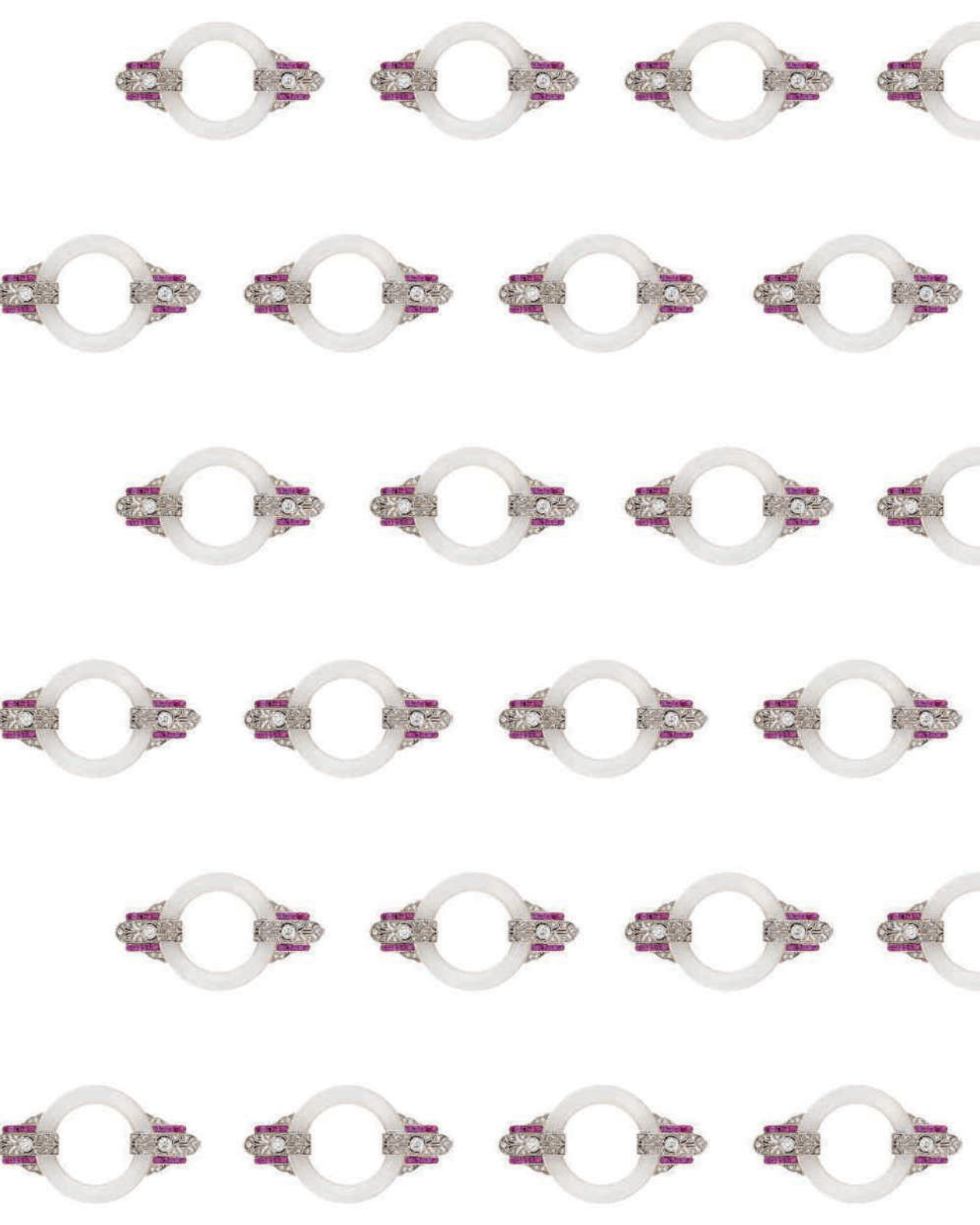


# JEWELLERY

*South Kensington · 9 November 2016*



CHRISTIE'S





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06/10/16

### 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.

#### 9 NOVEMBER

**JEWELLERY**  
SOUTH KENSINGTON

#### 15 NOVEMBER

**MAGNIFICENT JEWELS**  
GENEVA

#### 29 NOVEMBER

**MAGNIFICENT JEWELS**  
HONG KONG

#### 30 NOVEMBER

**IMPORTANT JEWELS**  
LONDON

#### 6 DECEMBER

**JEWELS**  
PARIS

#### 7 DECEMBER

**JEWELLERY & WATCHES**  
SOUTH KENSINGTON

#### 7 DECEMBER

**MAGNIFICENT JEWELS**  
NEW YORK

#### 8-21 DECEMBER

**JEWELLERY**  
NEW YORK ONLINE



## JEWELLERY

WEDNESDAY 9 NOVEMBER 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.

<sup>†</sup> VAT is charged at 20% on both the hammer price and premium.

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Front cover: Lot 196  
Back cover: Lot 183

### AUCTION

Wednesday 9 November 2016  
at 10.30 am Lots 1-199  
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-12301**

### VIEWING

Saturday	5 November	11.00 am – 5.00 pm
Sunday	6 November	11.00 am – 5.00 pm
Monday	7 November	9.00 am – 7.30 pm
Tuesday	8 November	9.00 am – 5.00 pm

### AUCTIONEERS

Kate Flitcroft and James Hastie

### IMPORTANT NOTICE

Please note the jewellery in this catalogue is not  
illustrated actual size.

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#### BUYING AT CHRISTIE'S

For an overview of the process,  
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[15]

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# CHRISTIE'S



1



2



3

**1**  
AN EARLY 19TH CENTURY DIAMOND  
CROSS BROOCH

Designed as an openwork Maltese cross set throughout with old-cut diamonds with rose-cut diamond accents, circa 1830, later brooch fitting, 4.5cm

£3,000-4,000

\$3,900-5,100

€3,400-4,500

**2**  
A LATE 19TH CENTURY EMERALD  
AND DIAMOND RING

The cushion shaped emerald within an old-cut diamond surround, to openwork shoulders, ring size N

£1,500-2,000

\$2,000-2,500

€1,700-2,300

**3**  
A DIAMOND-SET NECKLACE

The front composed of graduated drops each with old-cut diamond terminal and suspension in scalloped claw mounts, to a rose-cut diamond surmount and fancy-link neckchain, 42.0cm

£1,500-2,000

\$2,000-2,500

€1,700-2,300



4

**4**  
A LATE 19TH / EARLY 20TH  
CENTURY CROSS PENDANT

The arms set throughout with old-cut diamonds to a rose-cut diamond pendant loop, 5.0cm

£2,200-2,800

\$2,800-3,600  
€2,500-3,200



5

**5**  
A NATURAL PEARL, SAPPHIRE AND  
DIAMOND NECKLACE

The cushion-cut sapphire within an old-cut diamond surround, to a three row pearl necklace, measuring approximately 4.00 - 5.20mm, 36.5cm  
*Accompanied by report no. 13214 dated 16th September 2016, from The Gem & Pearl Laboratory, London, stating that the pearls were found to be natural saltwater*

£4,000-6,000

\$5,100-7,600  
€4,600-6,800



6

**6**  
A LATE 19TH CENTURY DIAMOND  
RING

The old-cut diamond marquise cluster to an openwork scroll design gallery, mounted in gold and silver, circa 1890, ring size S½

£2,500-3,000

\$3,200-3,800  
€2,900-3,400



7

**7**  
A LATE 19TH CENTURY  
TOURMALINE, DIAMOND AND  
PEARL PENDANT NECKLACE

The pear shaped pink tourmaline suspended within a rose-cut diamond frame, *one rose-cut diamond deficient*, to a seed pearl and rose-cut diamond border and ribbon surmount, suspended from twin chains with heart shaped pink tourmaline accent to a fine link chain, 36.0cm, in fitted case by Collingwood & Co.

£2,000-3,000      \$2,600-3,800  
€2,300-3,400

**PROVENANCE:**

*Originally a gift from the Rothschild family to Else Bille Riddell-Blount. Accompanied by a hand written note from Lord and Lady Rothschild*



8

**8**  
A LATE 19TH CENTURY AMETHYST,  
PEARL AND DIAMOND NECKLACE

The central cut-cornered rectangular amethyst within a scroll frame with old-cut diamond detail suspending triple pearl drops, between octagonal amethysts with diamond accents, with twin chain link connections, to a single row back chain, 35.5cm

£1,500-2,500      \$2,000-3,200  
€1,700-2,800



9

**9**  
A GROUP OF EARLY 20TH CENTURY  
DIAMOND, SAPPHIRE, EMERALD  
AND PEARL BROOCHES/PINS

The first designed as a bar set with a graduated row of old-cut diamonds, to an old-cut diamond cluster, 7.5cm, in fitted case; the second of looped crossover rose-cut diamond scroll with seed pearl detail, French marks, 4.8cm; the third a mixed-cut sapphire and diamond surete pin, 5.3cm, in fitted case; the fourth an old-cut diamond cluster surete pin, 5.8cm, in fitted case; the fifth of stylised flower head form, set with a series of cultured pearls to an emerald and circular-cut diamond surround, 2.6cm (*partly illustrated*) (5)

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





11



10



12

**10**

**A LATE 19TH CENTURY OPAL AND SEED PEARL NECKLACE**

The vari-row seed pearl swag front with graduated oval opal drops and opal divisions, to a seed pearl two row necklace, 36.5cm

£2,000-3,000

\$2,600-3,800  
€2,300-3,400

**11**

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

The old and rose-cut diamond openwork tapered scrolling panel with central old-cut diamond collet, old-cut diamond twin chain swags and single pearl drop, mounted in silver and gold, later rhodium plated, later brooch fitting, *one rose-cut diamond deficient*, 3.6cm

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

£2,500-3,000

\$3,200-3,800  
€2,900-3,400

**12**

**A BELLE EPOQUE DIAMOND BROOCH AND A PAIR OF DIAMOND EARPENDENTS**

The brooch designed as a central millegrain-set old-cut diamond bow surround to diamond and rose-cut diamond twin garland swags with matching ribbon terminals suspending a matching central diamond-set drop, circa 1910, with alternate fittings and case; and a pair of modern matching diamond earpendants 5.0cm (*partly illustrated*)

£3,000-4,000

\$3,900-5,100  
€3,400-4,500



13



14



15



16

PROPERTY OF A LADY

**13**  
A DIAMOND NECKLACE

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

£3,000-5,000	\$3,900-6,300
	€3,400-5,700

**15**  
A PAIR OF DIAMOND SINGLE STONE EARSTUDS

The old-cut diamonds in claw mounts, post fittings (2)

£2,000-3,000	\$2,600-3,800
	€2,300-3,400

**14**  
A RUBY AND DIAMOND BROOCH

The circular-cut diamond openwork rectangular shaped panel with central oval cabochon ruby collet, 5.2cm

£1,500-2,500	\$2,000-3,200
	€1,700-2,800

**16**  
A MID 20TH CENTURY DIAMOND RING

The central circular-cut diamond in claw mount, to circular-cut diamond arched shoulders, ring size P

£5,500-7,000	\$7,000-8,900
	€6,300-7,900



17



18



20



19

17

**A COLOURED DIAMOND AND DIAMOND NECKLACE**

Composed of three vari-cut brown diamonds within a circular-cut diamond cluster, suspending a similar set pear-shaped brownish yellow diamond, weighing approximately 1.02 carats, to circular-cut diamond line and fine-link neckchain, 41.0cm

Accompanied by report no. 6173499321, dated 29th February 2016, from the Gemological Institute of America (GIA) stating that the diamond is natural fancy brownish yellow

£2,400-3,000

\$3,100-3,800

€2,800-3,400

18

**A DIAMOND SINGLE STONE RING**

The old-cut diamond in claw mount, to a plain hoop, ring size L½

£3,000-5,000

\$3,900-6,300

€3,400-5,700

19

**A COLOURED DIAMOND SINGLE STONE RING**

The oval circular-cut fancy brownish orany yellow diamond, weighing approximately 1.01 carats, to a plain hoop, ring size M½

