH, BY DAVID WEBB

Modelled as an articulated gold and black enamel leopard hanging from a pavé-set diamond hoop, with cabochon emerald eyes, 5.9 cm

Signed David Webb and Webb

£2,000-2,500

\$3,100-3,800

€2,700-3,300



46



46



47



48



49

48

A DIAMOND NECKLACE AND BRACELET

The necklace with a triple diamond line swag front with baguette-cut diamond connectors, to a single diamond line back chain, 46.0cm; the bracelet of similar design, 18.0 cm

£18,000-25,000

(2)
\$28,000-38,000
€24,000-33,000

49

A DIAMOND BROOCH

The central old-cut diamond to a diamond-set ribbon spray surround, twin prong fittings, 4.4 cm

£3,000-5,000

\$4,600-7,600
€4,000-6,500



50

50

A PAIR OF DIAMOND-SET 'MAILLON PANTHÈRE' EARRINGS, BY CARTIER

Each of diamond-set tapered brick-link design, clip fittings, 2.1 cm, in maker's red leather case

Signed Cartier, no. 626660

£3,000-5,000

(2)
\$4,600-7,600
€4,000-6,500

51

A DIAMOND BRACELET

The central row of circular-cut diamonds between stylised foliate borders, 18.0 cm

£1,500-2,000

\$2,300-3,000
€2,000-2,600



51



57



57

A 'PANTHERE' NECKLACE AND BANGLE, BY CARTIER

The necklace composed of five strands of cultured pearls, to a silverium panther's head terminal with green gem eye and circlet clasp; the torc bangle of bi-metallic design with each terminal modelled as a silverium panther, necklace 39.0cm, bangle inner diameter 5.8cm, each in red leather Cartier case

Each signed Cartier, necklace no. 276448, bangle no. 274574 (2)
 £3,500-5,500 \$5,400-8,300
 €4,600-7,200

58

A PAIR OF COLOURED SAPPHIRE, SAPPHIRE AND DIAMOND EARRINGS

Each collet-set with either a yellow or blue sapphire suspended from a semi circular panel with circular-cut diamond line detail and cabochon sapphire (2)

£2,400-3,200 \$3,700-4,900
 €3,200-4,200

59

A RETRO SAPPHIRE AND DIAMOND VANITY CASE

The rectangular case of chequered design, decorated near the thumb piece with a sapphire and diamond-set geometric motif, opening to reveal a mirror and various compartments, 1940s, 12.0 cm

£3,000-4,000 \$4,600-6,100
 €4,000-5,200



58



59



60
A DIAMOND-SET BRACELET AND PAIR OF EARRINGS, BY PETROS & TAKIS

The bracelet set to the front with a pavé diamond scarab between polished and diamond-set wings, to an articulated curved brick-link bracelet, 18.5 cm; together with a pair of wing design earrings en suite, post and clip fittings, 4.0 cm

Bracelet signed Petros & Takis (3)
 £2,800-3,800 \$4,300-5,800
 €3,700-5,000

60



61
A SAPPHIRE AND DIAMOND-SET DEMI PARURE

Comprising: a brooch, pair of earrings and ring, the brooch and earrings each designed as a bombé oval plaque with triple calibré sapphire line and pavé diamond detail on a textured surround, brooch with pin fitting, earrings with clip fittings; together with a similarly-set ring en suite, ring size K

(partly illustrated) (4)
 £2,000-2,200 \$3,100-3,300
 €2,700-2,900

•62
FOUR PAIRS OF SAPPHIRE AND DIAMOND EARRINGS, ONE BY CHATILA

The first designed as a calibré sapphire and diamond horse's head with gem-set eye; the second a cabochon sapphire and diamond cluster to a calibré sapphire and diamond tapering base; the third of bi-colour heart-shaped design set with a heart-shaped yellow sapphire with diamond-set chevron motif surmount; the last of pavé diamond, brown diamond and yellow sapphire stepped panel design

(partly illustrated)
Please note that the brown diamonds have not been tested for natural colour
 The first signed NC for Chatila (8)
 £2,000-3,000 \$3,100-4,500
 €2,700-3,900

•63
A CITRINE AND DIAMOND RING AND PAIR OF EARRINGS

Each set with a heart-shaped citrine within a diamond surround, earrings with clip fittings, 2.2cm, ring size Q (3)
 £800-1,200 \$1,300-1,800
 €1,100-1,600



61



62



63



64

**•64
A DIAMOND-SET NECKLACE**

The curb-link chain set to the front with a pavé diamond heart, 39.5 cm

£1,500–2,000

\$2,300–3,000

€2,000–2,600

**•Ω66
A DIAMOND BRACELET, BY CARTIER**

Of pavé circular-cut diamond shaped panel design, French mark, 19.0cm

Signed Cartier, no. 227341

£2,000–3,000

\$3,100–4,500

€2,700–3,900

**•ΨΩ67
A LARGE GROUP OF GEM-SET RINGS**

Comprising: two diamond-set snake rings, one with sapphire eyes; two enamel and diamond-set rings; a cabochon ruby and pavé diamond ring; a diamond-set crossover design ring with emerald and diamond three-stone terminals; and various diamond and gem-set rings

(partly illustrated)

£7,000–9,000

(19)

\$11,000–14,000

€9,200–12,000

65 No Lot



66



67



68



•ΨΩ68

FOUR RUBY AND DIAMOND RINGS

The first set with a rectangular-cut ruby between square-cut diamonds, with kite-shaped diamond single stone shoulders, ring size Q; the second set with a cabochon ruby to a baguette-cut diamond crossover surround and pear-shaped diamond shoulders, ring size N; the third with calibré-cut ruby square panel to pavé diamond shoulders and sides, ring size K; the last with a marquise-cut ruby to a circular-cut diamond border and split shoulders, ring size S
(partly illustrated)

£7,000-9,000

(4)

\$11,000-14,000

€9,200-12,000

71



71

69

A DIAMOND NECKLACE

Composed of twin graduated circular-cut diamond rows to a central circular-cut diamond suspending a triple diamond line tassel, 45.0 cm

£4,000-6,000

\$6,100-9,100

€5,300-7,800

Ψ70

A STAR RUBY AND DIAMOND RING

The cabochon star ruby between baguette and circular-cut diamond tapered shoulders, ring size L½

£4,500-5,500

\$6,900-8,300

€5,900-7,200

71

A SPINEL AND DIAMOND RING

The oval cabochon spinel within a circular-cut diamond surround, to a trifurcated hoop, ring size N½

£2,400-3,200

\$3,700-4,900

€3,200-4,200

Ψ72

A RUBY AND DIAMOND BRACELET

Of bombé design, set throughout with circular-cut rubies with five circular-cut diamond clusters, 18.0cm

£8,000-10,000

\$13,000-15,000

€11,000-13,000

69



70

72



Ψ73

A RUBY AND DIAMOND RING

The oval-cut ruby, weighing approximately 4.22 carats, between pear-shaped diamond three-stone shoulders, ring size L½

Accompanied by report no. 12481, dated 18th March 2016, from The Gem & Pearl Laboratory, London, stating that the ruby was found to be natural with no evidence of heat treatment, origin opinion Burma

£2,400-3,200

\$3,700-4,900

€3,200-4,200

Ψ74

A PAIR OF DIAMOND AND RUBY EARRINGS

Each circular-cut diamond and calibr -cut ruby kite-shaped panel drop to a similarly-set flexible line suspension and surmount, post fittings, 6.3cm (2)

£2,500-3,500

\$3,800-5,300

€3,300-4,600

•Ω75

NINE DIAMOND AND COLOURED DIAMOND RINGS

Comprising: seven circular-cut diamond half-hoops, two with circular-cut diamond collet centres, two with yellow diamonds, one with circular-cut diamond two stone centre, ring sizes L, N½ (2) and O (4); a circular-cut diamond single stone, ring size M; and an oval-cut diamond two stone to a reeded hoop, ring size U (partly illustrated)

Please note that the yellow diamonds have not been tested for natural colour (9)

£1,600-2,000

\$2,500-3,000

€2,100-2,600

76

A DIAMOND 'AGRAFE' BRACELET, BY CARTIER

The circular-cut diamond rectangular link chain, to the diamond-set 'loop and eye' clasp, French assay marks, 18.5 cm, with maker's red leather case and certificate

Signed Cartier, no. 96362A

£8,000-10,000

\$13,000-15,000

€11,000-13,000



73



74



75



76



77

77
AN ART DECO GOLD, DIAMOND AND ENAMEL DRESS-SET AND A DRESS POCKET WATCH, BY MOVADO

The dress-set composed of a pair of cufflinks four dress-buttons and two dress-studs, each concentric white enamel panel with central single diamond collet accent, to chain-link connections, in fitted case, circa 1930; the open-face pocket watch with silvered dial and applied Arabic numerals and subsidiary dial for constant seconds, within a epped bezel, nickel-finished 15 jewelled keyless lever movement in bi-colour gold case with fob chain, circa 1930, the reverse with engraved inscription dated 1987, case 47mm

Dial and movement signed Movado, case no. 624457 7302 (9)
 £2,800-3,800 \$4,300-5,800
 €3,700-5,000

-78
AN 18TH CENTURY GOLD MOUNTED CORAL PENDANT

Carved as a symbolic coral, corallium rubrum, hand in the form of the 'fig sign' gesture the thumb below the forefinger with decorative cuff, to a gold tubular pendant mount with scalloped border, 8.0cm

£2,000-3,000 \$3,100-4,500
 €2,700-3,900



79

A LATE 19TH CENTURY EARLY GOLD OPEN FACE PIVOTED DETENT CHRONOMETER TOURBILLON POCKET WATCH, BY WILLIAM WEINGART

The white enamel dial with Roman numerals, outer Arabic five minute divisions and sweep centre seconds, the gilt finished keyless jewelled chronometer movement with revolving one minute tourbillon and compensated two arm balance wheel, the cuvette engraved 'Jaccard Junot Fabricant a St.Croix seconde independente eschappment tourbillon Wm Weingart Hger Boul'd Poissonnier, Paris no. 5069', circa 1880, case 55mm

Case no.17515
 £5,000-7,000 \$7,600-11,000
 €6,600-9,200



78

80
TWO 18TH CENTURY DUTCH GOLD PAIR CASE VERGE POCKET WATCHES

The first with gold chased and engraved dial with Roman chapters, outer Arabic five minute divisions, circular date aperture and beetle and poker hands, the gilt verge and fusee escapement with pierced balance cock and three arm balance wheel to tapering pillars, the inner plain case with maker's mark PH, the outer repoussé style case with central scene depicting a seated muse Kleio with attending figure of Eros within a border of putti, each holding a winged hour glass, circa 1720, case 50mm; the second with white enamel dial, Roman numerals, Arabic outer five minute divisions and decorative hands, the gilt verge and fusee escapement with silver bridge cock engraved with the figure of time and words 'Tempus Fugit', enclosing faux pendulum, within plain polished case, the outer case of repoussé style depicting an allegorical scene, circa 1770, case 45mm