Accompanied by report no. 2151041996 dated 19th October 2012 from the GIA Gemological Institute of America stating that the diamond is natural fancy brownish orany yellow

£1,000-1,500

\$1,300-1,900

€1,200-1,700

20

**A DIAMOND-SET BANGLE, BY FRANCK MULLER**

Of two colour hinged design, the openwork tapering terminals composed of circular-cut diamond Arabic numerals within pavé circular diamond frames, internal diameter 6.0cm  
Signed Franck Muller

£2,000-2,500

\$2,600-3,200

€2,300-2,800



21



22



23

**21**  
A SMALL GROUP OF CULTURED PEARL AND DIAMOND JEWELLERY

Comprising: a necklace, the two rows of yellow cultured pearls to yellow cultured pearl, circular and baguette-cut diamond cluster clasp, 58.0cm; and pair of matching cluster earrings and ring, clip and post fittings, 2.2cm, ring size M (*partly illustrated*)

All signed Larry (4)  
£1,500-2,000      \$2,000-2,500  
                                 €1,700-2,300

**22**  
A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS AND A RING

The earrings set with either a white or light brown cultured pearl, to a triangular-cut diamond line suspension, post fittings, 4.0cm; the ring set with a light brown cultured pearl to a circular-cut diamond surround, ring size S (*partly illustrated*)

(3)  
£2,500-3,500      \$3,200-4,400  
                                 €2,900-4,000

**23**  
A DIAMOND SINGLE STONE RING

The circular-cut diamond in crossover design claw mount, ring size M

£19,000-25,000      \$25,000-32,000  
                                 €22,000-28,000









31

**31**

**A DIAMOND SINGLE STONE NECKLACE**

The heart-shaped diamond in claw mount to a trace-link necklace, 42.5cm

£5,000-7,000

\$6,400-8,900

€5,700-7,900



33

**33**

**A GROUP OF CULTURED PEARL AND DIAMOND JEWELLERY**

Comprising: a necklace, the triple row necklace to a cluster clasp, the cultured pearl centre to a marquise and baguette-cut diamond crossover design surround; and a matching cluster ring, ring size L, and a pair of earrings, clip and post fittings, 2.4cm (partly illustrated) (4)

£2,500-3,500

\$3,200-4,400

€2,900-4,000



32

**32**

**FOUR DIAMOND-SET RINGS**

Comprising: a circular-cut single stone with three stone shoulders; an old-cut single stone in gypsy mount; a circular-cut seven stone cluster; and an oval opal and circular-cut diamond cluster; ring sizes M½, J½, M½ (sizing band) and N respectively (partly illustrated) (4)

£3,000-4,000

\$3,900-5,100

€3,400-4,500



34

**•Ω34**

**SEVEN DIAMOND-SET RINGS**

Comprising: one a continuous row of circular-cut orange diamond and marquise-cut diamond clusters; and six varicuted diamond bands, ring size P½, J, K (2), K½, M, M½ (partly illustrated)

**Please note that the orange diamonds have not been tested for natural colour** (7)

£10,000-11,000

\$13,000-14,000

€12,000-12,000



35



36

**35**  
A DIAMOND NECKLACE

Composed of a line of circular-cut diamonds in claw mounts with ropework borders, 41.2cm

£1,500-2,000

\$2,000-2,500  
€1,700-2,300

**36**  
A DIAMOND BROOCH AND PAIR OF EARRINGS

Of matching spray design, the pavé circular-cut diamond spray base to pavé circular-cut diamond fronds, brooch with attachments for alternate fittings, earrings with clip and post fittings, *one diamond deficient*, 4.0 and 2.0cm respectively (2)

£2,000-3,000

\$2,600-3,800  
€2,300-3,400



37

**•Ω37**  
THREE DIAMOND AND GEM BRACELETS

Comprising: a strung polished ebony bead bracelet with central pavé diamond and cabochon sapphire pear-shaped bead and twin diamond rondelles, bracelet extended with three imitation beads; one composed of a line of foiled flat-cut diamonds with circular-cut diamond scrolls between, internal diameter 6.4cm; and a hinged reeded bangle, the articulated chevron front of alternate circular-cut diamond and ropework lines with cultured pearl fringe, internal diameter 5.6cm (*partly illustrated*) (3)

£2,000-2,500

\$2,600-3,200  
€2,300-2,800





38



40



39



41

**Ω38**

**A CULTURED PEARL, DIAMOND AND TOPAZ NECKLACE**

The central detachable pendant with cushion-shaped blue topaz in reeded mount with circular-cut diamond-set suspension, the uniform row of cultured pearls with twin circular-cut diamond-set reeded spacers, length 43.0cm, pendant 4.6cm

£2,400-2,600

\$3,100-3,300  
€2,800-2,900

**Ω39**

**SIX DIAMOND AND GEM-SET RINGS**

Comprising: one of diamond and enamel bow design; a diamond and reeded coral, corallium rubrum, cluster; two freshwater cultured pearl and diamond clusters; a tapered hoop with diamond and cabochon ruby, emerald and sapphire decoration; and a floral reverse carved amber cabochon with diamond border; ring size L, K, L, M½, L, L½ (partly illustrated) (6)

£1,500-2,000

\$2,000-2,500  
€1,700-2,300

**40**

**AN AQUAMARINE AND DIAMOND RING**

The rectangular-cut aquamarine with circular-cut diamond line terminals to a plain hoop, French marks, ring size N (sprung sizing band)

£2,200-2,800

\$2,800-3,600  
€2,500-3,200

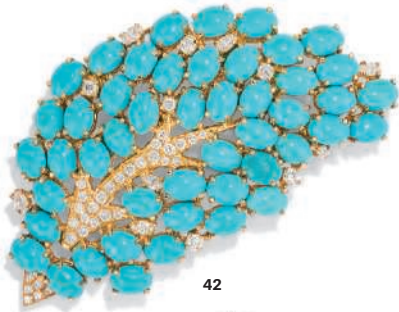
**41**

**AN 18CT GOLD, AQUAMARINE AND DIAMOND NECKLACE**

Composed of a line of oval aquamarine collets set at intervals with circular-cut diamond drops, to a chain link back section, hallmarked London, 49.0cm

£2,200-2,800

\$2,800-3,600  
€2,500-3,200



42



43



44

**42**  
TWO DIAMOND AND GEM-SET  
BROOCHES

The first a diamond and coloured diamond brooch/pendant of stylised flowerhead design, the tiered central section composed of alternate lines of circular-cut diamonds, brown and yellow diamonds with bombé centre to a pavé circular-cut diamond waved design surround with brown diamond edging, 3.9cm; the second a spray, the oval cabochon imitation turquoise buds with circular-cut diamond stem and circular and marquise-cut diamond accents, 7.1cm

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

£1,500-2,000      \$2,000-2,500  
€1,700-2,300

**•ΨΩ43**  
EIGHT DIAMOND BROOCHES

Including: four of safety pin design; one modelled as pavé diamond lips; one diamond set with pendant-mounted miniature on and off switch; one with cabochon ruby, sapphire and diamond terminals; and the fourth of diamond and princess-cut diamond terminal; and four various diamond brooches (partly illustrated) (8)

£1,000-1,500      \$1,300-1,900  
€1,200-1,700

**•Ω44**  
FIVE COLOURED DIAMOND AND  
DIAMOND RINGS

Comprising: a circular-cut diamond eternity band; a bi-coloured flexible hoop set with circular-cut diamonds; one modelled as a crown set with mixed-cut diamond and coloured diamonds, to three circular-cut diamond terminals; a circular-cut diamond within a circular-cut diamond cluster; a circular-cut diamond eternity with revolving sides, ring size Q½, P, Q½, R½, V respectively (partly illustrated)

**Please note that the coloured diamonds have not been tested for natural colour** (5)

£8,000-8,500      \$11,000-11,000  
€9,100-9,600



45



46

**•Ω45**

**TWO COLOURED DIAMOND AND DIAMOND PENDANTS**

Designed as either a star or tie, to a glazed compartment with loose circular-cut diamonds, within a circular-cut yellow diamond border, pendants 3.8cm, 3.4cm, neckchains 41.0cm, 46.0cm respectively

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

(2)

£2,000-2,500

\$2,600-3,200

€2,300-2,800

**~46**

**A CORAL NECKLACE**

Composed of a graduated row of faceted coral, corallium rubrum, beads, 70.0cm

£2,200-2,800

\$2,800-3,600

€2,500-3,200



47

**47**  
A NECKLACE, BY ZOLOTAS

Composed of a series of convex textured scrolling links, 34.0cm, in maker's pouch  
Maker's mark for Zolotas

£2,000-3,000      \$2,600-3,800  
€2,300-3,400

**•ΨΩ48**  
THREE PAIRS OF DIAMOND AND GEM EARRINGS

Comprising: a pair of tapered reeded curved panels with baguette-cut ruby and sapphire two line details, one sapphire deficient, 3.5cm; a pair of reeded scrolls with mabé cultured pearl terminals, to cabochon ruby-set collars with diamond twin line detail, 4.3cm; and a pair of pavé diamond wing design with graduated baguette-cut sapphire and pink sapphire triangular panel detail and circular-cut diamond collet accent, 3.4cm (partly illustrated)

The third pair with maker's mark NC for Chatila (6)  
£2,200-2,600      \$2,800-3,300  
€2,500-2,900



48

**•ΨΩ49**  
NINE GEM-SET AND DIAMOND RINGS

Comprising: a cabochon ruby within a circular-cut diamond surround; a rectangular-princess cut diamond, to similarly set shoulders; a collet-set cabochon ruby, to carved ruby detail shoulders; a row of five oval-cut sapphires and baguette-cut diamond lines; five carved onyx leaves, to pavé set diamond detail; an emerald-cut diamond within an onyx border, to a flexible link hoop; one designed as a crown set with circular-cut sapphires and diamonds; a panel ring set with calibre-cut mixed sapphires, to baguette-cut diamond detail shoulders; one of wish bone design set with circular-cut diamonds, to a heart-shaped diamond terminal, ring sizes L, O, M, L½ (2), N, O, R, P respectively (partly illustrated) (9)

£7,000-8,000      \$8,900-10,000  
€8,000-9,000



49



50

**•ΨΩ50**  
EIGHT DIAMOND AND GEM-SET RINGS

Comprising: two cultured pearl and diamond; a diamond single stone; two oval diamond two stones; an amethyst bead and cabochon ruby twin hoop crossover; a cultured pearl, diamond and enamel cluster; and a treated coloured diamond and diamond double cluster cross over, ring size K½ (2), T, U (2), U, M, T (partly illustrated) (8)

£4,000-5,000      \$5,100-6,300  
€4,600-5,700





51

**Ψ51**

A PAIR OF GEM AND DIAMOND-SET 'CASMIR' EAR PENDANTS, BY CHOPARD

Each hematite bead surmount to a pavé-set circular-cut diamond waisted connection, suspending a further hollow hematite drop, with applied diamond paisley motif accents and a ruby cabochon terminal, post and clip fittings, 4.5cm

Signed Chopard Genève (2)  
 £3,500-4,000 \$4,500-5,100  
 €4,000-4,500



52

**•Ψ52**

NINE GEM-SET AND DIAMOND BRACELETS, ONE BY ADLER

Comprising: a line of calibre-cut sapphires, 19.5cm; a row of collet-set circular-cut diamond and diamond clusters with similar two stone divisions, 21.5cm; two of matching design, composed of either square-cut ruby or sapphire and diamond three-stone links, 18.8cm, 20.0cm; two of similar design, collet-set with various gems, each 22.0cm; one composed of a line of vari-coloured oval sapphires with diamond accents, by Adler, 21.3cm; one of open-work oval link design with diamond twin pear-shaped connections, 22.3cm; and one composed of marquise-cut sapphires with diamond caps and single-stone spacers, by Adler, 22.0cm (partly illustrated)