The first, dial and movement signed J. Van Ceule, no. 1897, the second signed M De Haan Rotterdam, no. 22 (2)

£2,500-4,500 \$3,800-6,800
 €3,300-5,900



79



80



81

A 19TH CENTURY FRENCH GOLD AND ENAMEL NECKLACE

Composed of three oval panels each mounted with a Swiss enamel plaque depicting a young lady in traditional dress, suspended from three vari-shaped articulated link chains suspending a central oval Swiss enamel panel, to a two-row back chain with smaller enamel panel spacers and clasp, circa 1820, 38.0cm, in fitted case

£3,000-5,000

\$4,600-7,600

€4,000-6,500

82

A GROUP OF LATE 19TH CENTURY JEWELLERY

Comprising: a shell cameo necklace, the graduated oval plaques depicting classical female profiles, in gold mounts, 41.0cm; a keyless pectoral cross pendant watch, the circular dial with Roman numerals to a hinged cover with ruby and seed pearl cluster detail, the arms similarly decorated, cylinder movement, 7.7cm; a painted enamel brooch depicting a copy of Raphael's 'Madonna of the Chair', with mother-of-pearl reverse, to a blue enamel tubular border with applied scroll detail, 6.7cm

(2)

£2,500-3,500

\$3,800-5,300

€3,300-4,600

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

83

A GOLD AND ENAMEL VERGE TRIPLE CASE POCKET WATCH, BY MARKWICK MARKHAM, MADE FOR THE TURKISH MARKET

The white enamel dial with Turkish numerals, the gilt-finished verge and chain fusée escapement with pierced foliate engraved balance cock and foot engraved with a star and crescent, rose-cut diamond end stone, within plain inner case, the outer case with a trophy of Turkish flags within red, white, pink and pale blue enamel harlequin pattern border, the third case with matching enamel indented pattern border and rim and glazed reverse, to a matching enamel watch chain, later watch key, hallmarked London, 1813, 40mm, later fitted case

Dial and movement signed Markwick Markham, Borrell, London, movement no. 24950

£3,000-5,000

\$4,600-7,600

€4,000-6,500

James Marwick specialized in clocks and watches for Turkey (Ottoman Empire). Marwick's son in law Richard Markham retained Marwick's name, signing products Marwick and Markham. John Henry Borrell worked from 1794-1840 and was associated with Marwick Markham, he also made musical clocks with automata, particularly for the Middle and Far Eastern markets.



81



83



82



84

84
AN EARLY 19TH CENTURY PINK FOILED TOPAZ PENDANT NECKLACE AND BROOCH

The necklace composed of five graduated oval-cut pink foiled topaz within cannetille surrounds interspersed with similarly set half pearl links, suspending a detachable similarly-designed cross pendant/brooch, to a twin fancy-link back chain, 38.0cm; together with an oval cluster brooch of similar design, pin fittings, *earrings deficient*, 4.7cm, 2.4cm, fitted maker's case (3)
 £2,500-3,500 \$3,800-5,300
 €3,300-4,600



85

85
A MID-19TH CENTURY SEED PEARL AND AQUAMARINE SUITE

Comprising: a necklace, brooch and pair of earrings, the necklace composed of slightly graduated oval-cut aquamarine collets within strung seed pearl two row surrounds, to a similarly-set pear-shaped drop, 39.0 cm; the brooch and pendant earrings of similar design, hook fittings, 5.6 cm, brooch 4.2 cm, in a later fitted case (4)
 £1,500-2,000 \$2,300-3,000
 €2,000-2,600

86
A 16TH / EARLY 17TH CENTURY GOLD SIGNET RING

The oval bezel with engraved armorial bearing a shield with chevron between three beast heads, possibly talbots, beneath a plumed and crested closed helmet, within a cable border, the bezel reverse engraved with the initials S B H with star motif, ring size I
 £4,000-6,000 \$6,100-9,100
 €5,300-7,800

PROVENANCE:
 From an English collection acquired prior to 1990

LITERATURE:
C.f. O.M. Dalton. MA, Franks Bequest, Catalogue of the Finger rings, Early Christian, Byzantine, Teutonic, Medieval and Later, London, 1912, nos. 600-601 for signet rings of similar date and type

With accompanying photocopied research relating the armorial and initials to the Hall, Sherrington and Bannister family which was established during the 16th century



86

JEWELLED ELEGANCE:

A Private Collection

Part II

Lots 87-114

Please note that Part I of the collection was sold in our Magnificent Jewels Auction in Geneva on 18 May 2016



87

87
A RETRO EMERALD AND DIAMOND JARRETIÈRE BRACELET

Of polished bar-link design with carved emerald leaf and circular-cut diamond cluster clasp and fringe terminal, 1940s, maximum length 19.5 cm
 £4,200-6,000

\$6,400-9,100
 €5,600-7,800



88

88
AN EMERALD AND DIAMOND CLUSTER RING

The drilled emerald bead within an old-cut diamond surround, between diamond-set trifurcated shoulders, ring size M

£2,800-3,200

\$4,300-4,900
 €3,700-4,200



Ψ89

A GEM-SET BROOCH AND PAIR OF CLIPS

The brooch of floral spray design, with ruby and diamond flowerheads, carved emerald leaves and diamond lines and accents, twin prong fitting, 7.2 cm; each clip of floral spray design with ruby, sapphire and green garnet flowerheads with diamond detail and polished leaves, twin prong fittings, 3.5 cm (3)

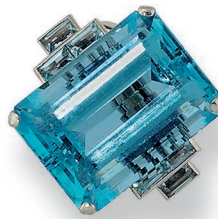
£2,000-3,000

\$3,100-4,500

£2,700-3,900



90



91

90

AN AQUAMARINE AND DIAMOND NECKLACE

The faceted pear-shaped aquamarine drop with diamond-set cap, to an alternately-set circular and marquise-cut diamond necklace with fine-link back chain, 47.0 cm

£2,000-3,000

\$3,100-4,500

€2,700-3,900

91

AN AQUAMARINE RING

The cut-cornered rectangular aquamarine between rectangular-cut aquamarine three-stone shoulders, ring size M (sizing band)

£7,000-9,000

\$11,000-14,000

€9,200-12,000



93



92

92

AN AQUAMARINE BROOCH

The large oval mixed-cut aquamarine in a collet mount, twin prong fittings,
3.6 cm

£7,000-9,000

\$11,000-14,000
€9,200-12,000

93

AN AQUAMARINE SINGLE STONE RING

The large square-cut aquamarine in a four double-claw mount, ring size M
(sizing band)

£7,000-9,000

\$11,000-14,000
€9,200-12,000



Ψ94

AN ART DECO RUBY AND DIAMOND NECKLACE

The detachable shield-shaped pendant of geometric openwork design set with circular and baguette-cut diamonds and an oval-cut ruby border, to an associated graduated circular-cut diamond line necklace, pendant 3.6 cm, necklace 50.0 cm, both circa 1930

£7,000-9,000

\$11,000-14,000

€9,200-12,000



96



95

95

A RUBY AND DIAMOND CLUSTER RING

The oval cabochon ruby within a raised surround set with pear-shaped and circular-cut diamond lines, ring size G (sizing beads)

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

£10,500-15,000

\$16,800-23,000

€14,800-20,000

96

A DIAMOND-SET HEAD BAND

Composed of six openwork panels of floral and foliate design set throughout with old-cut diamonds in millegrain settings, to similarly-set rounded terminals, mounted on a later frame, 26.5 cm

£4,200-6,000

\$6,400-9,100

€5,600-7,800



97

97

A RETRO CITRINE AND DIAMOND RING

The oval-cut citrine to a loop surround accented with single-cut diamonds, 1950s, ring size L

£400-600

\$610-910

€530-780



98

98

A PAIR OF CITRINE EARRINGS

Each set with a faceted cabochon citrine within a bi-coloured heart design surround, post and clip fittings, 2.2 cm

(2)

£600-800

\$910-1,200

€790-1,000



99

A SMOKY QUARTZ, DIAMOND AND EMERALD NECKLACE

The cut-cornered rectangular smoky quartz, to a diamond-set articulated surmount with cabochon emerald terminals, on a hinged collar necklace, inner diameter 12.0 cm

£2,000-3,000

\$3,100-4,500

€2,700-3,900



100



101



100

A GEM-SET SAUTOIR

The longchain set with alternating fancy-shaped cornelian, chrysoprase and onyx plaques in polished openwork surrounds, suspending a similarly-shaped pendant, the central onyx plaque within a diamond, chrysoprase and cornelian-set surround, part of necklace detachable for wear as bracelet, 62.5 cm

£1,800-2,200

\$2,800-3,300

€2,400-2,900

Ψ101

A GEM-SET RING AND PAIR OF EARRINGS

Each designed as a circular panel mounted with a slightly articulated raised cluster of circular-cut diamonds, sapphires, rubies and emeralds, within a bow design ropetwist surround, the ring with a ropetwist hoop, ring size J (sizing band), the earrings with post and clip fittings, 2.4 cm (3)

£2,000-3,000

\$3,100-4,500

€2,700-3,900



102

A NEPHRITE JADE NECKLACE, BY CLAUDIO TACCHI

The carved nephrite sycamore leaf in hammered mount, surmounted by two stylised figures embracing, to an apple-shaped connecting link, suspended from a hammered fancy-link chain, 39.0 cm

Signed CL Tacchi

£2,000-3,000

\$3,100-4,500

€2,700-3,900



103

A NECKLACE AND BANGLE

The necklace of gaspipe linking, 37.7 cm; the bangle of sprung gaspipe linking centrally-set with an ancient coin, inner diameter 5.2 cm (2)

£2,400-3,000

\$3,700-4,500

€3,200-3,900



104



105



105



106

-104

A CORAL AND DIAMOND DRESS RING

The oval cabochon pink coral, *corallium rubrum*, within a raised surround of diamond-set scroll design, to a wirework gallery and hoop, ring size N
 £1,400-1,800

\$2,200-2,700
 €1,900-2,400

105

A CULTURED PEARL AND DIAMOND PENDANT AND PAIR OF EARRINGS

The pendant set with a baroque cultured pearl with diamond-set scroll detail and diamond-set surmount, 3.7 cm; the earrings each set with a cultured pearl with diamond-set cap, hook fittings, 3.3 cm
 £1,400-1,800

(3)
 \$2,200-2,700
 €1,900-2,400

-106

A CORAL AND DIAMOND PENDANT

The oval cabochon coral, *corallium rubrum*, within a circular-cut diamond surround, to a fancy-link necklace, 3.7 cm
 £700-900

\$1,100-1,400
 €920-1,200



108

107
A BI-COLOURED SAUTOIR

Of bi-coloured double ropetwist design with adjustable slide, terminating in ropetwist tassels, 99.0 cm

£3,500-4,000

\$5,400-6,100

€4,600-5,200

107

108
A TURQUOISE AND DIAMOND RING

The oval cabochon turquoise within a tapered hoop of textured finish accented with single-cut diamonds, ring size N

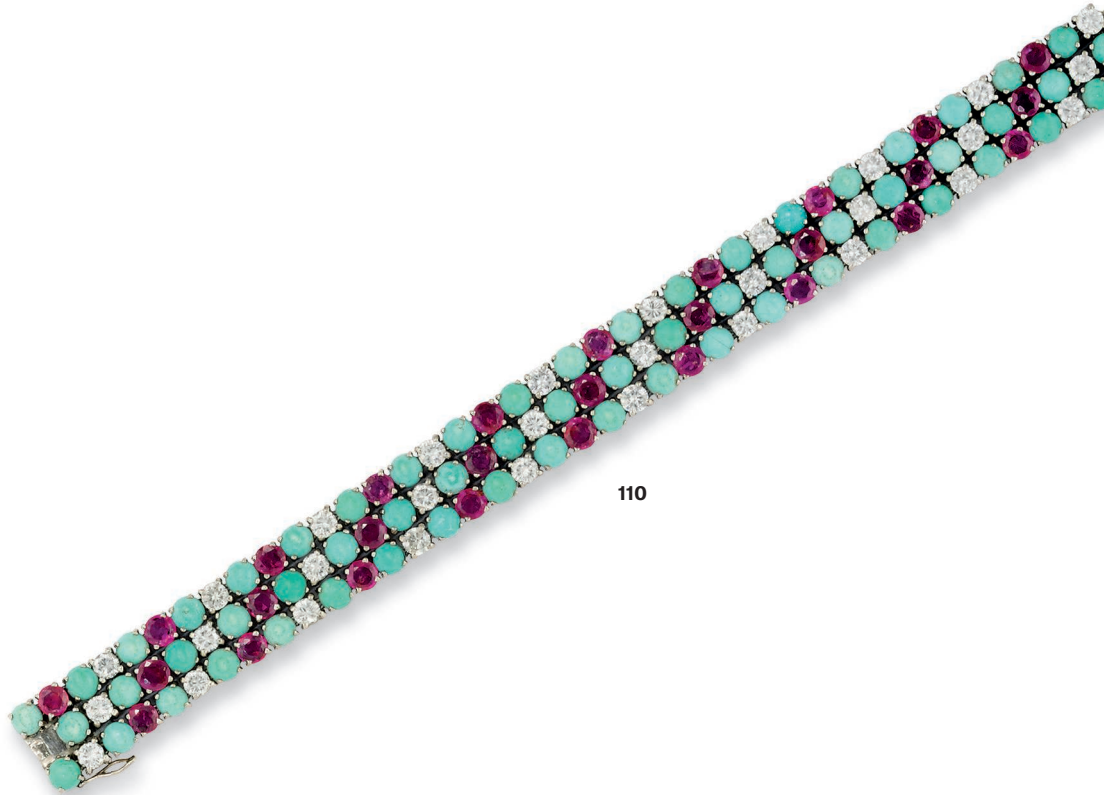
£400-600

\$610-910

€530-780



109



110

109

A TURQUOISE AND DIAMOND PENDANT

The marquise-shaped cabochon turquoise within a circular-cut diamond surround with pear-shaped diamond drop and marquise-cut diamond single-stone surmount, to a fine-link chain, 5.0 cm

£1,000-1,500

\$1,600-2,300

€1,400-2,000

Ψ110

A TURQUOISE, RUBY AND DIAMOND BRACELET

Composed of three rows of alternately-set cabochon turquoise, circular-cut rubies and diamonds, 17.3 cm

£2,000-3,000

\$3,100-4,500

€2,700-3,900



111



112



113

111
A PAIR OF DIAMOND EARRINGS

Each hoop set with three rows of single-cut diamonds, post fittings, 2.2 cm

£2,000-3,000

(2) \$3,100-4,500

€2,700-3,900

112
A TANZANITE AND DIAMOND CLUSTER RING

The oval-cut tanzanite within a marquise-cut diamond surround, ring size K (sizing band)

£2,000-3,000

\$3,100-4,500

€2,700-3,900

113
AN EMERALD, SAPPHIRE AND DIAMOND PENDANT

The circular cabochon emerald within a triple openwork surround of circular-cut sapphire lines, diamond-set ribbons and diamond collet lines suspended from a diamond ribbon bow surmount with sapphire and diamond two-stone connector, to a fancy-link chain, pendant 6.9cm

£2,000-3,000

\$3,100-4,500

€2,700-3,900



114

AN EMERALD AND DIAMOND NECKLACE AND PAIR OF EARRINGS

The necklace designed as a graduated line of alternating circular and baguette-cut diamonds, suspending a rectangular-cut emerald and circular-cut diamond three-stone drop terminating in a detachable pear-shaped emerald and diamond cluster pendant / brooch; the earrings designed as pear-shaped emerald and diamond clusters to diamond three-stone surmounts, hook and post fittings, necklace 42.3 cm, pendant/brooch 3.5 cm, earrings 3.6 cm (3)

£8,500-12,000

\$13,800-18,000

€11,700-16,000



115



116

115

A JADEITE JADE AND DIAMOND NECKLACE

The graduated row of jade beads, measuring approximately 4.0 - 9.5mm, to a diamond-set clasp, one diamond deficient, 78.0cm

Accompanied by report no. 12662 dated 29th April 2016, from The Gem & Pearl Laboratory, London, stating that the jadeite jade was found to be natural with no evidence of treatment.

£2,500-3,500

\$3,800-5,300

€3,300-4,600



117

116

AN EMERALD AND DIAMOND NECKLACE AND RING BY ALVARO & CORRENTI, AND A PAIR OF EARRINGS

The necklace set with an oval cabochon emerald within a pavé diamond surround to tapered sides set with emerald beads, on a curb-link back chain, together with a ring en suite and a pair of pendent earrings set with vari-cut emeralds, clip fittings, necklace 42.5cm, ring size R, earrings 4.5cm *(partly illustrated)*

Necklace and ring with maker's mark for Alvaro & Correnti

(4)

£2,000-3,000

\$3,100-4,500

€2,700-3,900



117

A GROUP OF DIAMOND-SET RINGS

Comprising: a circular and marquise-cut diamond cluster ring, ring size Q; an oval-cut sapphire and baguette-cut diamond raised cluster ring, ring size N; a circular-cut diamond ring between tiered V-shaped baguette-cut diamond shoulders, ring size N; and a green enamel sprung snake ring with diamond accents, ring size N *(partly illustrated)*

(4)

£4,500-6,500

\$6,900-9,900

€5,900-8,500



118

118

A LIGHTER, BY VAN CLEEF & ARPELS

Decorated with basket-weave design, 4.1 cm

Signed Van Cleef & Arpels NY, no. 17V8-17

£2,000-2,500

\$3,100-3,800

€2,700-3,300



119



120



121

119
**A COIN NECKLACE AND BRACELET,
 BY ALVARO & CORRENTI**

The necklace composed of bi-coloured articulated tapered panels, the front set with an ancient coin, to a cable-link back chain; the bracelet of bicolour curved panel design with central ancient coin, necklace 46.0cm, bracelet 20.5cm (partly illustrated)

Necklace signed Correnti Alvaro, bracelet with maker's mark (2)
 £1,500-2,000 \$2,300-3,000
 €2,000-2,600

120
A PERIDOT AND SAPPHIRE RING

Of broad tapering hoop design, the openwork front with central oval-cut peridot to a circular-cut shaded sapphire collet-set surround, ring size U

£1,000-1,500 \$1,600-2,300
 €1,400-2,000

121
A RUBY LONGCHAIN

Composed of flattened bead links set with cabochon ruby quarter accents to a cabochon ruby and mabé cultured pearl two-sided clasp, 102.5 cm

£2,400-3,500 \$3,700-5,300
 €3,200-4,600

121
A SAPPHIRE SINGLE STONE RING

The cabochon sapphire between diamond single stone shoulders, to a tapering hoop, ring size L½

£1,500-2,000 \$2,300-3,000
 €2,000-2,600

123
A LONGCHAIN, BY BULGARI

Of filed curb-link design with open rectangular link spacers, 90.0 cm

Signed Bvlgari, Roma
 £1,800-2,200 \$2,800-3,300
 €2,400-2,900



122



123



124

124
A CULTURED PEARL, EMERALD AND DIAMOND NECKLACE,
BY ALVARO & CORRENTI

Composed of three strands of cultured pearls, measuring approximately 6.5–6.9mm, to a central clasp suspending a pear-shaped cabochon emerald collet between pavé diamond panel sides, 43.0cm

Maker's mark for Alvaro & Correnti

£1,200–1,500

\$1,900–2,300

€1,600–2,000

•ΨΩ125
THREE GEM-SET STICK PINS

The first set with an oval-cut sapphire to a circular-cut diamond openwork surmount, 8.1 cm; the second set with a pear-shaped ruby to a circular-cut diamond looped surmount, 8.8 cm; the third set with three cabochon rubies to circular-cut diamond accents, 7.2 cm

(partly illustrated)

(3)

£700–1,000

\$1,100–1,500

€920–1,300



125

•ΨΩ126
FIVE GEM-SET BRACELETS

Comprising: three faceted bead bracelets, set with either ruby, sapphire or emerald; one composed of a series of circular-cut sapphires within loop borders, with double bar spacers; and a rectangular-link charm bracelet, the central diamond section suspending the diamond set letters spelling 'Good Luck', with further gem-set charms, including ruby, sapphire and emerald 23.5, 23.3, 23.9, 22.7, 22.3 cm respectively

(partly illustrated)

(5)

£1,400–2,000

\$2,200–3,000

€1,900–2,600



126

Ψ127
A PAIR OF RUBY AND DIAMOND EARRINGS

Each oval-cut ruby within a circular-cut diamond cluster, to a diamond single-stone suspension, hook fittings, 3.5cm

Accompanied by report no. 12218 dated 13th January 2016, from The Gem & Pearl Laboratory, London, stating that the rubies were found to be natural with no evidence of heat treatment

(2)

£4,000–6,000

\$6,100–9,100

€5,300–7,800



127



128

Ψ128

A DIAMOND AND GEM BRACELET, BY VOURAKIS AND A NECKLACE

The bracelet of triple row open leaf design with circular-cut ruby and emerald and circular and single-cut diamond accents, 18.3cm; and a matching tapered necklace, the front with emerald, ruby and diamond detail

Bracelet signed Vourakis

£2,400-3,000

(2)

\$3,700-4,500

€3,200-3,900



129

130

AN EMERALD AND DIAMOND RING

The rectangular-cut emerald, weighing approximately 3.65 carats, between graduated rectangular-cut emerald shoulders, to a pavé diamond surround and gallery, ring size L/M

Accompanied by report no. 12660, dated 29th April 2016, from The Gem & Pearl Laboratory, London, stating that the emerald was found to be natural with evidence of minor treatment. Origin opinion: Colombia.