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

Two signed adler (9)  
 £2,600-3,000 \$3,300-3,800  
 €3,000-3,400



53

**•Ω53**

SIXTEEN DIAMOND, GEM AND SYNTHETIC GEM RINGS

Including: a watermelon tourmaline and diamond dress ring; a diamond, emerald and onyx leopard head ring with emerald eyes; an emerald and baguette-cut diamond half-eternity; a topaz and diamond flexible ring; two cultured pearl and diamond crossover rings; a synthetic opal and diamond ring; and nine various diamond and gem-set eternity rings (partly illustrated)

(16)  
 £1,500-2,000 \$2,000-2,500  
 €1,700-2,300





57

•ΨΩ57

**A GEM AND DIAMOND PENDANT NECKLACE**

The central pendant with pear-shaped citrine drop to a leaf carved green tourmaline, marquise-cut fire opal, rose-cut diamond, yellow diamond and free form sliced water melon tourmaline suspension, to a trace link chain with marquise-cut and cabochon colourless gem spacers and single leaf carved ruby and rose-cut diamond accents, 57.0cm

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

£300-400

\$380-510

€340-450

PROPERTY OF A NOBLE LADY

**58**

A PAIR OF CITRINE, ONYX AND DIAMOND EARCLIPS, BY MARINA B

The heart shaped citrine within a circular-cut diamond half cluster, to onyx accents and triangular-cut diamond detail, maker's mark, French Import marks, 2.0cm, in maker's pouch Signed Marina B no. C 768 (2)

£2,000-3,000

\$2,600-3,800

€2,300-3,400



58



59

•ΨΩ59

**FOUR RUBY AND DIAMOND RINGS**

Comprising: the first one of opposed design, set with a heart-shaped ruby and circular-cut diamond cluster and a pavé-set circular-cut diamond heart; the other three either set with circular, baguette or calibre-cut rubies and diamonds, ring size N½, M½ (2), O (partly illustrated) (4)

£2,500-3,000

\$3,200-3,800

€2,900-3,400



60

•Ω60

**AN ASTROLOGICAL PENDANT NECKLACE, BY BULGARI**

The circular pendant with central lion motif for Leo, the border inscribed BULGARI BULGARI, to a fancy link neckchain, pendant 3.8cm, neckchain 39.0cm Neckchain signed Bulgari

£1,000-1,500

\$1,300-1,900

€1,200-1,700



61

62



63

64

**61**  
A SAPPHIRE, EMERALD, COLOURED DIAMOND AND DIAMOND BRACELET AND BROOCH, BY MEISTER

The bracelet composed of an undulating row of cabochon sapphires, interspersed by circular-cut yellow diamonds and diamonds with circular-cut emerald accents; together with a brooch of matching design, circa 1970, 16.5cm and 5.7cm, in brown suede Meister cases (*partly illustrated*)

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

Each signed Meister	(2)
£6,000-8,000	\$7,700-10,000
	€6,800-9,000

**63**  
A BRACELET, BY TIFFANY & CO. AND A 'POSSESSION' RING, BY PIAGET

The cable-link bracelet suspending two diamond-set charms, one modelled as a heart-shaped padlock, the other as a key, 17.5cm; the band ring with central pavé circular-cut diamond revolving hoop, ring size N

One charm signed Tiffany & Co., ring signed Piaget, no. E21684 (2)

£1,500-2,000	\$2,000-2,500
	€1,700-2,300

**62**  
A DIAMOND 'LOVE' BANGLE, BY CARTIER

The hoop set at intervals with circular-cut diamonds and screw head detail clasp, *screwdriver deficient*, inner diameter 5.7cm

Signed Cartier © OF3661 18	
£5,000-7,000	\$6,400-8,900
	€5,700-7,900

**64**  
A PAIR OF DIAMOND EARRINGS

Each set with a central cushion-cut diamond, to a marquise-cut diamond half surround, suspending a pear-shaped diamond, post fittings, 2.9cm (2)

£2,000-3,000	\$2,600-3,800
	€2,300-3,400



65

**65**  
A DIAMOND-SET 'COMETE' RING AND PENDANT, BY CHANEL

The 18ct white gold ring with three applied circular-cut diamond stars to an entwined triple hoop front with diamond accents, ring hallmarked London 2002, ring size M; the circular-cut diamond star pendant to an 18ct white gold trace link necklace, necklace hallmarked London 2000, pendant 1.4cm, necklace 39.6cm, in maker's pouches and boxes Ring and pendant signed Chanel and no. 712322 52 and 7H825 respectively (2)

£3,000-4,000

\$3,900-5,100  
€3,400-4,500



66

**66**  
A 'B.ZERO1' BANGLE AND PENDANT NECKLACE, BY BULGARI

The bi-metallic hinged half-hoop bangle with steel sides engraved 'BULGARI B', internal diameter 6.5cm; the slightly sprung pendant to a trace link chain, pendant 1.4cm, necklace 39.0cm, in maker's cases with card outers Both with sides engraved BULGARI BULGARI, neckchain signed Bulgari (2)

£1,500-2,000

\$2,000-2,500  
€1,700-2,300



67

**67**  
A PLATINUM, PERIDOT AND DIAMOND BRACELET

Composed of a line of rectangular-cut peridots with circular and baguette-cut diamond three stone spacers, hallmarked London, 17.7cm

£4,000-6,000

\$5,100-7,600  
€4,600-6,800





68

**68**  
AN AMETHYST, DIAMOND AND  
EBONY RING

The ebony hoop with applied moth,  
the single-cut diamond wings with  
marquise-cut amethyst terminals,  
ring size N

£1,200-1,500

\$1,600-1,900  
€1,400-1,700



69

**69**  
A PAIR OF RUBY, DIAMOND AND  
EMERALD EARRINGS

Each with pear shaped ruby bead drop  
to diamond caps and suspensions and  
pear shaped emerald surmounts,  
post fittings, 4.5cm (2)

£1,500-2,000

\$2,000-2,500  
€1,700-2,300



70

**70**  
A RUBY AND DIAMOND PENDANT  
NECKLACE

Designed as a claw-set oval ruby,  
weighing approximately 3.25 carats,  
with circular-cut diamond surround  
suspending a single pear-shaped  
ruby drop with diamond two stone  
connecting link to matching shoulder  
links, to a fine-link neckchain with  
spectacle-set diamond spacers,  
38.0cm

*Accompanied by report no. 13125 dated  
23rd August 2016, from The Gem &  
Pearl Laboratory, London, stating that  
the rubies were found to be natural,  
no evidence of heat treatment was  
observed, origin opinion stating that  
the geological source is common to  
Thailand, East Africa, etc.*

£3,000-5,000

\$3,900-6,300  
€3,400-5,700



71



72



73

71

**A NECKLACE AND PAIR OF EARRINGS, BY TIFFANY & CO.**

The necklace of multi-row chain design, the twin loop divisions and clasp with red enamel detail, 41.5cm, maker's case pouch; and a pair of bombé earclips with red enamel line decoration, 1.8cm, maker's pouch  
Necklace signed Tiffany & Co. Italy, earrings signed Tiffany & Co. (3)

£600-800

\$770-1,000  
€680-900

72

**AN 18CT WHITE GOLD, COLOURED SAPPHIRE AND DIAMOND RING**

The pear-shaped pink sapphire, within a double border of circular-cut diamonds, to circular-cut diamond bifurcated shoulders, London hallmarks, ring size M

£1,500-2,000

\$2,000-2,500  
€1,700-2,300

73

**A RUBY AND DIAMOND BRACELET**

Composed of a line of cut-cornered rectangular rubies with circular-cut diamond twin row connections, 18.0cm

£1,500-2,000

\$2,000-2,500  
€1,700-2,300



74



75



76

**74**

**A LAPIS LAZULI BEAD NECKLACE**

Composed of a graduated row of lapis lazuli beads, measuring approximately 24.5-36.5mm, 54.5cm

£1,200-1,500

\$1,600-1,900

€1,400-1,700

**75**

**A RUBY AND DIAMOND RING**

The claw-set oval mixed-cut ruby, weighing approximately 4.38 carats, with pear-shaped single stone and circular-cut diamond line shoulders to a plain hoop, ring size O

*Accompanied by report no. 13124 dated 23rd August 2016, from The Gem & Pearl Laboratory, London, stating that the ruby was found to be natural, no evidence of heat treatment was observed, origin opinion is that the geological source is common to Thailand, East Africa, etc.*

£2,400-3,000

\$3,100-3,800

€2,800-3,400

**76**

**THREE PAIRS OF DIAMOND AND GEM HALF-HOOP EARRINGS**

Comprising: one pair of square-cut sapphire and single-cut diamond triple line design, 2.2cm; one pair with central oval ruby line between circular and square-cut diamond twin lines, 2.3cm; and one with central reeded curved lapis lazuli panel with circular-cut diamond line sides and terminal, 2.2cm; all with clip and post fittings (partly illustrated)

All signed Larry

(6)

£1,500-2,000

\$2,000-2,500

€1,700-2,300



77



78



79

**77**

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

Each earring set with an oval-cut fire opal within a circular-cut diamond surround, to the circular-cut diamond surmount and line suspension, post fittings, London hallmarks, 4.2cm; the ring set with an oval-cut fire opal to a circular-cut diamond surround, London hallmarks, ring size M (3)

£1,800-2,500

\$2,300-3,200

€2,100-2,800

**•ΨΩ78**

**NINE DIAMOND AND GEM RINGS**

Comprising: a yellow diamond and ruby multi-hoop; a square-cut sapphire and diamond domed panel; a ruby and black diamond saddle-shaped cluster; an emerald and diamond rectangular-cut cornered panel; an emerald and diamond lozenge-shaped cluster; a diamond and yellow sapphire crossover cluster; an oval sapphire and yellow sapphire crossover; a cabochon sapphire and diamond crossover; and a diamond cluster ring, *damaged, stones deficient (partly illustrated)*

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

£3,000-4,000

\$3,900-5,100

€3,400-4,500

**Ψ79**

A RUBY AND DIAMOND BRACELET

Composed of a line of oval-cut ruby and circular-cut diamond clusters, 17.8cm

£3,500-4,500

\$4,500-5,700

€4,000-5,100



80



81



82

**•Ω80**  
**TWO PAIRS OF DIAMOND AND GEM-  
 SET EARRINGS, ONE 'ALLEGRA'  
 BY BULGARI**

The first pair, by Bulgari, designed as a circular-cut diamond set openwork hoop suspending faceted vari-coloured sapphire and circular-cut diamond triple row chain link drops, 5.8cm; the second pair designed as a half hoop with circular-cut diamond line detail, suspending a collet-set heart-shaped citrine and amethyst between circular-cut diamond and gold rondels, 5.2cm, each post and clip fittings (*partly illustrated*)

Signed Bvlgari no.5172 (4)  
 £2,800-3,500 \$3,600-4,400  
 €3,200-4,000

**•81**  
**A COLOURED DIAMOND SINGLE  
 STONE RING**

The pear brilliant-cut fancy deep brownish yellow diamond, weighing approximately 1.02 carats, to a plain hoop, ring size K  
*Accompanied by report no. 6147168638 dated 13th December 2011 from the GIA Gemological Institute of America stating that the diamond is natural fancy deep brownish yellow*

£1,000-1,500 \$1,300-1,900  
 €1,200-1,700

**•Ω82**  
**A TREATED DIAMOND AND  
 DIAMOND PENDANT**

The treated yellow heart-shaped diamond, weighing approximately 4.22 carats, to a circular-cut diamond twin row surround and a circular-cut diamond surmount, to an oval-link neckchain, French marks, 3.8cm  
*Accompanied by report no. 1162325193, dated 9th July 2014, from the Gemological Institute of America (GIA) stating that the Fancy Vivid Yellow diamond has been artificially irradiated to change its colour, SI1 clarity*

£5,500-6,500 \$7,000-8,200  
 €6,300-7,300



83

•Ω83

**FIVE PAIRS OF DIAMOND AND GEM EARRINGS**

Comprising: a pair of diamond set 'Q' design hoops, to a pear-shaped citrine surmount, clip fittings, 6.8cm; a pair of articulated hearts with alternate diamond line detail, clip and post fittings, 3.1cm; a pair of graduated pear shaped multi-gem hoops, post fittings, 3.8cm; a pair of mabé cultured pearl and diamond drop earrings, the heart-shaped cluster drops to circular cluster tops, the bow suspension with sapphire accents, clip and post fittings, 7.0cm; and a pair of flexible plaited hoops with single circular cabochon ruby accents, *one diamond detached*, 5.4cm (*partly illustrated*) (10)

£3,800-4,500                      \$4,900-5,700  
 €4,300-5,100



84

•84

**A COLOURED DIAMOND AND DIAMOND PENDANT**

The cushion brilliant-cut fancy brownish greenish yellow diamond, weighing approximately 1.04 carats, with circular-cut diamond surround and pendant loop, to a trace link chain, 40.0cm

*Accompanied by report no. 1152474125 dated 20th June 2013 from the GIA Gemological Institute of America stating that the diamond is natural brownish greenish yellow*

£1,000-1,500                      \$1,300-1,900  
 €1,200-1,700



85

85

**A PAIR OF DIAMOND EARRINGS**

Of hinged hoop design, the front and interior reverse-set with three rows of rose-cut diamonds, 4.1cm (2)

£3,500-4,500                      \$4,500-5,700  
 €4,000-5,100



86

•Ω86

**FIVE DIAMOND-SET DRESS RINGS AND ONE SAPPHIRE AND DIAMOND RING**

Comprising: a collet-set star-sapphire with circular-cut diamond triple-row shoulders; a circular-cut diamond panel; a baguette diamond multi-row; a pavé diamond domed cluster with baguette diamond scalloped border; a pavé diamond lobed crossover; and a pavé diamond scroll panel (*partly illustrated*) (6)

£3,000-4,000                      \$3,900-5,100  
 €3,400-4,500





87



88



89

•Ω87

SIX GEM-SET, CULTURED PEARL, COLOURED DIAMOND AND DIAMOND NECKLACES

Comprising: a brown diamond and diamond set rondelle, to a nine row fine-link chain, 2.0cm; a diamond openwork heart pendant with an 'evil-eye' glass centre 4.9cm; a green garnet, vari-cut black diamond and circular-cut diamond butterfly motif, to a fine link chain with spectacle-set circular-cut diamond spacers, 5.2cm; a pendant designed as two opposing faces, one pavé-set with circular-cut diamonds, 8.9cm; a line of claw-set coloured gems, 12.5cm; a tassel of six coloured cultured pearls suspended from a circular-cut diamond cap, to a three row rope-link chain, 8.5cm (*partly illustrated*)

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

One signed Chaar & Co

(6)

£2,500-3,000

\$3,200-3,800

€2,900-3,400

Ψ88

A DIAMOND AND COLOURED DIAMOND RING

Modelled as pavé circular-cut diamond, yellow and brown diamond beagle head with cabochon ruby eyes, in blackened mount, ring size M

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

£1,500-2,000

\$2,000-2,500

€1,700-2,300

89

TWO PAIRS OF CULTURED PEARL, EMERALD AND DIAMOND EARRINGS

Comprising: the first a white cultured pearl to a circular-cut diamond cluster line suspension, post fittings, 4.9cm; the second, either set with a white or grey cultured pearl, to a circular-cut emerald and diamond line suspension, post fittings, 3.8cm (*partly illustrated*)

(4)

£1,500-2,000

\$2,000-2,500

€1,700-2,300



90



91



92



93

•Ω90

**FIVE CULTURED PEARL, COLOURED DIAMOND AND DIAMOND NECKLACES, ONE BY CHATILA**

Comprising: a triple heart pendant, pavé-set with brown diamonds and diamonds, by Chatila, pendant 6.5cm, necklace 44.8cm; a baroque cultured pearl with brown diamond and diamond cap and suspension, pendant 6.0cm, necklace 51.0cm; a pavé brown diamond pendant necklace with flower motifs, diamond tassel and bead back chain, pendant 12.5cm, necklace 54.0cm; a fancy link necklace, the front composed of three coloured diamond and diamond scroll panels, pendant 14.0cm, necklace 53.5cm; a multi row necklace with diamond and brown diamond collet accents and central pavé princess-cut diamond heart motif with diamond square border, 46.0cm (*partly illustrated*)

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

One signed Chatila	(5)
£6,500-7,500	\$8,300-9,500
	€7,400-8,500

•Ω91

**A PERIDOT AND DIAMOND RING, BY TIFFANY & CO.**

The heart-shaped peridot between circular-cut diamond single stones and crossover shoulders, finger size T ½  
Signed Tiffany & Co.

£2,000-2,500	\$2,600-3,200
	€2,300-2,800

•Ω92

**A DIAMOND AND PINK GEM RING, BY CHAUMET AND TWO RINGS**

The first of circular-cut diamond line crossover design, one terminal suspending a briolette-cut pink gem drop, French mark, ring size K; the second by Chatila, the circular-cut diamond partial band set to the front with a vari-coloured briolette gem graduated tassel fringe, ring size Q ½; the third a half-hoop composed of alternate pavé pink sapphire or circular-cut diamond panels, ring size O (*partly illustrated*)

The first signed Chaumet, the second with maker's mark N(3)

£2,000-2,500	\$2,600-3,200
	€2,300-2,800

•ΨΩ93

**SIX DIAMOND AND GEM-SET RINGS**

All designed as stylised scrolls with square-shaped hoops, three with circular-cut diamond tops with either sapphire, diamond or ruby edging and three with either ruby, pink sapphire and green garnet tops, with circular-cut diamond edging, all ring sizes M (*partly illustrated*)

£1,000-1,500	\$1,300-1,900
	€1,200-1,700



94

95

•Ω94

THIRTEEN DIAMOND AND GEM-SET DRESS RINGS

Including; a cabochon emerald single stone with princess and circular-cut diamond triple-row shoulders; a collet-set cabochon single stone with diamond-set octagonal shaped bezel; a diamond and calibre tanzanite half-hoop; a green tourmaline, diamond and white onyx cluster; a cabochon citrine, sapphire and diamond stylised flowerhead cluster; and eight various diamond and gem rings (*partly illustrated*)<sup>(3)</sup>

£4,500-5,000

\$5,800-6,300

€5,100-5,700

•Ω95

A GROUP OF EMERALD AND IMITATION GEM JEWELLERY

Comprising; a necklace, bracelet and a pair of earrings; each of pierced cluster design set with imitation colourless gem and pear shaped emeralds, earrings with clip and post fittings, 41.0cm, 17.0cm, 6.2cm (*partly illustrated*)<sup>(4)</sup>

£1,000-1,500

\$1,300-1,900

€1,200-1,700



96

•96

AN EMERALD AND DIAMOND PENDANT

Modelled as a lantern, the single domed rectangular emerald with circular-cut diamond foliate canopy to a diamond pendant loop, 3.5cm

£1,500-2,000

\$2,000-2,500

€1,700-2,300



97

•97

AN 18CT GOLD, GARNET AND DIAMOND NECKLACE

Composed of a line of oval garnets collet-set at intervals with circular-cut diamond drops, to a chain link back section, hallmarked London, 51.0cm

£2,200-2,800

\$2,800-3,600

€2,500-3,200



98



99

•Ω98

**TWO NECKLACES AND A PENDANT**

Comprising: a molten copper alloy pendant of abstract form, the tendril detail with circular-cut diamond accents, to diamond pendant loop, 15.5cm; a pierced circular brooch/pendant with polychrome enamel animals for the Chinese zodiac, Chinese characters representing the sequence for each year, and central cultured pearl, yellow diamond and diamond cluster, to a multi row fancy neckchain, 7.4cm; an openwork flexible design necklace, with bead fringe and circular-link back chain; and a circular link and fabric entwined necklace with diamond spectacle set accents, 79.0cm (partly illustrated)

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

(3)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

†99

**A DEMANTOID GARNET AND DIAMOND RING**

The rectangular mixed-cut demantoid garnet in collet-set mount to circular-cut diamond six stone stepped shoulders and plain hoop, London hallmark 1996, ring size M

£2,200-2,800

\$2,800-3,600

€2,500-3,200



100

•ΨΩ100

**SIX DIAMOND AND GEM-SET BANGLES**

Comprising: one of sprung torc design with cabochon ruby and diamond cluster bow motif and circular-cut diamond seven stone shoulders; two of hinged either circular-cut diamond and calibr  ruby or diamond and emerald four-row line central section, with reticulated pattern engraved hoops; and three of sprung torc design each set with either marquise shaped peridots, amethysts or citrines, one amethyst (partly illustrated)

(6)

£1,500-2,000

\$2,000-2,500

€1,700-2,300





101

**101**  
A SILVER-GILT AND ENAMEL TABLE  
ORNAMENT, BY CARTIER

Modelled as a basket of wild strawberries, the woven gilt punnet filled with red enamel fruits, among green enamel leaves interspersed with white flowers each with a green glass centre, *some loss to enamel, one paste deficient*, 8.0cm

Signed © Cartier and stamped HAND MADE

£4,000-6,000                      \$5,100-7,600  
€4,600-6,800



103

**102**  
TWO GILT AND ENAMEL BASKETS  
OF FLOWERS, BY CARTIER

Each woven basket holding varicoloured enamel flowers with green enamel leaves and green paste detail, *some enamel loss, some paste deficient*, 8.0cm

One signed © Cartier, the other signed Cartier, both stamped HAND MADE (2)

£3,000-5,000                      \$3,900-6,300  
€3,400-5,700

**103**  
THREE GILT AND ENAMEL BASKET  
OF FLOWERS, BY CARTIER

Each woven basket holding varicoloured enamel flowers with green enamel leaves and green paste detail, *loss to enamel*, 8.0 cm (*partly illustrated*)

Two signed © Cartier, one signed Cartier, all stamped HAND MADE (3)

£3,000-5,000                      \$3,900-6,300  
€3,400-5,700



104

THE PROPERTY OF A LADY

**104**

AN 18CT GOLD EVENING BAG

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

£4,000-6,000

\$5,100-7,600

€4,600-6,800

**105**

A 19TH CENTURY FRENCH GOLD AND AGATE COMPACT WITH AIDE MEMOIRE

The rectangular grey translucent agate case with engine-turned and chased foliate gold mounts, the interior with two compartments with hinged covers, mirror and ivory aide memoire each cover with cabochon emerald thumbpiece, to a swivel pendant loop, circa 1890, 9.0cm

£4,000-5,000

\$5,100-6,300

€4,600-5,700

*Please note that this lot will require a CITES License if it is to leave the EU, also prospective purchasers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to coral, ivory and tortoiseshell. Accordingly, prospective purchasers should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country.*



105





106

**106**  
AN EARLY 20TH CENTURY  
DIAMOND AND CULTURED PEARL  
NECKLACE

Composed of a series of graduated openwork marquise shaped panels, each with single-cut diamond border and later single cultured pearl centre, with old-cut diamond collet connections, 39.0cm

£3,400-4,000

\$4,400-5,100  
€3,900-4,500



107

**107**  
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

£1,200-1,500

\$1,600-1,900  
€1,400-1,700



108

**108**  
A PAIR OF 18TH CENTURY  
COLOURLESS PASTE EARRINGS

Of girandole design, each with flowerhead and entwined ribbon surmount suspending three pear shaped drops, in foiled mounts, mounted in silver, 7.5cm (2)