£6,000-8,000

\$9,100-12,000

€7,900-10,000

129

AN EMERALD PENDANT AND PAIR OF EARRINGS

Each set with a cut-cornered rectangular-cut emerald in a four-claw mount, earrings with post fittings, pendant 1.5cm, earrings 0.7cm

£3,000-5,000

(3)

\$4,600-7,600

€4,000-6,500

Ψ131

A PINK SAPPHIRE AND RUBY RING, BY JAHAN

The oval-cut pink sapphire to a pavé-set ruby collet and tapered hoop, ring size U

Signed Jahan

£2,000-3,000

\$3,100-4,500

€2,700-3,900



130



131



132

•ΨΩ132
A LARGE DIAMOND AND GEM-SET
PENDANT

Modelled as an openwork 'Hand of Fatima' set with oval and pear-shaped cabochon ruby and emerald and rose-cut diamond clusters, within a rose-cut diamond surround, to a pierced marquise panel link necklace, pendant 19.0cm, necklace 65.0cm

£2,000-3,000

\$3,100-4,500

€2,700-3,900

•ΨΩ133
NINE BANGLES

Comprising: four hinged half-hoops of triple cluster design, the oval and pear shaped emeralds within rose-cut colourless imitation gem borders; and five variously shaped and pierced hinged hoops, three set with either cabochon ruby and chrysoprase and emerald or green dyed gem and rose-cut imitation colourless gem

(partly illustrated)

(9)

£2,500-3,500

\$3,800-5,300

€3,300-4,600



133



134

134
AN INDIAN DIAMOND AND ENAMEL
NECKLACE AND PENDANT

The necklace designed as a graduated line of circular foil-backed flat-cut diamond collets, suspending a fringe of similarly-set pear-shaped two-stone collets, to a polychrome enamel reverse and twin cable-link back-chain, 47.0 cm; the pendant designed as a vari-shaped foil-backed flat-cut diamond cluster, to a polychrome enamel reverse, 4.8 cm (2)

£4,800-6,000

\$7,300-9,100

€6,300-7,800



135
AN INDIAN DIAMOND AND ENAMEL
NECKLACE

The central foil-backed flat-cut diamond pendant, suspended from a similarly-set oval collet chain, later extended with a similarly-set pear-shaped collet chain, total length 71.5 cm

£2,400-3,500

\$3,700-5,300

€3,200-4,600



135

136
AN INDIAN DIAMOND AND ENAMEL
BRACELET

Composed of three graduated rows of oval foil-backed flat-cut diamond collets, to a polychrome enamel reverse, 16.3 cm

£3,200-4,500

\$4,900-6,800

€4,200-5,900



136



137



138



138



139

•Ω137

THREE GEM-SET PENDANTS

The first composed of four graduated concentric circlets set with alternating circular-cut sapphires and diamonds, suspending pear-shaped sapphire drops and a marquise-cut diamond centre; 7.0 cm; the second designed as a rock crystal handbag with loose diamonds inside and a diamond-set frame and handle, 3.9 cm; the third designed as a baroque-shaped blister pearl with diamond-set cap, to a woven seed pearl band surmount between diamond foliate scroll terminals, 11.3 cm

(partly illustrated)

(3)

£1,400-1,800

\$2,200-2,700

€1,900-2,400

•Ω138

A DIAMOND NECKLACE AND TWO SAPPHIRE AND DIAMOND NECKLACES

The first of hinged torc design with pavé circular-cut diamond terminals, *two diamonds deficient*, internal diameter 14.0cm; one with pear shaped sapphire and single-cut diamond tapered front with circular-cut diamond centre, to a flattened link neckchain; and one with central marquise-cut sapphire and diamond drop to a marquise-cut sapphire and single-cut diamond flexible line front and box link neckchain, 46.0cm

(partly illustrated)

(3)

£1,000-1,500

\$1,600-2,300

€1,400-2,000

139

A DIAMOND SINGLE-STONE RING

The pear-shaped diamond between tapered baguette-cut diamond shoulders, ring size M

£3,000-4,000

\$4,600-6,100

€4,000-5,200

•140

AN EXTREMELY LONG SAPPHIRE AND DIAMOND LONGCHAIN NECKLACE

Composed of a continuous series of oval-cut sapphires in various shades of blue interspersed with brilliant-cut diamond accents, joined by fine-link chain connections between, approximately 636.0cm long

£8,000-12,000

\$13,000-18,000

€11,000-16,000

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED "WITHOUT RESERVE"

140





141



142



143



144



•141
A SAPPHIRE BEAD NECKLACE

Composed of four rows of faceted sapphire, yellow and colourless sapphire beads, to an adjustable cord fastener

£1,000-1,500

\$1,600-2,300
€1,400-2,000

142
A DIAMOND AND SAPPHIRE DRESS RING

The oval-cut diamond between calibré-cut sapphire concave shoulders, to raised baguette-cut diamond borders, ring size M½

£8,000-10,000

\$13,000-15,000
€11,000-13,000

143
A SAPPHIRE AND DIAMOND RING

The sugar-loaf cabochon sapphire, weighing approximately 6.91 carats, to a single-cut diamond surround and shoulders, ring size O½

Accompanied by report no. 12480 dated 18th March 2016, from The Gem & Pearl Laboratory, London, stating that the sapphire was found to be natural with no evidence of heat treatment

£2,400-3,200

\$3,700-4,900
€3,200-4,200

•ΨΩ144
A GROUP OF GEM-SET RINGS

Comprising: two cultured pearl and diamond rings; a diamond, ruby and emerald band ring; a blue topaz drop ring within a sapphire figure-of-eight design surround; a heart-shaped sapphire within a diamond and rock crystal surround; and five diamond-set dress rings (partly illustrated)

£2,600-3,000

(10)
\$4,000-4,500
€3,400-3,900





145

**•Ω145
TWO CULTURED PEARL NECKLACES**

The first composed of baroque cultured pearls with grey cultured pearl drops and bead surmounts inset with diamonds, 144.0cm; the second composed of five strands of flattened cultured pearls, set with two plaques of brushed finish applied with mother-of-pearl motifs with citrine terminals, 76.5cm
(partly illustrated) (2)

£800-1,200 \$1,300-1,800
€1,100-1,600

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

**•ΨΩ146
THREE DIAMOND AND GEM-SET RINGS**

Comprising: one set with circular-cut sapphire and yellow sapphire single stones to a circular-cut diamond surround and scalloped raised gallery, with reeded hoop, ring size T; one set with a cultured pearl to a pavé diamond and brown diamond crossover surround, ring size Q; and one with an oval-cut blue topaz to a pavé ruby, sapphire and yellow gem surround with circular-cut diamond detail, ring size S½
(partly illustrated)

Please note that the brown diamonds have not been tested for natural colour (3)

£5,000-7,000 \$7,600-11,000
€6,600-9,200



146



**•ΨΩ147
A GROUP OF CULTURED PEARL AND DIAMOND-SET RINGS**

Comprising: two by Chatila, the first a cultured pearl to a pavé diamond surround, gallery and drop shoulders; the second of crossover design, with a grey cultured pearl terminal with diamond and ruby set cap and a fin-shaped terminal pavé-set with diamonds, pink sapphires and rubies; three further rings each set with a vari-coloured cultured pearl to diamond and gem-set shoulders; one with two cultured pearl and diamond drops; and a diamond-set floral cluster ring, ring sizes R (2), S(3), T½, one hoop bent
(partly illustrated)

Two signed Chatila, one signed BdeG for Benoit de Gorsky, one signed Roberta Porrati (7)

£4,200-4,800 \$6,400-7,300
€5,500-6,300



147





148

•ΨΩ148

A CULTURED PEARL, RUBY AND DIAMOND NECKLACE, BY BOUCHERON

The black and white cultured pearl woven choker to a cabochon ruby and diamond cluster clasp, 39.8cm; together with a freshwater cultured pearl necklace and two imitation pearl necklaces, 52.0cm, 96.0cm and 63.0cm
(partly illustrated)

The first signed Boucheron, no. 57541 (4)
 £550-650 \$840-990
 €720-850

•Ω150

THREE DIAMOND, COLOURED DIAMOND AND GEM RINGS

The first of crossover design, by Jahan, the terminals set with opposing yellow or pink sapphire clusters to pear-shaped rose-cut colourless gem borders and circular-cut diamond line shoulders, ring size S; the second with oval-cut diamond centre to vari-cut yellow sapphire two row shoulders with pavé diamond sides, ring size T; the third of bi-colour design, the shaped panel front set with lines of circular-cut brown diamonds with applied pavé circular-cut diamond heart motif, ring size T½
Please note that the brown diamonds have not been tested for natural colour

First signed Jahan, (3)
 £2,000-3,000 \$3,100-4,500
 €2,700-3,900

151

A CULTURED PEARL AND DIAMOND NECKLACE, BY GRIMA

The single row of cultured pearls, measuring approximately 12.0-12.6mm, to a diamond four-stone clasp within a wirework surround, 41.5 cm

Signed Grima
 £2,000-3,000 \$3,100-4,500
 €2,700-3,900

149

A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS

Each openwork panel of stylised foliate design set with circular-cut diamonds, suspending a detachable cultured pearl drop with diamond surmount, clip fittings, 5.3 cm

(2)
 £3,800-5,000 \$5,800-7,600
 €5,000-6,500



149



150



151



152
**A GROUP OF CULTURED PEARL AND
 DIAMOND-SET JEWELLERY**

Comprising: a wide pavé diamond half-hoop ring and matching earrings, post fittings, ring size M, earrings 2.0 cm; a pair of cultured pearl earrings with diamond single-stone surmounts, post and clip fittings, 1.7 cm; and a baroque cultured pearl pendant with diamond-set cap, 3.0 cm (6)

£5,500-7,000 \$8,400-11,000
 €7,200-9,200

153
**AN AQUAMARINE AND DIAMOND PENDANT
 NECKLACE**

The cut-cornered rectangular aquamarine in a bi-coloured collet mount, to a diamond-set surmount, suspended from a large cable-link chain with diamond accents, pendant 4.0cm, necklace 44.5cm

£2,000-3,000 \$3,100-4,500
 €2,700-3,900

154
**FOUR DIAMOND AND GEM-SET RINGS,
 ONE BY PIAGET**

The first one set with a rectangular-cut aquamarine to a plain hoop; the second set with triple marquise-cut sapphires interspersed with circular-cut diamonds, to a plain hoop; the third of crossover design, set with circular-cut diamonds and brown diamonds, to a rock crystal or a pavé-set circular-cut diamond cluster with two chains suspending diamond and brown diamond ball charms; the fourth, by Piaget, suspending six faceted bead charms and three pavé-set circular-cut diamond spheres; ring size S, M, S, P½

(partly illustrated)

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

Fourth signed Piaget, no. D82140, 54 (4)
 £800-1,200 \$1,300-1,800
 €1,100-1,600

155

AN EMERALD AND DIAMOND RING

The rectangular-cut emerald between diamond three-stone shoulders, to diamond-set borders and a trifurcated hoop, ring size N

£3,000-4,500

\$4,600-6,800

€4,000-5,900

156

A DIAMOND BRACELET, BY CHOPARD

Of brick-link design, pavé-set with circular-cut diamonds, 17.1 cm, in maker's blue leather case