£2,500-3,500

\$3,200-4,400  
€2,900-4,000



110



109



111

**Ψ109**

A 17TH CENTURY GEM-SET BROOCH AND A LATE 19TH CENTURY RING

The painted oval ceramic plaque depicting Madonna and child, within a scrolled border of collet-set rubies and diamonds, suspended from a similar set surmount, circa 1680, 4.3cm; the ring with central oval yellow gem, flanked by white enamel masks, to polychrome enamel decoration, on a later adapted hoop, ring size Q½ (*partly illustrated*) (2)

£1,800-2,500	\$2,300-3,200
	€2,100-2,800

**Ψ110**

A LATE 18TH / EARLY 19TH CENTURY RUBY AND DIAMOND NECKLACE

Composed of alternate foiled vari-shaped ruby and rose-cut diamond openwork stylised bow and flowerhead panels with central pear-shaped panel drop, mounted in silver and gold, *some rose-cut diamonds deficient*, 42.5cm; together with two pairs of later earrings of similar design, one pair with clip and post fittings, *one post deficient*, the other pair post fittings (*partly illustrated*) (5)

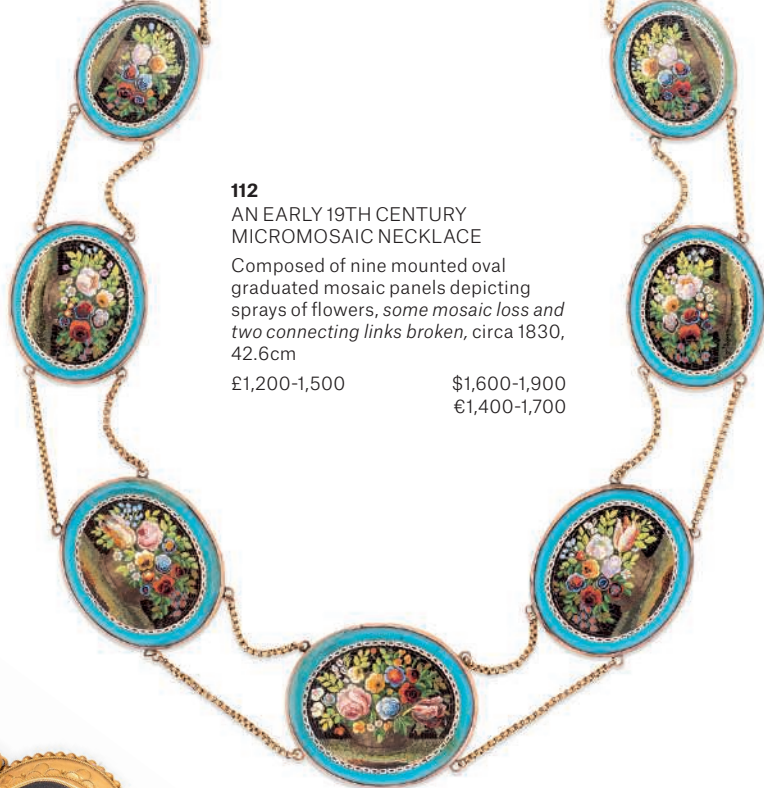
£3,000-4,000	\$3,900-5,100
	€3,400-4,500

**Ψ111**

A LATE 19TH CENTURY RUBY AND DIAMOND BRACELET

The front composed of a graduated line of circular-cut ruby collets with graduated old and rose-cut diamond single scrolls between, to a gate link bracelet, mounted in silver and gold, 18.0cm

£1,500-2,000	\$2,000-2,500
	€1,700-2,300



**112**  
 AN EARLY 19TH CENTURY  
 MICROMOSAIC NECKLACE

Composed of nine mounted oval graduated mosaic panels depicting sprays of flowers, some mosaic loss and two connecting links broken, circa 1830, 42.6cm

£1,200-1,500

\$1,600-1,900  
 €1,400-1,700

112



**113**  
 A MID 19TH CENTURY SUITE OF  
 GOLD MOUNTED PIETRA DURA  
 JEWELLERY

Composed of either oval or circular plaques, each depicting polychrome flowers within a rope and beadwork decorated frame, comprising: a bracelet, 20.5cm, 5.5cm and 2.6cm respectively (*partly illustrated*) (5)

£2,000-3,000

\$2,600-3,800  
 €2,300-3,400

113





**114**  
A MID 19TH CENTURY PEARL  
CHOKER NECKLACE

The scalloped panel with painted fruit motif, within a scrolled repoussé border with flowerhead accents, flanked by two similarly designed panels forming the clasp, to a seven row pearl necklace with bar spacers, circa 1840, 33.0cm  
**Please note that the pearls have not been tested for natural origin**

£1,200-1,500                      \$1,600-1,900  
€1,400-1,700

114



**115**  
A MID 19TH CENTURY TURQUOISE  
NOVELTY BRACELET

Modelled as a miniature book with folding gate-link pages, each pierced and engraved with a single letter to spell the word 'souvenir', the barrel shaped spine set with cabochon turquoise, the covers with engraved foliate decoration, circa 1860, 17.9cm

£1,000-2,000                      \$1,300-2,500  
€1,200-2,300

115

**116**  
A 17TH CENTURY PEARL AND  
ENAMEL BROOCH

Composed of a series of pearl and blue, pink, white and black enamel flowerheads, with matching bow base, surrounding a green and yellow enamel dragon with pearl accents, some enamel loss, brooch repaired, 11.5cm

£2,000-4,000                      \$2,600-5,100  
€2,300-4,500



116



117

-117

A LATE 19TH CENTURY TORTOISESHELL AND CAMEO  
HAIR COMB

The rectangular shell carved to depict 'The Triumph of Neptune', flanked by oval panels carved to depict classical female profiles, in gold mount on tortoiseshell comb, *one prong deficient*, circa 1870, 12.5cm

£2,000-3,000

\$2,600-3,800

€2,300-3,400

*Please note that this lot will require a CITES License if it is to leave the EU, also prospective purchasers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to coral, ivory and tortoiseshell. Accordingly, prospective purchasers should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country.*

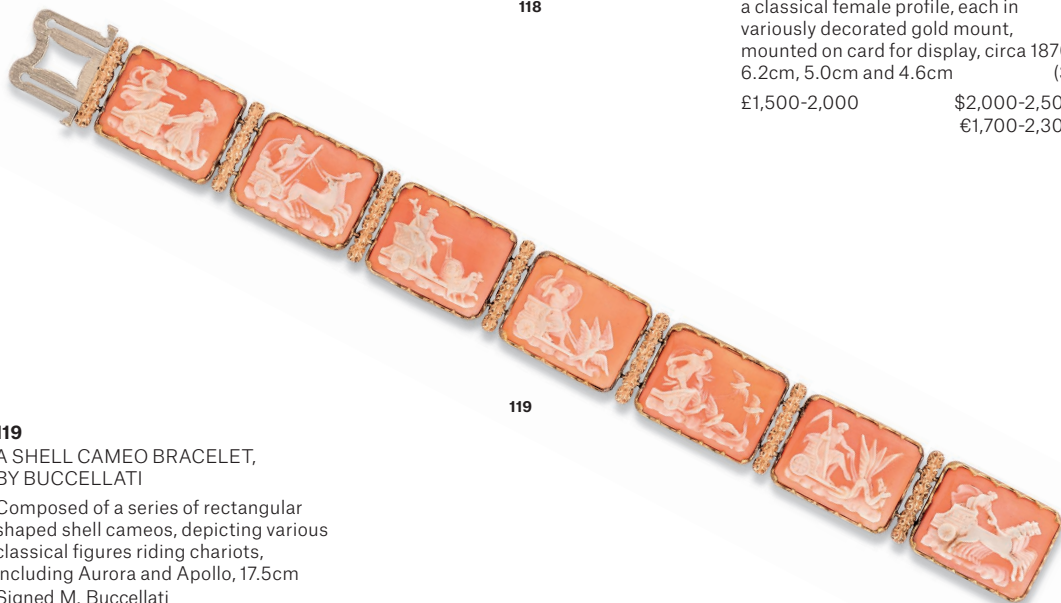


**118**  
THREE LATE 19TH CENTURY SHELL  
CAMEO BROOCHES

The first two oval plaques depicting the profiles of Bacchantes, the third a classical female profile, each in variously decorated gold mount, mounted on card for display, circa 1870, 6.2cm, 5.0cm and 4.6cm (3)

£1,500-2,000      \$2,000-2,500  
€1,700-2,300

118



**119**  
A SHELL CAMEO BRACELET,  
BY BUCCELLATI

Composed of a series of rectangular shaped shell cameos, depicting various classical figures riding chariots, including Aurora and Apollo, 17.5cm Signed M. Buccellati

£1,500-2,000      \$2,000-2,500  
€1,700-2,300

119





120

Ψ120

AN EARLY 19TH CENTURY GEM-SET ACROSTIC PENDANT NECKLACE

The collar necklace composed of a central line of polished hemispherical panels joined by loop connections alternately chased with a star and granular pattern, suspending the heart shaped locket, set with a ruby, emerald, two garnets, further ruby and diamond spelling 'REGARD' to a scrolling floral and foliate repoussé surround and serpent design surmount, with glazed reverse, circa 1830, 45.8cm, original fitted case

£4,000-6,000

\$5,100-7,600

€4,600-6,800



121

121

A 19TH CENTURY AMETHYST, CITRINE, GARNET AND DIAMOND BROOCH

Designed as a flower, centering an old-cut diamond, to oval-cut citrine, amethyst and garnet petals with rose-cut diamond details, 4.9cm, in fitted case

£3,000-4,000

\$3,900-5,100

€3,400-4,500



122

122

AN EARLY 19TH CENTURY AMETHYST BRACELET AND ONE EARRING

Comprising: the bracelet, the clasp set with a central oval-cut amethyst within a border of scrolled cannetille decoration, to a floral surround, flanked by two similarly set oval-cut amethysts, the bracelet set with five oval-cut amethyst in similarly designed mounts with stylised flowerhead connecting links, 19.2cm; the single earring of same design, hook fitting, 4.5cm, both circa 1830's (partly illustrated) (2)

£800-1,200

\$1,100-1,500

€910-1,400



123



124

**124**  
A LATE 19TH / EARLY 20 CENTURY  
GOLD, DIAMOND AND PEARL  
BROOCH

Of openwork foliate bow design  
with pearl and half-pearl accents,  
*some cultured pearl replacements*,  
suspending old-cut diamond drops,  
5.9cm

£1,500-2,000

\$2,000-2,500

€1,700-2,300

**123**  
TWO LATE 19TH CENTURY GOLD  
AND PEARL NECKLACES

Comprising: one with five graduated  
flowerhead clusters to the front, three  
with seed pearl drops, with rose-cut  
diamond single stone-set spacers,  
to a fancy link neckchain with later  
back section, 43.0cm; the second  
with flowerhead triple swag front  
and matching drops to chain link  
connections with seed pearl accents  
to an openwork oval link neckchain,  
42.0cm (*partly illustrated*) (2)

£2,200-2,800

\$2,800-3,600

€2,500-3,200

**125**  
A NATURAL PEARL AND DIAMOND  
NECKLACE

The old-cut diamond circular cluster,  
to a graduated three row pearl necklace,  
measuring approximately 3.1-6.3mm,  
42.5cm

*Accompanied by report no. 13155 dated  
31st August 2016, from The Gem & Pearl  
Laboratory, London, stating that the  
pearls were found to be natural pearls  
(saltwater)*

£4,000-6,000

\$5,100-7,600

€4,600-6,800



125



127



126



128



•Ω126

SEVEN DIAMOND AND GEM DRESS RINGS

Comprising: a claw-set pear-shaped rose-cut orange sapphire, to pavé black diamond tapering shoulders; two of pavé pink and yellow diamond bombé design with baguette-cut diamond shoulder detail; one with central collet-set oval yellow sapphire within baguette-cut diamond octagonal bezel to baguette-cut diamond tapering shoulders; one with collet-set single marquise-shaped emerald with heart-shaped diamond single-stone shoulders to a partly oxidised tapering hoop; one of openwork hoop design with pavé diamond, yellow and brown diamond trefoil truncated terminals; and one of domed saddle shaped design with pavé yellow sapphires and emerald and circular-cut diamond cluster motifs (*partly illustrated*)

**Please note that the coloured diamonds have not been tested for natural colour** (7)

£6,500-7,000

\$8,300-8,900

€7,400-7,900

•ΨΩ127

TWENTY-EIGHT DIAMOND AND GEM-SET BRACELETS, ONE BY CHOPARD

Comprising: a 'Happy Diamond' heart bracelet, by Chopard; eleven strings of vari-coloured sapphire, ruby or emerald faceted beads; a broad leather bracelet set with various gem-set hearts; two silk bands with a triple hoop charm; two leather bands with a grey cultured pearl; three textured bands set with a carved gem; a textured band with a carved cultured pearl; a textured band with an eye within a circular-cut diamond border; a flexible woven metal band with four diamond set charms; a brown double leather band with a diamond set Fatima's Hand charm; three bead bracelets, either lapis lazuli, onyx or hard stone, suspending framed Roman denari coins, *one coin deficient*; and a leather strap bracelet, with foliate multiple bars each with cabochon ruby terminals (*partly illustrated*)

One signed Chopard no. 856712

3207620

£1,500-2,000

\$2,000-2,500

€1,700-2,300

•ΨΩ128

FIVE PAIRS OF DIAMOND AND GEM-SET EARRINGS

Comprising: one designed as a pavé ruby heart shaped drop with black diamond accents suspended from a smaller ruby and diamond heart panel with black diamond and ruby connecting link; another of abstract design composed of a central pavé diamond circular domes with light brown diamond line S shaped motif; another designed as diamond, cabochon sapphire and chrysoprase cluster flowerhead clips; one pair designed as diamond navette shaped pierced panel drops with central diamond-set numbers 8,5,7,3, to pavé diamond articulated oval domed panel suspensions; the last in the form of calibré ruby double-row scrolls (*partly illustrated*)

**Please note that the coloured diamonds have not been tested for natural colour** (10)

£3,000-4,000

\$3,900-5,100

€3,400-4,500



129

**•Ω129**  
**SEVEN DIAMOND PENDANT  
 NECKLACES**

Comprising: two diamond openwork hearts with glass 'evil eye' centres; a diamond set lion's head with emerald eyes; a multi clasped hand pendant, alternate hands pavé-set with diamonds; a diamond openwork floral design articulated pendant; a diamond set key locket; and a diamond set Arabic script pendant (*partly illustrated*) (7)

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

**Ψ130**  
**AN 18CT GOLD AND GEM-SET  
 NECKLACE, BY KUTCHINSKY**

The necklace of V-shaped linking accented with rubies, sapphires and emeralds with crossover front and terminals set with lines of circular-cut diamonds, hallmarked London 1962, 37.5cm

Signed Kutchinsky, with maker's mark Kld

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



130



131

**•Ω131**  
**TWO DIAMOND AND GEM RINGS,  
 BY FRED**

The first with central oval cabochon sapphire to circular and baguette-cut diamond double line shoulders; the second of crossover design, each terminal with a fancy-cut marquise shaped citrine, the black enamel shoulders with circular-cut diamond line detail; ring sizes M½ and N½ (*partly illustrated*)

Both signed Fred Paris (2)  
 £2,000-2,500      \$2,600-3,200  
 €2,300-2,800



132

**132**  
**AN 18CT GOLD AND DIAMOND  
 BROOCH**

Of abstract starburst design, composed of a wirework cluster with bead terminals interspersed with diamond-set sections, hallmarked London 1963, 6.2cm  
 Maker's mark HJCo

£1,000-1,500      \$1,300-1,900  
 €1,200-1,700

*HJCo is the maker's mark for Andrew Grima's father-in-law's jewellery workshop, and can usually be found on pieces signed Grima.*







137



138



139

**137**  
**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, 41.5cm  
 Signed Grima

£1,200-1,500

\$1,600-1,900  
 €1,400-1,700

**138**  
**A PAIR OF DIAMOND AND CULTURED PEARL EARRINGS**

The circular and baguette-cut diamond spray surmounts suspending detachable cultured pearl drops, measuring 13.6 and 13.7mm, clip and post fittings, 3.7cm (2)

£1,500-2,000

\$2,000-2,500  
 €1,700-2,300

**139**  
**TWO PAIRS OF CULTURED PEARL AND DIAMOND EAR PENDANTS**

The first designed as a cultured pearl and diamond double-row openwork collet above and below, suspending a cultured pearl and diamond drop, clip fittings, 6cm; the second designed as a cultured pearl triangular articulated cluster with matching central single drop, suspended from a circular-cut diamond cluster stud, 7.5cm (partly illustrated) (4)

£1,500-2,000

\$2,000-2,500  
 €1,700-2,300





140

**140**  
A PAIR OF EMERALD AND DIAMOND PENDANT EARRINGS

Each composed of five graduated pear shaped emeralds suspended within diamond frames, post fittings, 8.0cm (2)

£1,500-2,000	\$2,000-2,500
	€1,700-2,300



142

**141**  
A DIAMOND AND ONYX FLEXIBLE BRACELET

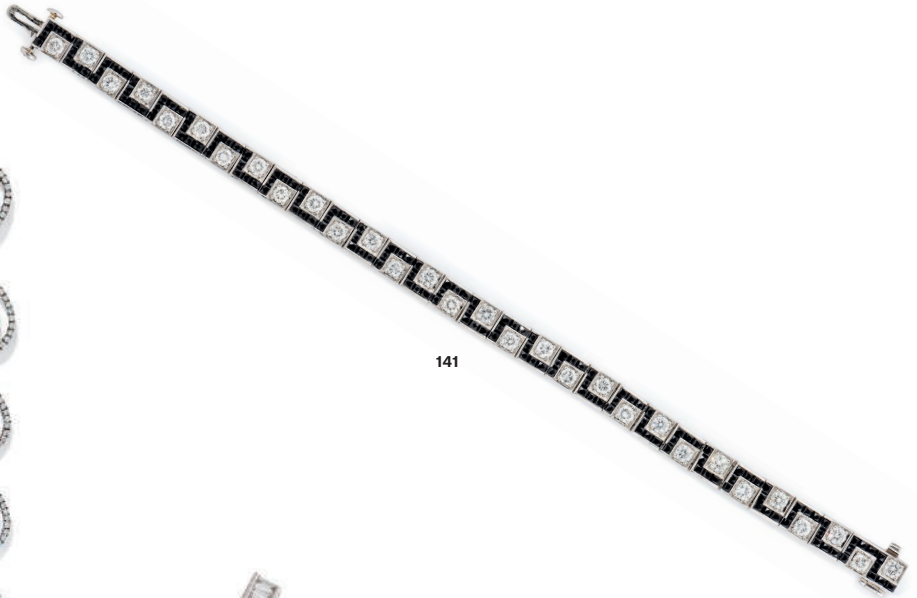
Designed as a series of circular-cut diamond articulated collet links with calibre onyx key pattern detail, 16.5cm

£2,600-3,000	\$3,300-3,800
	€3,000-3,400

**142**  
A DIAMOND RING

The circular-cut diamond to baguette-cut diamond crossover design line shoulders, ring size M

£5,000-7,000	\$6,400-8,900
	€5,700-7,900



141



143

**•ΨΩ143**  
FIVE DIAMOND, COLOURED DIAMOND AND GEM DRESS RINGS

Comprising: one of grey cultured pearl two-stone crossover design, each cultured pearl with circular-cut diamond single stone points to pavé diamond collars and pavé black diamond tapering shoulders; one with central claw-set heart-shaped black diamond with pavé diamond border and pavé ruby tapering shoulders; one of pavé black diamond and diamond bridge design with central single collet-set circular red tourmaline; one set with a single cushion-shaped smokey quartz with pavé diamond looped detail; and one with a claw-set single heart-shaped black onyx with diamond border and pierced shoulders (*partly illustrated*)

**Please not the the black diamonds have not been tested for natural colour** (5)

£5,000-6,000	\$6,400-7,600
	€5,700-6,800



144

•Ω144

A DIAMOND RING, BY CHAUMET

Of crossover design with either circular or baguette-cut diamond line terminals, the latter suspending a single briolette-cut diamond with rose-cut diamond suspension, ring size M½

Signed Chaumet Paris and no, 694307

£2,000-2,500

\$2,600-3,200

€2,300-2,800



145

•ΨΩ145

THREE DIAMOND AND GEM PENDANT NECKLACES, AND A CULTURED PEARL NECKLACE

Comprising: a flexible square panel, by Enigma, the central pavé princess-cut diamond and square-cut ruby heart within a circular-cut black diamond and diamond surround, to a belcher link neckchain; one by de Grisogono composed of two circular-cut black diamond graduated lozenge panels, to a belcher link black chain; one by Chatila, the diamond and black diamond floral design pendant on a fabric collar necklace; and a single cultured pearl, on a leather necklace (partly illustrated)

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

The first signed Enigma, the second de Grisogono and the third with maker's mark NC for Chatila (4)

£1,500-2,000

\$2,000-2,500

€1,700-2,300

146

A CULTURED PEARL, COLOURED DIAMOND AND DIAMOND SAUTOIR NECKLACE

The grey cultured pearls, graduating from 3.5mm - 11.6mm, set at intervals with diamond rondelle and a single rose-cut black diamond and diamond cluster, to faceted black diamond bead twin tassel terminals with diamond rondelle terminals, 106cm

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

£7,000-9,000

\$8,900-11,000

€8,000-10,000



146



147

**147**  
A SAPPHIRE, COLOURED SAPPHIRE  
AND DIAMOND PENDANT

The cabochon sapphire within a double circular-cut diamond surround, to a cushion-cut yellow sapphire and circular-cut diamond cluster surmount, 5.5cm

*Accompanied by report no. 13156 dated 31st August 2016, from The Gem & Pearl Laboratory, London, stating that the sapphire and yellow sapphire were found to be natural, no evidence of heat treatment was observed, origin opinion; Sri Lanka*

£4,000-6,000                      \$5,100-7,600  
€4,600-6,800



149



148

**148**  
A PAIR OF SAPPHIRE AND DIAMOND  
EAR PENDANTS

Each designed as a claw-set oval sapphire, circular and baguette-cut diamond cluster suspending an oval sapphire and diamond double-row cluster drop, clip fittings, 2.5cm

*Accompanied by reports no. 13126 dated 23rd August 2016, from The Gem & Pearl Laboratory, London, stating that the two oval sapphires were found to be natural, no evidence of heat treatment was observed, origin opinion stating that the geological source is common to such countries as Thailand, Australia, etc.*

£3,000-5,000                      \$3,900-6,300  
€3,400-5,700

**149**  
A PAIR OF SAPPHIRE AND DIAMOND  
EARRINGS

Composed of graduated oval sapphire and circular-cut diamond clusters with marquise-cut diamond accents and cluster suspension, post fittings, 3.6cm

£5,000-7,000                      \$6,400-8,900  
€5,700-7,900





153

**153**  
A SAPPHIRE AND DIAMOND  
CLUSTER RING

The oval sapphire centre to a circular and baguette-cut diamond surround, ring size K

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



154

**154**  
AN 18CT WHITE GOLD, SAPPHIRE,  
COLOURED SAPPHIRE AND  
DIAMOND RING

Of crossover design, either set with an oval-cut sapphire or pink sapphire within a circular-cut diamond cluster, to circular-cut diamond bifurcated shoulders, London hallmarks, ring size M