Signed Chopard, no. 9155438, S85/2672

£4,000-6,000

\$6,100-9,100

€5,300-7,800

157

A CHRYSOPRASE AND DIAMOND BRACELET

Composed of a series of oval cabochon chrysoprase between diamond two-stone shoulders and fancy-link connectors, 19.0 cm

£1,500-2,000

\$2,300-3,000

€2,000-2,600

158

FOUR DIAMOND, COLOURED DIAMOND AND GEM RINGS

Each of broad reeded band design with key-pattern bezel, set with diamonds and either black or brown diamonds, sapphires or yellow sapphires, ring sizes N

(partly illustrated)

Please note that the coloured diamonds have not been tested for natural colour (4)

£3,200-3,800

\$4,900-5,800

€4,200-5,000



155



156

157

158



159

159
A GEM-SET 'ASTRALE' PENDANT NECKLACE, BY BULGARI

The pendant designed as concentric diamond-set circlets accented with vari-cut gems including amethyst, citrine, topaz and tourmaline, to a diamond-set circlet surmount and cable-link chain set with topaz and citrine beads and further circlet motifs, maximum length 43.5 cm, in maker's black leather case

Signed Bulgari
 £3,000-5,000

\$4,600-7,600
 €4,000-6,500



160

160
A PAIR OF GEM-SET 'CORIANDOLI ALLEGRA' EARRINGS, BY BULGARI

Each cultured pearl suspended from a line surmount set with either a rectangular-cut citrine, an oval-cut amethyst and a cabochon green tourmaline, or a rectangular-cut pink tourmaline, an oval-cut citrine and a cabochon aquamarine, with a diamond-set connecting link, post and clip fittings, 4.8 cm, in maker's black leather case

Each signed Bulgari
 £2,000-3,000

(2)
 \$3,100-4,500
 €2,700-3,900

161
A LADY'S 18CT GOLD DIAMOND-SET 'IDEALE' QUARTZ WRISTWATCH, BY JAEGER-LECOULTRE

The rectangular mother-of-pearl dial with Arabic '9' and '6' within a polished bezel, to diamond-set lugs and a fancy-link bracelet with deployant clasp, case 17.0mm, European Convention marks, with maker's blue leather case and papers

Dial and case signed Jaeger-LeCoultre, case no. 460.1.08, 2076337

£2,000-3,000

\$3,100-4,500
 €2,700-3,900

Please note that this lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA



161



162



163

162
AN 18CT GOLD 'TANK AMERICAINE' AUTOMATIC WRISTWATCH, BY CARTIER

The cream rectangular dial with black painted Roman numerals and blued steel hands, to the polished curved case and faceted sapphire crown, with plain Cartier buckle, automatic movement, European Convention marks, case 28mm

Dial, case and buckle, no. 268824CD 2483

£3,000-4,000

\$4,600-6,100
 €4,000-5,200

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

163
A LADY'S DIAMOND-SET 'PANTHERE' QUARTZ WRISTWATCH, BY CARTIER

The square dial with Roman numerals, secret signature at 10 o'clock and blued steel hands, within a circular-cut diamond bezel, lugs and crown, to a brick-link bracelet with deployant clasp, circa 2000, case 22mm, with associated red leather maker's case and papers

Dial, case and clasp signed Cartier, case no. 8669190792

£3,000-4,000

\$4,600-6,100
 €4,000-5,200



169



170



171

**169
AN OPAL BEAD NECKLACE**

Designed as five rows of graduated opal beads, interspersed with circular-cut diamond discs, to a circular-cut diamond line clasp, 45.0cm

£1,500-2,000 \$2,300-3,000
 €2,000-2,600

**170
AN 18CT WHITE GOLD, PINK SAPPHIRE AND DIAMOND RING**

The cushion-shaped pink sapphire to a circular-cut diamond double surround and shoulders, London hallmarks, ring size M

£2,200-2,800 \$3,400-4,200
 €2,900-3,700

•Ω171

THREE GEM-SET PENDANT NECKLACES

The first, by Mouawad, designed as a square-cut yellow diamond bar pendant with a pavé diamond domed link; the second designed as a gem-set fringe to an oval circlet surmount; the third with a V-shaped front suspending a seven row fringe of alternating chain-link and gem-set bar design to pear-shaped single-stone terminals
(partly illustrated)

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

First signed Mouawad (3)
£1,400-1,800 \$2,200-2,700
 €1,900-2,400

•Ω172

FIVE GEM AND DIAMOND RINGS

Each of broad half-hoop design, set with either sapphires, yellow sapphires, green garnets, hessonite garnets or pale blue gem, between circular-cut diamond borders, ring sizes M-O
(partly illustrated)

£2,000-3,000 \$3,100-4,500
 €2,700-3,900

173

A DIAMOND AND GARNET BRACELET

Composed of two flexible lines of circular-cut diamonds collets with circular-cut diamond accents and circular-cut tsavorite garnet two stone spacers, 18.3cm

£2,600-3,200 \$4,000-4,900
 €3,400-4,200



172



173



174

174

A CITRINE AND DIAMOND PENDANT

The pear-shaped fancy-cut citrine to a pavé diamond surround, surmount and articulated pear-shaped drop, *one diamond deficient*, 6.9 cm

£3,000-4,000

\$4,600-6,100

€4,000-5,200



175



176



175

A SMALL GROUP OF GEM-SET JEWELLERY

Comprising: a ruby and diamond-set crab brooch with slightly articulated legs, 5.5 cm; a pair of cabochon turquoise and circular and marquise-cut diamond graduated scroll earrings, post and clip fittings, 3.3 cm; a diamond-set domed openwork dress ring with brown diamond collet centre, ring size K; and a cross pendant set with five rose-cut diamond and circular-cut diamond clusters, 3.7 cm (*partly illustrated*)

Please note that the brown diamond has not been tested for natural colour

(5)

£2,800-4,500

\$4,300-6,800

€3,700-5,900

176

A GROUP OF DIAMOND-SET PENDANTS

Comprising: a pair of Art Deco lorgnettes, by Tiffany & Co., the engraved platinum frame with sprung mechanism, to a diamond-set handle, suspended from a fine link chain, circa 1920; a diamond-set disc pendant, by Bulgari; a 'Happy Diamonds' pendant, by Chopard, the glazed compartment with floating diamond collet within an overlapping heart surround; seven further diamond-set pendant necklaces (*partly illustrated*)

First signed Tiffany & Co.; second signed Bvlgari; third signed Chopard, no. 796712, 3148843 (10)

£2,000-3,000

\$3,100-4,500

€2,700-3,900

177

THREE GEM-SET BRACELETS, ONE BY CHATILA

The first designed as an oval-cut vari-coloured sapphire and ruby line with circular-cut diamond borders, 22.5cm; the second, by Chatila, composed of a series of sapphire and green sapphire four-stone clusters with diamond accents, 23.6cm; the third of citrine, garnet and peridot triple openwork heart design, to a similarly-set fine-link chain, 23.5cm

Second signed Chatila

(3)

£2,800-3,500

\$4,300-5,300

€3,700-4,600





178



178

PROPERTY OF A LADY

178

A TURQUOISE AND DIAMOND NECKLACE AND RING

The necklace composed of two rows of turquoise beads to an interlinked diamond-set double circle clasp, 69.5 cm; the ring set with an oval cabochon turquoise, to a marquise-cut diamond surround and shoulders and wirework hoop, ring size K (2)

£2,200-2,800

\$3,400-4,200

€2,900-3,700

179

TWO DIAMOND RINGS, ONE BY PIAGET THE OTHER BY ENIGMA

The first of raised curved design, composed of seven circular-cut diamond four stone segments, ring size S; the second designed as pavé diamond lips, ring size T
The first signed Piaget, no. B58631, the second signed Enigma (2)

£2,000-3,000

\$3,100-4,500

€2,700-3,900

180

A DIAMOND BRACELET

Composed of three graduated lines of circular-cut diamonds in four-claw mounts, 17.8 cm

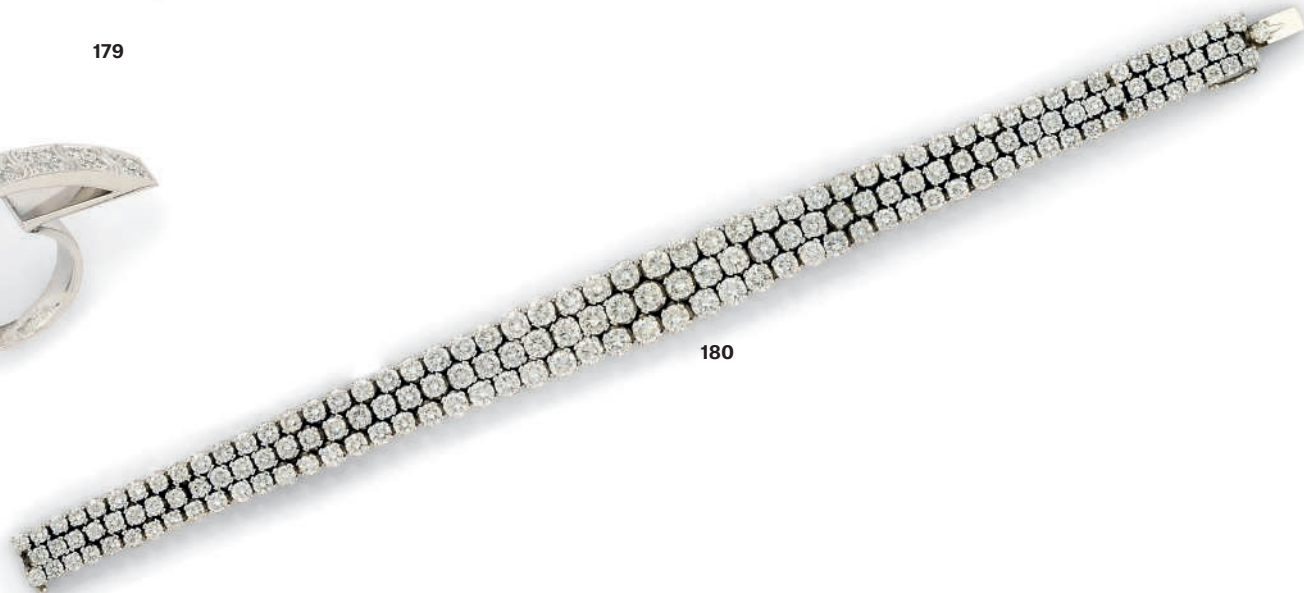
£4,000-6,000

\$6,100-9,100

€5,300-7,800



179



180



181

181
A DIAMOND NECKLACE

The front set with five circular-cut diamond clusters suspending a diamond cluster drop, to a graduated diamond line necklace, 44.0 cm
 £8,000-12,000

\$13,000-18,000
 €11,000-16,000

183
TWO PAIRS OF DIAMOND AND COLOURED DIAMOND EARRINGS

The first pair of pavé circular-cut diamond openwork flowerhead design, clip and post fittings, 2.6cm; the second pair of polished flowerhead design with circular-cut diamond, yellow and brown tinted diamond collet stamen, clip and post fittings, 3.6cm