£2,500-3,500	\$3,200-4,400
	€2,900-4,000



156

**155**  
A PAIR OF 18CT WHITE GOLD,  
AQUAMARINE AND DIAMOND  
EARPENDANTS

Each earring set with a rectangular-cut aquamarine within a circular-cut diamond cluster, to circular-cut diamond accents, suspended from a similarly set aquamarine and diamond surmount, post fittings, London hallmarks, 3.5cm (2)

£1,800-2,500	\$2,300-3,200
	€2,100-2,800



155

**156**  
AN 18CT WHITE GOLD AQUAMARINE  
AND DIAMOND BRACELET

Of heart shaped shaped aquamarine tapered form with circular-cut diamond accents, hallmarked London, 17.5cm

£5,500-7,500	\$7,000-9,500
	€6,300-8,500



157

158

157

AN 18CT WHITE GOLD, TOURMALINE AND DIAMOND BRACELET

Composed of a series of cut-cornered rectangular pink tourmaline and circular-cut diamond clusters with loop terminals and baguette-cut diamond single stone connections, hallmarked London, 17.2cm

£5,000-7,000

\$6,400-8,900

€5,700-7,900

•ΨΩ158

TWO DIAMOND AND GEM BRACELETS AND A SYNTHETIC GEM BRACELET

The first of pavé circular-cut diamond, ruby and black diamond oval multi chain-link panel design with central diamond and ruby hexagonal cluster; the second composed of a series of emerald, ruby and pear-shaped sapphire and diamond openwork cluster articulated panels, each with diamond scalloped border, to oval openwork connecting links; the last of synthetic coloured gem panel and chain-link design (*partly illustrated*)

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

£2,500-3,500

\$3,200-4,400

€2,900-4,000

(3)

159

A SMALL GROUP OF BLUE ZIRCON AND DIAMOND JEWELLERY

Comprising: a pair of earrings, the circular-cut blue zircons with pavé circular-cut diamond surrounds, to baguette-cut diamond suspension and circular-cut single stone surmounts, detachable for wear as studs, 2.7cm; and a matching brooch, fitting detachable, 3.6cm

£3,000-4,000

\$3,900-5,100

€3,400-4,500

(3)





160

**160**  
A DIAMOND NECKLACE

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

£6,000-8,000	\$7,700-10,000
	€6,800-9,000



161

162

**161**  
A DIAMOND AND SAPPHIRE BRACELET

Composed of a series of circular-cut diamond clusters with oval sapphire single stones between, 18.5cm

£1,800-2,500	\$2,300-3,200
	€2,100-2,800

**Ψ162**  
A DIAMOND AND RUBY BRACELET

Composed of a series of circular-cut diamond clusters with oval ruby single stones between, 18.5cm

£1,800-2,500	\$2,300-3,200
	€2,100-2,800



163

**•ΨΩ163**  
SEVEN DIAMOND AND GEM BAND RINGS

Comprising: one baguette-cut emerald and circular-cut diamond; one square-cut emerald, circular and baguette-cut diamond; two circular-cut diamond and marquise-cut sapphire; a pear-shaped ruby and baguette and circular-cut diamond; a baguette-cut diamond, ruby and sapphire line; and a diamond, emerald, ruby and turquoise; ring sizes V, O, N(2), Q, N, and P(2) (partly illustrated) (7)

£8,000-10,000	\$11,000-13,000
	€9,100-11,000



164



166



165



167

**164**

**A PAIR OF DIAMOND EARPENDANTS**

Each with marquise-cut diamond single stone collet drop to marquise-cut diamond caps, suspensions and surmounts with single pear-shaped diamond accent, clip fittings, 3.7ct(2)

£5,000-7,000

\$6,400-8,900

€5,700-7,900

**165**

**A DIAMOND SINGLE STONE RING**

The old-cut diamond in claw mount to baguette-cut diamond single stone shoulders, ring size M½

£3,000-4,000

\$3,900-5,100

€3,400-4,500

**•Ψ166**

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

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

Signed Schilling

£4,000-6,000

\$5,100-7,600

€4,600-6,800

**Ψ167**

**A RUBY AND DIAMOND BROOCH, BY HARRY WINSTON**

Modelled as a flower spray with circular-cut ruby twin flowerhead centres and single stone bud, to pear and circular-cut diamond petals and marquise and circular-cut diamond stem, 6.3cm

With maker's mark JT of Jacques Timey for Harry Winston

£5,000-7,000

\$6,400-8,900

€5,700-7,900



168

**168**  
A DIAMOND AND EMERALD  
BROOCH

Composed of opposed circular-cut diamond and rectangular-cut emerald tapered sprays, each with central old-cut diamond, 4.6cm

£2,000-3,000

\$2,600-3,800

€2,300-3,400



169

**169**  
AN EMERALD AND DIAMOND  
BROOCH

Of entwined ribbon spray design set throughout with baguette, circular and marquise-cut emeralds with circular-cut diamond line detail, later brooch fitting, 6.2cm

£1,500-2,000

\$2,000-2,500

€1,700-2,300

170

**170**  
A FRENCH DIAMOND AND  
EMERALD FLEXIBLE BRACELET

Composed of a series of stepped claw-set circular or navette-cut diamond and emerald three stone links, French mark, 17.5cm

£5,000-7,000

\$6,400-8,900

€5,700-7,900



171



172



174



173

**171**

**AN EMERALD AND DIAMOND DRESS RING**

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

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

£12,000-15,000	\$16,000-19,000
	€14,000-17,000

**172**

**A DIAMOND SINGLE STONE RING**

The cut-cornered rectangular diamond, weighing approximately 5.94 carats, to baguette-cut diamond single stone shoulders, ring size G½ (sizing band)

£15,000-20,000	\$20,000-25,000
	€17,000-23,000

**173**

**A PAIR OF EMERALD AND DIAMOND EARRINGS**

Composed of a graduated line of four oval-cut emerald and circular-cut diamond clusters, post fittings, 5.4cm (2)

£3,000-5,000	\$3,900-6,300
	€3,400-5,700

**174**

**AN EMERALD AND DIAMOND BROOCH AND A PAIR OF EARCLIPS**

The brooch designed as a stylised flower, set with circular-cut diamonds, to a circular-cut emerald cluster stamen, 4.0cm; and a pair of circular-cut diamond and emerald star cluster earclips, clip fittings, 1.7cm (3)

£1,500-2,000	\$2,000-2,500
	€1,700-2,300



175



177



176



178

**•Ω175**

**A SAPPHIRE, EMERALD AND DIAMOND RING**

Of crossover design, the pear-shaped sapphire and emerald single stone terminals with tapered baguette-cut diamond single stone shoulders, ring size P

£2,500-3,500

\$3,200-4,400

€2,900-4,000

**176**

**A TANZANITE AND DIAMOND RING**

The cushion-cut tanzanite, weighing approximately 22.78 carats, to a marquise, baguette and circular-cut diamond surround, ring size R

*Accompanied by report no. 5213845876, dated 17th February 2016, from the Gemological Institute of America (GIA) stating that the stone is a tanzanite*

£4,000-6,000

\$5,100-7,600

€4,600-6,800

**177**

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

Each pear-shaped tanzanite, either weighing approximately 15.73 and 14.11 carats, between a marquise-cut diamond surround, to a pear-shaped diamond cluster surmount, clip and post fittings, 5.0cm

*Accompanied by report no. 6222100338 and 3225100324, both dated 18th March 2016, from the Gemological Institute of America (GIA) stating that the stones are tanzanites (2)*

£6,000-8,000

\$7,700-10,000

€6,800-9,000

**Ω178**

**A PAIR OF PLATINUM AND SAPPHIRE CUFFLINKS, BY LONGMIRE**

Of stirrup design with channel-set reversed-set baguette-cut sapphires, to the pyramidal sapphire accented clasp terminals, London hallmarks for 2001, 2.1cm, in maker's fitted case

With maker's mark

£3,000-5,000

\$3,900-6,300

€3,400-5,700





179

Ψ179

A PAIR OF 18CT WHITE GOLD, RUBY AND DIAMOND EARPENDANTS

Each earring composed of a cluster of oval-cut rubies to a circular-cut ruby centre, suspended from a circular-cut diamond-set flowerhead surmount, post fittings, London hallmarks, 2.7cm

Accompanied by report no. 11945 dated 3rd November 2015 from the Gem and Pearl Laboratory, London, stating that samples were found to be natural rubies, no evidence of heat treatment was observed, origin opinion: Burma. (2)

£2,500-3,500

\$3,200-4,400  
€2,900-4,000

•-ΨΩ180

TEN DIAMOND SET NECKLACES

Comprising: a ropework three row necklace with diamond and brown diamond marquise-shaped panel and ropework tassel drop; a chainlink necklace with diamond collet accents and central diamond Arabic script; two fancy link necklaces with pavé gem hearts, set with either pink sapphire or sapphire, each with chain link drop; a pavé circular-cut ruby and black diamond cushion-shape pendant, to a twin chain necklace; a diamond and glass 'evil eye' pendant, to a box-link neckchain; a pendant with Arabic script and diamond detail to a fancy link neckchain; a diamond and enamel 'L' shaped pendant with heart motif, the neckchain with diamond rondelle accents; of floral design cube locket pendant, with diamond accents, opening to reveal a heart-shaped pendant inscribed 'Amore' to a twin row chain necklace; and a neckchain suspending a diamond hand of Fatima, diamond and coral, corallium rubrum, pendant; and two metal pendants (partly illustrated)

Please note that the brown diamonds have not been tested for natural colour (10)

£2,500-3,000

\$3,200-3,800  
€2,900-3,400



180



181

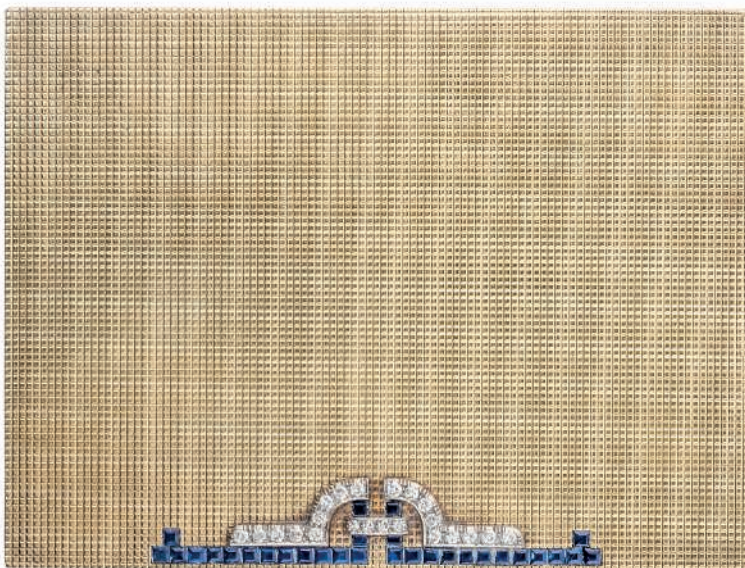
181

A GROUP OF TOURMALINE AND DIAMOND JEWELLERY

Comprising: a brooch, the cushion shaped green tourmaline to a circular-cut diamond triple row surround and loop terminals with baguette-cut diamond detail, brooch fitting detachable, 5.3cm; a ring, the cut-cornered rectangular green tourmaline to a circular-cut diamond surround and shoulders, ring size M½; and a pair of earrings, the circular-cut green tourmalines within a circular-cut diamond twin row surround, clip and post fittings, 2.1cm (partly illustrated) (4)

£4,000-5,000

\$5,100-6,300  
€4,600-5,700



182

**•182**  
**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, circa 1940, 12.0cm

£1,500-2,000

\$2,000-2,500

€1,700-2,300

**183**  
**AN ART DECO ENAMEL AND DIAMOND SET COMPACT,**  
**BY LACLOCHE FRERES**

The rectangular case decorated with black enamel, central circular reverse crystal intaglio depicting Eros, within a rose-cut diamond border, French marks, 8.3cm

Signed Laclouche Freres no. 63240

£3,000-4,000

\$3,900-5,100

€3,400-4,500



183



184

**184**

A DIAMOND-SET MYSTERY WRISTWATCH, BY VACHERON & CONSTANTIN-LECOULTRE WATCHES INC.