Please note that the coloured diamonds have not been tested for natural colour (4)
 £2,000-3,000 \$3,100-4,500
 €2,700-3,900

182
A BLUE ZIRCON AND DIAMOND CLUSTER RING

The circular-cut blue zircon to a circular-cut diamond surround and bifurcated hoop, ring size Q
 £800-1,200

\$1,300-1,800
 €1,100-1,600

184
AN AQUAMARINE AND DIAMOND CLUSTER RING

The cut-cornered rectangular aquamarine within a raised circular-cut diamond surround, ring size O

£3,000-4,500 \$4,600-6,800
 €4,000-5,900



182



184



183

•Ω185

A CULTURED PEARL, SAPPHIRE AND DIAMOND BROOCH AND PAIR OF EARRINGS

The brooch set with two cultured pearl, pavé brown diamond and sapphire flowerheads, and three pavé pink sapphire and diamond leaves, to the pavé diamond stem, 10.0 cm, *one diamond deficient*; and a pair of earrings of matching design, clip fittings, 3.5 cm
(partly illustrated)

Please note that the brown diamonds have not been tested for natural colour (3)

£1,000-1,500

\$1,600-2,300

€1,400-2,000



185

186

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

Each pear-shaped moonstone drop suspended from a triple pear-shaped tanzanite and circular-cut diamond cluster line surmount; the ring set with an oval cabochon moonstone between pear-shaped tanzanite, within a circular-cut diamond surround, 8.0cm, post fittings, London hallmarks, ring size K (3)

£2,600-3,200

\$4,000-4,900

€3,400-4,200



186



187

A DIAMOND RING, MOUNTED BY CARTIER

The circular-cut diamond claw-set within a pavé diamond surround of bombé design mounted on a plain hoop, French assay marks, ring size L
Signed Monture Cartier, partial no. 6817

£3,000-4,000

\$4,600-6,100

€4,000-5,200

188

A SAPPHIRE AND DIAMOND RING

The oval-cut sapphire within a circular-cut diamond twin row wave design surround, to a wirework gallery and hoop, ring size O

£3,000-4,000

\$4,600-6,100

€4,000-5,200



187



188



189

189

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

Each earring designed as a pear-shaped amethyst suspending three graduated circular-cut diamond lines, to a diamond-set suspension, post fittings, 5.0cm; together with an oval-cut amethyst within a circular and baguette-cut diamond cluster surround, London hallmarks, ring size M (3)

£2,200-2,800

\$3,400-4,200

€2,900-3,700



190

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

Each earring set with a rectangular-cut blue topaz within a pink sapphire and black diamond pavé surround, clip and post fittings, 2.5 cm; the ring set with a rectangular-cut blue topaz to the pink sapphire and diamond pavé surround and hoop, ring size U

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

Each signed Jahan

(3)

£1,200-1,500

\$1,900-2,300

€1,600-2,000

191

SEVEN DIAMOND AND FABRIC BRACELETS, BY CHATILA

Each woven fabric bracelet centring on a half sphere pavé-set with circular-cut diamonds, adjustable length (partly illustrated)

Each signed Chatila

(7)

£4,000-5,000

\$6,100-7,600

€5,300-6,500



190



191



192



•ΨΩ192

A GROUP OF GEM-SET PENDANT NECKLACES

Comprising: one modelled as an egg with ruby line decoration and diamond accents, on a filed curb-link chain; one modelled as pavé ruby egg-shaped vinaigrette with rose-cut diamond line, to a palmier-link chain; one modelled as a pavé diamond bird with ruby eye, to a ropetwist chain; one articulated pendant set with two bi-coloured tourmaline in diamond openwork surrounds; and one large pear-shaped pendant set with vari-cut aquamarine, citrine, amethyst and tourmaline (partly illustrated) (5)

£2,800-3,200

\$4,300-4,900

€3,700-4,200



194

•ΨΩ193

A GROUP OF GEM-SET RINGS

Comprising: a red enamel and diamond dress ring; a conical onyx and diamond cluster ring; a foiled-back flat-cut diamond raised cluster plaque ring to a pierced hoop; an Arabic coin and diamond ring; a ruby and green gem flower ring; a diamond-set blackened feather design two-finger ring with central rock crystal; and a diamond-set 'Blossom' ring, by Jahan, ring sizes N, O, R, V, S, O and P, T (partly illustrated)

Last signed Jahan

(7)

£3,300-4,000

\$5,100-6,100

€4,400-5,200

•Ω194

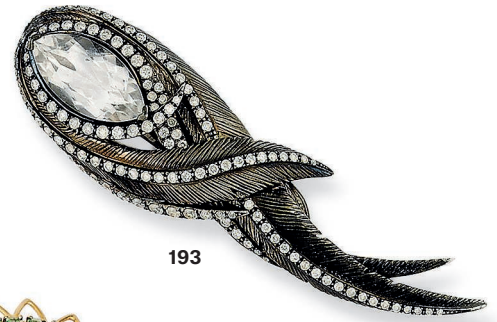
TWO GEM-SET RINGS

Set with either an oval-cut amethyst or smoky quartz in a two claw mount with circular-cut diamond accents, to pavé pink sapphire or brown diamond shoulders, ring size R and Q respectively. Please note that the brown diamonds have not been tested for natural origin (2)

£800-1,200

\$1,300-1,800

€1,100-1,600



193



193



•Ω195

THREE GEM-SET RINGS

Of matching waisted broad hoop design with revolving central band suspending a series of briolette-cut peridot, amethyst or citrine drops, ring size M½ (3)

£1,200-1,500

\$1,900-2,300

€1,600-2,000



195



196



197



•Ω196

A DIAMOND AND PASTE-SET NECKLACE

Of multi-row oval-link design, the front accented with three diamond-set V-shaped links each suspending a diamond and yellow, blue and red paste bead to a triple chain suspension, 52.6 cm

£1,700-2,200

\$2,600-3,300

€2,300-2,900

•197

A COLOURED SAPPHIRE AND DIAMOND RING AND PAIR OF EARRINGS

The ring of concave tapered design pavé-set with yellow sapphires between diamond borders; each earring designed as a pavé yellow sapphire half hoop, post and clip fittings, ring size R, earrings 2.1cm

£800-1,200

(3)

\$1,300-1,800

€1,100-1,600

•Ω199

A GROUP OF GEM-SET RINGS

Comprising: two citrine and diamond set rings, one by Chatila; a cultured pearl, emerald and circular-cut diamond cluster set on wire; a square mother-of-pearl plaque within a diamond border; a diamond plaque ring with detachable leather hoop; a diamond and resin ring; two similarly designed rings, by Chatila, with vari-coloured sapphires, with a moonstone or rose quartz centre; and a rose quartz and diamond openwork ring; ring size M½, M, Q, S, Q, S, R½, R, O½

(partly illustrated)

One ring signed Chatila, two signed NC for Chatila, last ring signed V.D.B.

(9)

£5,500-6,500

\$8,400-9,900

€7,200-8,500



198

•Ω198

THREE DIAMOND-SET RINGS

Comprising: two articulated finger rings of circular-cut diamond geometric openwork design, ring size N, R and Q; and a triple finger ring of pavé diamond tapered curve design, ring size M, Q½, Q½

(partly illustrated)

£3,000-4,000

(3)

\$4,600-6,100

€4,000-5,200



199





201



200



202

200
A DIAMOND-SET NECKLACE AND BRACELET, BY VAN CLEEF & ARPELS

Each of overlapping zigzag link design, the graduated front set with circular-cut diamonds, French marks, necklace 28.5 cm, bracelet 17.5 cm (partly illustrated)

Each signed VCA © 78, no. B4177, A2 (necklace), B2223, A2 (bracelet) (2)
 £3,000-5,000 \$4,600-7,600
 €4,000-6,500

•ΨΩ201

A GROUP OF DIAMOND-SET BRACELETS

Comprising: a tri-coloured 'B.zero1' bracelet, by Bulgari; two bracelets by Enigma, each with a central bead one set with diamonds, the other with rubies and diamonds; three diamond-set 'evil eye' bracelets; three bracelets with a diamond-set Arabic letter; one with a pavé diamond bead; a spectacle-set diamond bracelet; and one set with six vari-cut, vari-coloured diamonds (partly illustrated)

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

First signed Bvlgari, next two signed Enigma (12)
 £1,700-2,200 \$2,600-3,300
 €2,300-2,900

•202
THREE PAIRS OF GEM-SET EARRINGS

The first pair designed as grey cultured pearl and circular-cut diamond clusters to a curved base, post and clip fittings, 1.8cm; the second pair designed as pavé diamond and brown diamond loops, post and clip fittings, 2.3cm; the third pair composed of a half-moon shaped surmount suspending a heart-shaped mabé cultured pearl to a diamond-set heart-shaped connector, post and clip fittings, 8.0cm (partly illustrated)

Please note that the brown diamonds have not been tested for natural colour (6)

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

203
A DIAMOND-SET NECKLACE AND BRACELET

Both of openwork fancy-link design, the central sections composed of a series of circular-cut diamond-set links, necklace 39.2cm, bracelet 17.6cm (partly illustrated) (2)

£4,000-6,000 \$6,100-9,100
 €5,300-7,800



203



204

Ψ204

A RUBY AND DIAMOND NECKLACE AND BRACELET

The circular-cut diamond two row necklace to a three row front with an oval cabochon ruby-set rounded triangular panel and chevron spacers, 42.0cm; together with a bracelet en suite, 17.4cm (partly illustrated) (2)

£10,000-15,000

\$16,000-23,000

€14,000-20,000

•Ψ205

A RUBY AND DIAMOND RING

The oval-cut ruby between circular-cut diamond single-stone shoulders, ring size M

£800-1,200

\$1,300-1,800

€1,100-1,600



205

•ΨΩ207

A PAIR OF DIAMOND AND RUBY EARRINGS

Each oval-cut diamond collet within a circular-cut diamond trefoil surround with pear-shaped cabochon ruby accents, suspending a concealed-set buff top cabochon ruby-set drop with circular-cut diamond surmount and cabochon ruby suspension, clip and post fittings, 4.9cm (2)

£2,000-3,000

\$3,100-4,500

€2,700-3,900



207

•Ω206

FIVE DIAMOND-SET BRACELETS

Comprising: one of curb-link design with circular-cut diamond two stone alternating links, 21.5cm; one of three colour curb-link design set throughout with circular-cut diamonds, 22.5cm; one composed of diamond cluster flower head panels with chain-link connections, the centre with diamond-set letters spelling 'For Ever', 18.5cm; one of pavé-set diamond and polished bar-link design, 20.0cm; the last of diamond collet and fancy-link design, 19.0cm (partly illustrated)

£4,000-6,000

(5)

\$6,100-9,100

€5,300-7,800



206



209



208

•208

A DIAMOND BROOCH/PENDANT

Designed as a flower, the circular-cut diamond cluster centre to pavé diamond petals and leaves and a baguette-cut diamond stem, 4.5cm

£2,200-2,500

\$3,400-3,800

€2,900-3,300

•210

A BROOCH, BY BVLGARI AND A PAIR OF EARRINGS

The brooch, designed as a polished ribbon bow, 4.1 cm; each earring composed of four freshwater cultured pearls with diamond-set X-shaped centre, post and clip fittings, 3.3 cm

Brooch signed Bvlgari

(3)

£1,200-1,500

\$1,900-2,300

€1,600-2,000

•209

A CULTURED PEARL, LAPIS LAZULI AND DIAMOND NECKLACE, BY ALVARO & CORRENTI AND A LAPIS LAZULI RING

Composed of three strands of cultured pearls, measuring approximately 6.50-6.80mm, centring on an oval cabochon lapis lazuli clasp in a pavé diamond plaque surround; together with an oval cabochon lapis lazuli single stone ring, necklace 44.5cm, ring size Q

Necklace with maker's mark for Alvaro & Correnti

(2)

£1,000-1,500

\$1,600-2,300

€1,400-2,000

•211

FIVE DIAMOND AND GEM RINGS

Comprising: a cabochon star sapphire between circular-cut diamond triple-row shoulders; a heart-shaped sapphire and yellow sapphire crossover between circular-cut diamond twin-row and beaded shoulders; a peridot and circular-cut diamond cluster; a pavé diamond bi-colour band; and a baguette and pavé diamond cluster, by Mouawad, designed as a butterfly, ring sizes T, M, Q, P, M

(partly illustrated)

The last ring signed Mouawad

(5)

£3,500-4,000

\$5,400-6,100

€4,600-5,200



210



211





212

212
A CULTURED PEARL, SAPPHIRE AND DIAMOND NECKLACE

Composed of two rows of cultured pearls with diamond and sapphire-set spacers, centring on an octagonal pendant, the central cabochon sapphire to an alternating circular-cut diamond and calibr -cut sapphire surround and surmount with baguette-cut diamond line detail, 40.6 cm

£3,000-5,000 \$4,600-7,600
 €4,000-6,500



213

213
A PAIR OF DIAMOND EARRINGS

Each composed of three graduated diamond lines of varying length, post fittings, 4.1 cm (2)

£2,600-3,200 \$4,000-4,900
 €3,400-4,200

•ΨΩ214
SEVEN SAPPHIRE AND DIAMOND RINGS

Comprising: a heart-shaped diamond within a calibr  sapphire and pav  diamond surround and baguette-cut diamond shoulders, by Adler; a cabochon sapphire with triangular-cut diamond shoulders in bi-colour mount, by Poiray; a cabochon sapphire with cabochon sapphire shoulders and marquise-cut diamond borders; a heart-shaped sapphire with square-cut diamond and calibr  sapphire multi-row tapering shoulders; a sapphire between baguette-cut diamond graduated line shoulders; a heart-shaped sapphire between baguette-cut diamond and calibr  ruby shoulders; and a pav  diamond and sapphire crossover ring, ring sizes L - T
(partly illustrated)

The first signed Adler, the second signed Poiray (7)
 £5,000-7,000 \$7,600-11,000
 €6,600-9,200

215
A DIAMOND-SET RING, BY CARTIER

The tapered bomb  hoop inset with circular-cut diamonds in tear-drop shaped surrounds, ring size N, in red leather Cartier case

Signed   1994 Cartier, no. C64387
 £2,500-3,000 \$3,800-4,500
 €3,300-3,900



214



215



216



217

216
A DIAMOND NECKLACE

Of tapered tiered undulating openwork design with central heart motif, set throughout with circular-cut diamonds, 40.0 cm
 £7,000-9,000 \$11,000-14,000
 €9,200-12,000

218
A DIAMOND BOW BROOCH

Designed as a bow, pavé-set with circular-cut diamonds, 4.5cm
 £2,200-3,000 \$3,400-4,500
 €2,900-3,900

217
A PAIR OF 18CT WHITE GOLD SAPPHIRE AND DIAMOND EARRINGS

Each cushion-shaped sapphire to a circular-cut diamond surround and line suspension, post fittings, London hallmarks, 4.2cm (2)
 £2,200-2,800 \$3,400-4,200
 €2,900-3,700

219
A DIAMOND LINE BRACELET

Composed of a continuous row of circular-cut diamonds in four-claw mounts, 18.5 cm
 £5,000-7,000 \$7,600-11,000
 €6,600-9,200



218



219



220



220

A DIAMOND COLLAR NECKLACE AND BANGLE

The curved collar with bifurcated front set with eleven graduated circular-cut diamonds, inner diameter 11.7 cm; together with a bangle of matching design, inner diameter 5.5 cm (2)
£3,000-5,000 \$4,600-7,600
€4,000-6,500

221

A PAIR OF DIAMOND EARRINGS

Each pear-shaped diamond drop to a circular-cut diamond single-stone surmount, hook fittings, 2.1 cm (2)
£4,500-5,500 \$6,900-8,300
€5,900-7,200

222

A DIAMOND SINGLE STONE RING

The square emerald-cut diamond, weighing approximately 1.22 carats, claw-set to a plain hoop, ring size M

Accompanied by report no. 2156421144, dated 6th August 2013, from the Gemological Institute of America (GIA) stating that the diamond is F colour, VVS2 clarity, fluorescence none

£2,500-3,500 \$3,800-5,300
€3,300-4,600



221



222

223

A DIAMOND LONGCHAIN

The fine trace-link chain suspending thirteen circular-cut diamond collets, 92.0 cm
£2,600-3,200 \$4,000-4,900
€3,400-4,200

224

SIX DIAMOND, COLOURED DIAMOND AND GEM-SET RINGS

Comprising: one of opposed twin scroll design set with circular-cut diamonds; one of circular-cut brown diamond scroll design, to a pavé-set diamond cluster; one with a cabochon sapphire to baguette-cut diamond detail on an octagonal base; one centring on a black bead and single-cut diamond domed cluster; a flattened curb-link design hoop, set with single-cut diamond spacers; a sphere set with circular-cut diamond lines, to a fine-link chain; ring size N½, T, N, P, K, Z respectively (partly illustrated)

Please note the brown diamonds have not been tested for natural colour (6)
£4,000-6,000 \$6,100-9,100
€5,300-7,800

225

TWO DIAMOND AND GEM BROOCHES

The first designed as orchid with textured petals, to an oval-cut sapphire and circular-cut diamond stamen cluster, one sapphire deficient, 6.0 cm; the second designed as a stylised mask with single-cut diamond decoration and cultured pearl accent, to tassel drops with cultured pearl terminals, 6.8 cm (partly illustrated) (2)

£1,000-1,500 \$1,600-2,300
€1,400-2,000



223



224



225



226

226

A LATE 19TH CENTURY DIAMOND AND SYNTHETIC SAPPHIRE NECKLACE

Composed of a central old-cut diamond stylised bow with later set colour change synthetic sapphire accent and drop, to a circular and rose-cut diamond openwork link necklace and diamond-set detachable articulated bar-link back section, with detachable fittings, circa 1890, French marks, 40.0cm, in fitted case

£2,000-3,000

\$3,100-4,500

€2,700-3,900

227

A LATE 19TH / EARLY 20TH CENTURY DIAMOND BAR BROOCH

The central old mine-cut diamond between similarly-cut single-stone terminals, circa 1900, 4.1 cm

£1,500-2,000

\$2,300-3,000

€2,000-2,600

228

A LATE 19TH / EARLY 20TH CENTURY DIAMOND BAR BROOCH

The central old mine-cut diamond between graduated diamond four-stone shoulders, circa 1900, 5.7 cm

£2,500-3,000

\$3,800-4,500

€3,300-3,900



227



228

229

AN AMETHYST AND DIAMOND BROOCH / PENDANT, BY BLACK STARR & FROST

The circular sugarloaf cabochon amethyst within a rose-cut diamond surround, pin fitting and pendant hook, circa 1910, 2.4 cm

Signed B.S.&F.

£1,500-2,000

\$2,300-3,000

€2,000-2,600



229



230



231



232

230
A DIAMOND BROOCH

Of openwork quatrefoil design, set throughout with circular and single-cut diamonds, 5.2 cm

£1,500–2,000

\$2,300–3,000

€2,000–2,600

231
A DIAMOND BRACELET

Of openwork opposing scroll link design, set throughout with single and circular-cut diamonds, 18.7 cm

£8,000–12,000

\$13,000–18,000

€11,000–16,000

232
A SAPPHIRE AND DIAMOND BROOCH AND PAIR OF EARRINGS

Each of diamond scroll design with rectangular-cut sapphire terminals and calibré sapphire lines, two calibré sapphires deficient from brooch, twin prong fittings, 4.5 cm, earrings with clip fittings, 2.3 cm (3)

£1,000–1,500

\$1,600–2,300

€1,400–2,000

233

A WOOD AND DIAMOND-SET NOVELTY BROOCH, BY BOUCHERON

Modelled as a set of golf clubs, the bag and driver set with bois d'amourette with diamond borders and clubs, French marks, 4.9 cm, in blue leather Boucheron case

Boucheron

£4,000-6,000

\$6,100-9,100

€5,300-7,800

235

A DIAMOND BROOCH

Of scroll design, the cut-cornered square diamond to a line of baguette-cut diamonds and pavé diamond border, pin fitting, 5.0 cm

£3,000-5,000

\$4,600-7,600

€4,000-6,500

236

AN AQUAMARINE AND DIAMOND BROOCH, BY BAILEY BANKS & BIDDLE

The stylised bow set with opposing fancy-cut aquamarine with baguette and circular-cut diamond centre and line detail, circa 1920, 4.4 cm

Signed BBB

£2,500-3,000

\$3,800-4,500

€3,300-3,900

234

A PAIR OF MID 20TH CENTURY DIAMOND EARRINGS

Each of openwork geometric scroll design, set with circular and baguette-cut diamonds, clip fittings, circa 1950, 3.0 cm (2)

£3,000-4,000

\$4,600-6,100

€4,000-5,200



233



234



235



236



237



238



239

237
AN ART DECO EMERALD AND DIAMOND RING

The cut-cornered rectangular emerald to a baguette and circular-cut diamond surround, ring size K

£2,200-2,800

\$3,400-4,200

€2,900-3,700

238
A DIAMOND BRACELET

The wide openwork panel bracelet set throughout with round, baguette and rectangular-cut diamonds, *one diamond deficient, clasp damaged*, 18.2 cm

£8,000-12,000

\$13,000-18,000

€11,000-16,000

239
A NATURAL PEARL AND DIAMOND RING

Of crossover design set with a circular-cut diamond and a natural pearl terminal to diamond-set curved shoulders, ring size Q

Accompanied by report no. 12203, dated 8th January 2016, from The Gem & Pearl Laboratory, London, stating that the pearl was found to be natural of saltwater origin.