The circular dial with single-cut diamond three stone baton markers, the time indicated by a diamond-set transparent disc for the minutes and a diamond-set central rotating disc for the hours, mechanical movement, to maker's fabric coated leather straps, case 33mm, maker's box  
Dial signed Le Coultre, case signed Vacheron & Constantin - LeCoultre Watches, Inc.

£1,500-2,000	\$2,000-2,500
	€1,700-2,300

**185**

A DIAMOND NECKLACE AND WATCH

The necklace set to the front with a line of circular-cut diamonds in claw mounts, to a box link neckchain, 39.5cm; the watch by Longines, the circular dial with baton markers, to a circular-cut diamond bezel and fancy-link bracelet inset with graduated circular-cut diamond shoulders, 16.0cm  
Dial signed Longines (2)

£1,500-2,000	\$2,000-2,500
	€1,700-2,300



185



186

**Ψ186**

AN 18CT GOLD WRISTWATCH, BY JAEGER-LECOULTRE AND A GROUP OF JEWELLERY

The brick link bracelet watch with hinged cover over the circular dial with Arabic quarters and baton markers, backwind mechanical movement, London import hallmark, 1975, dial signed Jaeger-leCoultre, case no. A 617786; a circular, baguette and single-cut diamond floral spray brooch; an Art Deco brooch, the circular frosted rock crystal loop with old and rose-cut diamond and calibré ruby shoulders, cased; a leaf brooch by Andrew Grima with circular-cut diamond accent, signed Grima; a pair of diamond-set multi-leaf earclips; a cultured pearl three row necklace with diamond and sapphire-set cluster clasp; a 14ct gold fancy brick link bracelet, London import hallmark 1976; and a gold plated bangle (partly illustrated) (9)

£4,000-5,000	\$5,100-6,300
	€4,600-5,700



187



188



189

**-187**  
A CORAL AND SEED PEARL  
NECKLACE

Composed of three rows of graduated coral, corallium rubrum, beads, interspersed with seed pearls, to a matching clasp, 40.0cm

£2,500-3,500

\$3,200-4,400  
€2,900-4,000

**188**  
A PAIR OF DIAMOND EARCLIPS,  
BY MELLERIO

Each modelled as a domed flowerhead with textured fronds and pavé circular-cut diamond detail, clip fittings, 2.3cm  
Each clip signed Mellerio (2)

£2,000-3,000

\$2,600-3,800  
€2,300-3,400

**189**  
A DIAMOND-SET 'POLO' QUARTZ  
WRISTWATCH, BY PIAGET

The square dial composed of alternate brushed effect panels and single-cut diamond bands within a flexible bracelet of matching design, case 20mm, 15.9cm  
Dial signed Piaget, case no. 8131 C 705 366637

£2,500-3,500

\$3,200-4,400  
€2,900-4,000



190



191



192

**190**

**A GROUP OF JEWELLERY**

Comprising: a carved amethyst bead necklace and matching single stone earrings, clip and post fittings, 46.0 and 2.3cm; a cultured pearl single row necklace, 40.0cm; a curb link bracelet; a US 20 dollar coin, 1882, in soldered pendant mount; a band ring; and a gilt fancy curb link necklace (*partly illustrated*) (8)

£1,500-2,000

\$2,000-2,500

€1,700-2,300

**191**

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

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

Signed Cartier, no. 966747 and 602466 (2)

£1,500-2,000

\$2,000-2,500

€1,700-2,300

**192**

**A DIAMOND WRISTWATCH**

The circular dial with baton hour markers, to a single-cut diamond bezel, circular, single and baguette-cut diamond flexible shoulders and graduated circular-cut diamond bracelet, mechanical movement, case 15mm, bracelet 17.5cm

£1,500-2,000

\$2,000-2,500

€1,700-2,300







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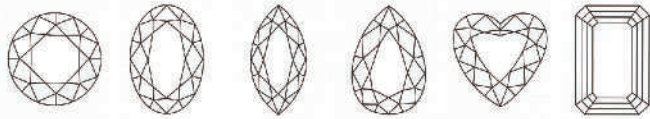
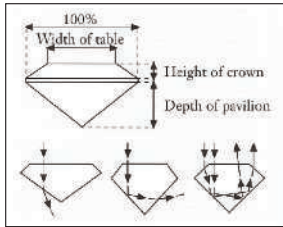
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# DIAMONDS • THE 4 C'S

## Cut



Round Brilliant    Oval    Marquise    Pear    Heart    Emerald

## Colour (G.I.A.)



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

## Clarity (G.I.A.)



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

## Carat

0.01 carat 1.35 mm	0.02 carat 1.70 mm	0.03 carat 2.00 mm	0.05 carat 2.40 mm	0.10 carat 3.00 mm	0.15 carat 3.40 mm	0.20 carat 3.80 mm	0.25 carat 4.10 mm
0.30 carat 4.40 mm	0.40 carat 4.70 mm	0.50 carat 5.00 mm	0.75 carat 5.80 mm	1.00 carat 6.50 mm	2.00 carat 8.20 mm	3.00 carat 9.50 mm	4.00 carat 10.50 mm

# CONVERSION CHART

RING SIZE

MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
½	—	A	37.8252		
¾	—	A½	38.4237		
1	—	B	39.0222	—	1
1¼	—	B½	39.6207		
1½	—	C	40.2192		2
1¾	—	C½	40.8177		
2	1	D	41.4162	1	
2¼	2	D½	42.0147		3
2½	—	E	42.6132		
2¾	3	E½	43.2117		4
3	4	F	43.8102		
3¼	—	F½	44.4087		
3½	5	G	45.0072	2	5
3¾	—	G½	45.6057		
4	6	H	46.2042		6
4¼	—	H½	46.8027		
4½	7	I	47.4012		7
4¾	8	I½	47.9997		
5	—	J	48.5982		
5¼	9	J½	49.1967	3	8
5½	10	K	49.7952		
5¾	—	K½	50.3937		
6	11	L	50.9922		9
6¼	—	L½	51.5907		
6½	12	M	52.1892		
6¾	13	M½	52.7877	4	10
7	—	N	53.4660		
7¼	14	N½	54.1044		11
7½	15	O	54.7428		
7¾	—	O½	55.3812		
8	16	P	56.0196		12
8¼	—	P½	56.6580		
8½	17	Q	57.2964	5	13
8¾	18	Q½	57.9348		
9	—	R	58.5732		
9¼	19	R½	59.2116		14
9½	20	S	59.8500		
9¾	—	S½	60.4884		
10	21	T	61.1268	6	15
10¼	22	T½	61.7652		
10½	—	U	62.4026		
10¾	23	U½	63.0420		16
11	24	V	63.6804		
11¼	—	V½	64.3188		
11½	25	W	64.8774		17
11¾	—	W½	65.4759		
12	26	X	66.0744	7	18
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 (A 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 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 the **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 with heat, surface treatments and other 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 gem. 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 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.

## B 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 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 process and adjust the 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 the auction to give us 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 documents) showing your name and registered address together with documentary proof of directors and beneficial owners;

(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.

(v) the bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

## (a) Phone Bids

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

## (b) Internet Bids on Christie's Live™

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

## (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any lot;

(d) divide any lot or combine any two or more lots;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) 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 to his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,001 and on all lots and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,001.

### 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 reclaim 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 an artwork is sold by the artist or sold. We identify these lots with the symbol 'R' next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

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

### 2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Catalogue in a Heading'. 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, leaf titles, tissue guards or advertisements, damage in respect of bindings, stains, spottings, marginal tears or other defects not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

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

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

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

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

(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 E2(h)(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 outside the UK.

(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

(ii) You must make payments to:

Christie's Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB22CTCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a cardholder not present (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash payment 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 6ET.

(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 30th 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 may 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 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(v) 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 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 amount in excess of 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 by the end of the 30th day following the date of the auction, 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 administration fees for doing so.

(iii) we may sell the lot in any commercially reasonable way we think appropriate.

- (iv) the storage terms which can be found at [christies.com/storage](#) 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](mailto:arttransport.london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations, which apply to exporting or importing a **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](mailto:arttransport.london@christies.com).

#### (b) Lots made of protected species

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

(c) We 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 will 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, except 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 if 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 **lots** and other notices 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

**authenticity**: 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 our 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 Headings**: 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 Practices'.

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

### VAT refunds: what can I reclaim?

If you are:

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

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

a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
 (a) have registered to bid with an address outside of the EU; and  
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for † and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All reinvoicing 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.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

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

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

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

### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

### POST 1950 FURNITURE

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

### EXPLANATION OF CATALOGUING PRACTICE

#### FOR JEWELLERY

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

#### Jewellers in the Title

1. By Boucheron

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

Jewellers beneath the description

2. Signed Boucheron

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

3. With maker's mark for Boucheron

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

4. By Boucheron

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

5. Mounted by Boucheron

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

6. Mount only by Boucheron

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

#### Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s



## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

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

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

### PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection.

**Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

### SHIPPING AND DELIVERY

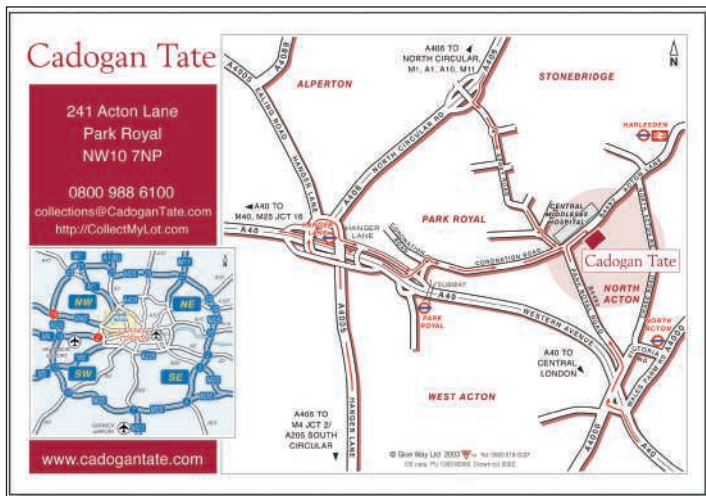
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

### PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.  
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.  
Size to be determined at Christie's discretion.



### COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

Cadogan Tate Ltd's Warehouse  
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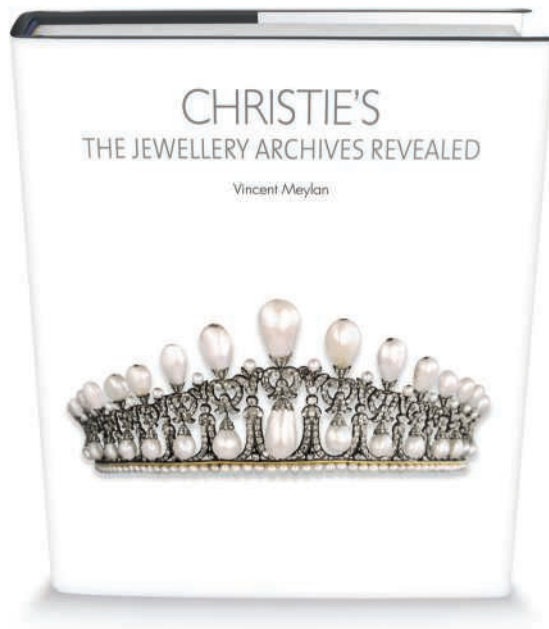
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