£7,000-9,000

\$11,000-14,000

€9,200-12,000



240



241



242

240
AN ART DECO ENAMEL AND GEM-SET
CIGARETTE CASE

The rectangular case decorated with blue enamel in various hues, the central square plaque of floral design, set with lapis lazuli, turquoise and mother-of-pearl leaves and petals and rose-cut diamond details, London import mark for 1927, French assay marks, 8.1 cm

£2,000-3,000

\$3,100-4,500

€2,700-3,900

Please note that this lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA

PROPERTY OF A LADY

Ψ241

A GEM-SET TRAVEL CLOCK, BY GUBELIN

The square dial with applied silvered Arabic numerals, within a rectangular travel case with ruby and diamond-set detail, the cover engraved 'Mother', 3.7 x 2.4 cm

Dial signed E. Gubelin, Lucerne, inside case no. 12566

£2,200-2,800

\$3,400-4,200

€2,900-3,700

•242

AN EARLY 20TH CENTURY ENAMEL AND
SILVER DESK CLOCK

The light blue guilloché enamel square plaque with central circular dial, the Arabic numerals and hands set with marcasite, to a metal folding stand, 7.5 cm

£700-900

\$1,100-1,400

€920-1,200



243

243
AN EARLY 20TH CENTURY PLATINUM AND DIAMOND PENDANT WATCH

The white enamel dial with blue Arabic numerals and red 12, within an old-cut diamond-set sphere case, suspended from a diamond-set pendant loop and bow surmount, 4.3 cm, in fitted brown leather case

£2,400-3,400 \$3,700-5,200
 €3,200-4,400



244

244
AN ART DECO DIAMOND LAPEL WATCH

The rectangular silvered dial with Arabic numerals and blued steel hands within an engraved case reverse set to the front with three rows of alternating circular-cut diamond three-stone and single-stone links, suspending a matching articulated link fringe, to a diamond circlet surmount, jewelled lever movement, circa 1930, 7.0cm

£2,500-3,000 \$3,800-4,500
 €3,300-3,900

PROPERTY OF A LADY

Ψ245
AN EARLY 20TH CENTURY JADEITE JADE AND DIAMOND-SET FOB WATCH

The oval case with Arabic numerals within an engraved bezel, the case back set with alternating square cabochon jade and single-cut diamond lines, suspended from a rectangular-cut diamond single-stone, to a diamond-set pierced articulated plaque connector of floral design accented with cabochon sapphires and palmette-shaped surmount set with pear-shaped cabochon jade and circular-cut diamonds, composite, later pin fitting, 8.9 cm

Spurious signature
 £3,000-5,000 \$4,600-7,600
 €4,000-6,500



245

246
AN ART DECO EMERALD AND DIAMOND FOB WATCH, BY EBEL

The white circular dial with Roman hour markers and outer Arabic minutes, to gilt hands and scroll detail, within a pavé diamond case, suspended from an openwork articulated surmount designed as twin diamond lines with central emerald single-stone between diamond single stones, to curved terminals, jewelled lever movement with compensated balance, circa 1920, 9.3 cm

Movement signed Ebel, case no. 36143
 £5,000-7,000 \$7,600-11,000
 €6,600-9,200



246

Ω247
AN ART DECO PLATINUM, DIAMOND AND SAPPHIRE PENDANT WATCH

The rectangular time piece with diamond and calibre sapphire pierced geometric design front panel, the reverse enclosing the watch with jewelled-lever movement, the rectangular silvered dial with Arabic numerals, to foliate engraved surround and edges and cabochon sapphire crown, suspended from two diamond bar panels and later Prince of Wales-link neckchain, one diamond deficient, circa 1930, 29.5cm

With applied plaque no. 22.1.1400
 £700-1,000 \$1,100-1,500
 €920-1,300



247

End of Sale

The next Jewellery sale will be online
 12-19 July 2016

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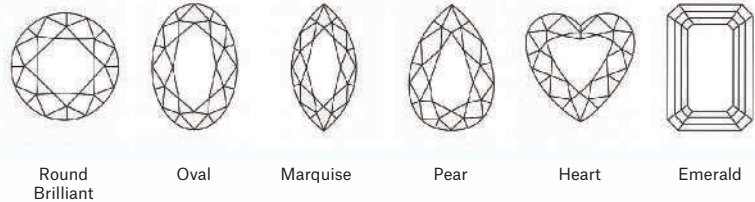
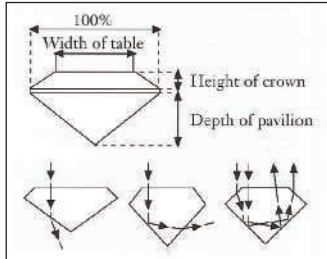
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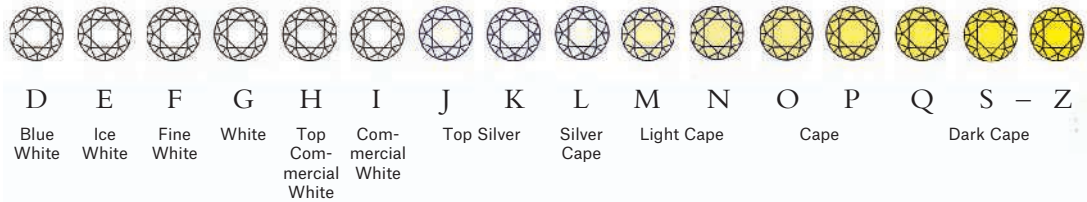
DIAMONDS • THE 4 C'S

Cut

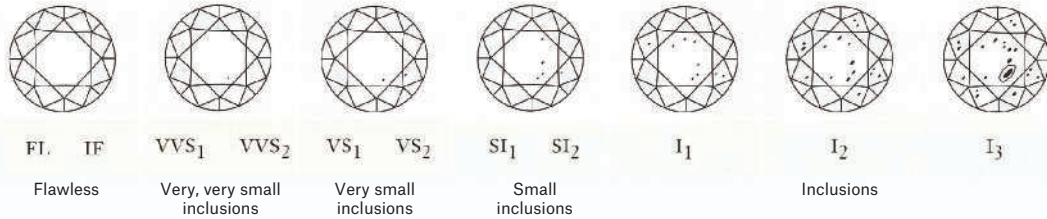


Round Brilliant Oval Marquise Pear Heart Emerald

Colour (G.I.A.)



Clarity (G.I.A.)



Carat



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

CONVERSION CHART

RING SIZE

MEASUREMENTS

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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(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 or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and 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:

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

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

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

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

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

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

(i) the absence of blanks, half titles, tissue guards

or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

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

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

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

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the 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:

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

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

(iii) any amounts due under section D3 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

St James's, London SW1Y 6QT.

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

(a) When you collect the lot; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on 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 or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

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

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

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

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

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

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

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

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

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

I OUR LIABILITY TO YOU

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

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

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

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

◦ **Minimum Price Guarantees**

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

◆ **Third Party Guarantees/Irrevocable bids**

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

EXPLANATION OF CATALOGUING PRACTICE

FOR JEWELLERY

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

Jewellers in the Title

1. By Boucheron

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

Jewellers beneath the description

2. Signed Boucheron

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

3. With maker's mark for Boucheron

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

4. By Boucheron

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

5. Mounted by Boucheron

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

6. Mount only by Boucheron

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

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s

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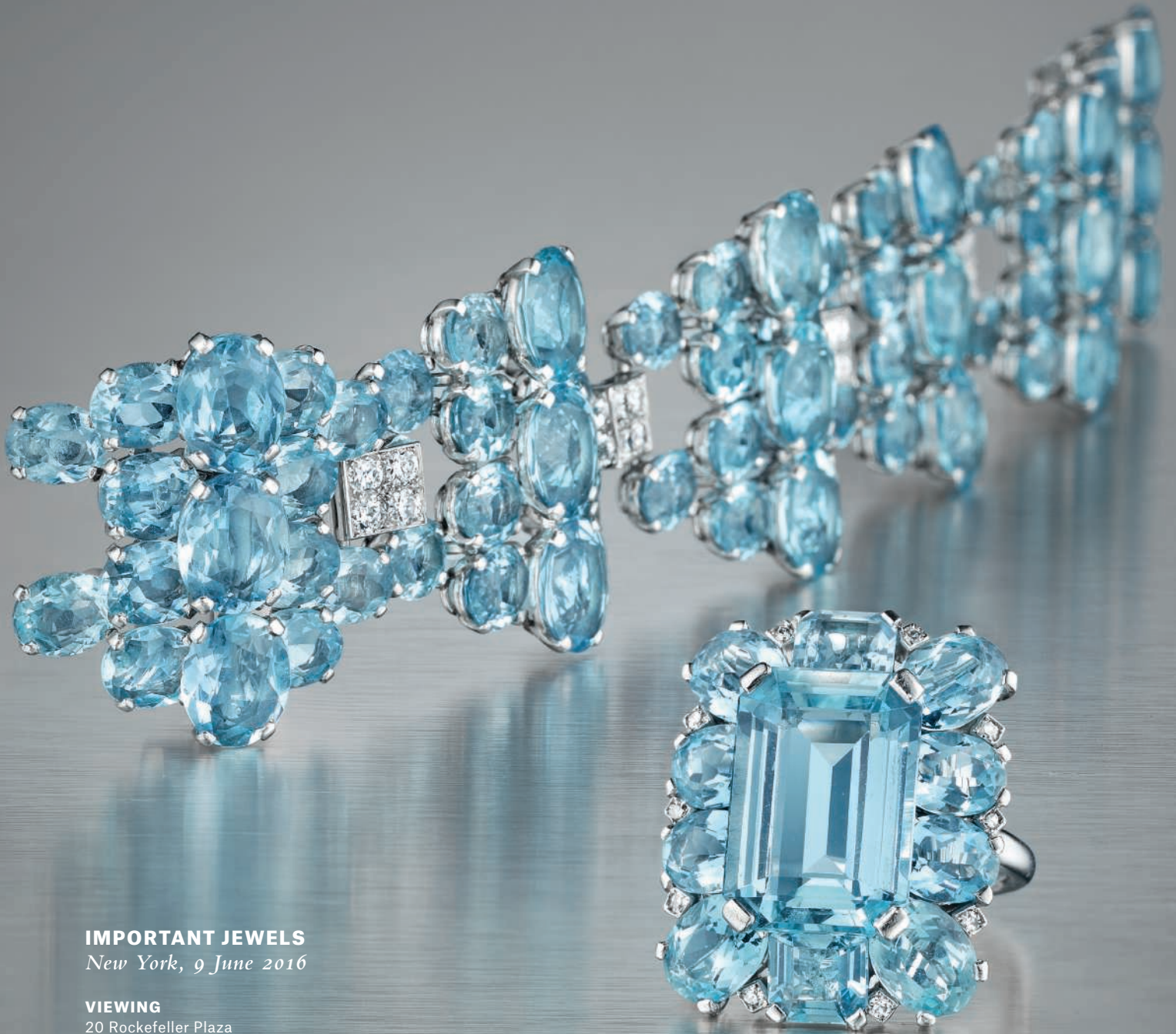
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