

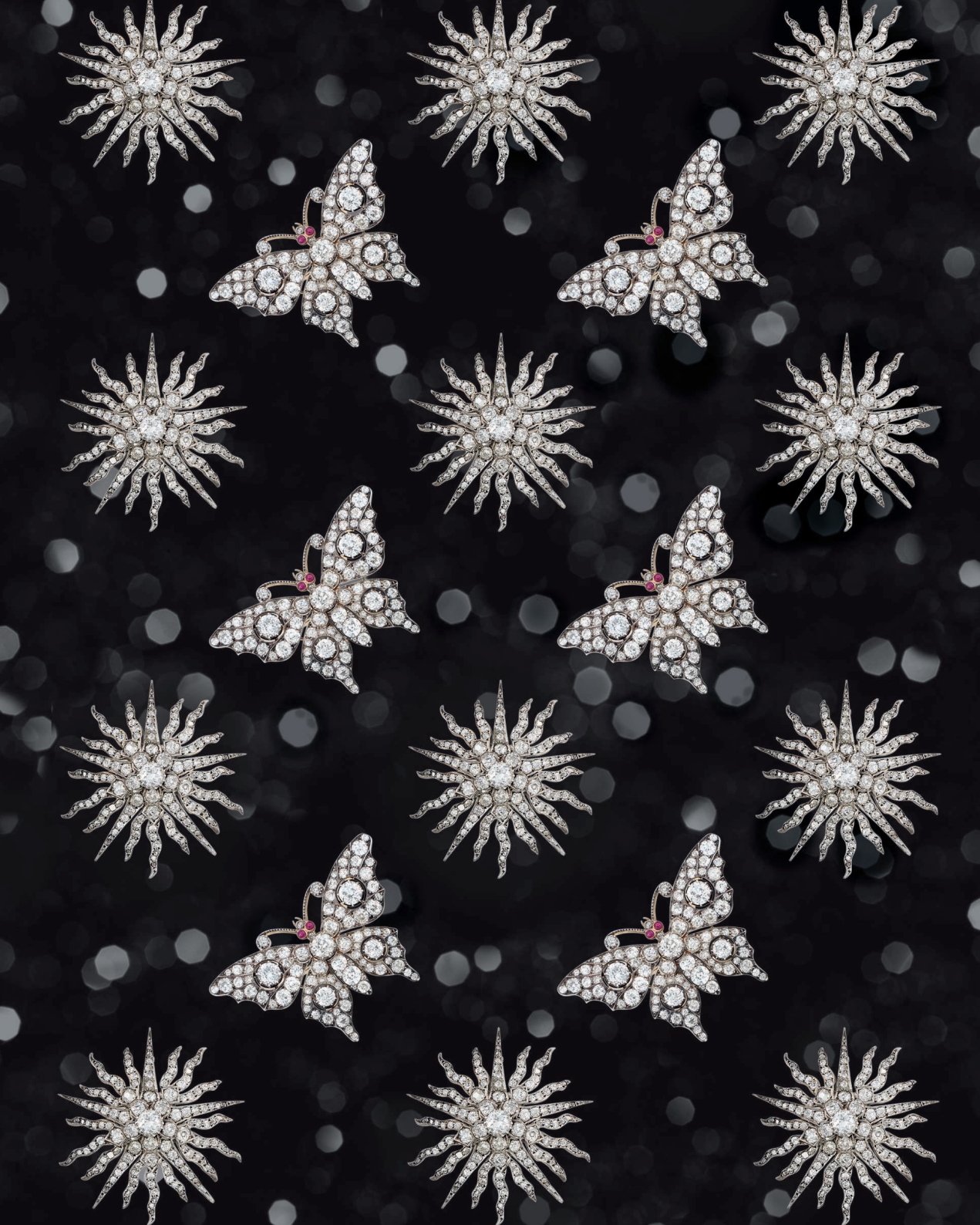
IMPORTANT JEWELS

King Street · 30 November 2016



CHRISTIE'S







IMPORTANT JEWELS

WEDNESDAY 30 NOVEMBER 2016

AUCTION

Wednesday 30 November 2016
at 11.00 am Lots 1-206
8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday	25 November	10.00 am – 4.30 pm
Saturday	26 November	12 noon – 5.00 pm
Sunday	27 November	12 noon – 5.00 pm
Monday	28 November	9.00 am – 4.30 pm
Tuesday	29 November	9.00 am – 4.30 pm

AUCTIONEERS

Nick Martineau & Will Porter

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **DOVE-12026**

CONDITIONS OF SALE

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

[30]

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24/10/16

AUCTION CALENDAR 2016

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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

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Front cover: Lot 205
Page two: Lot 15
Below: Lots 94 & 96
Back cover: Lot 119

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For an overview of the process,
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EXPLANATION OF SYMBOLS

- Christie's has a direct financial interest in the **lot**.
See Important Notices.
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See Important Notices.
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See Important Notices.
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See Conditions of Sale.

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1

A PAIR OF INTERCHANGEABLE GEM-SET CUFFLINKS,
BY VAN CLEEF & ARPELS

Of baton design, the reeded ropetwist links with a set of interchangeable steel,
onyx, tiger's eye, rock crystal and wood batons, in fitted Van Cleef & Arpels case
Signed VCA, no.B9042R70

£3,000-5,000

\$3,700-6,100
€3,400-5,600



THE PROPERTY OF A LADY

2

AN ONYX AND MOTHER-OF-PEARL 'ALHAMBRA'
NECKLACE, BY VAN CLEEF & ARPELS

Formed of sixteen quatrefoil shaped onyx and mother-of-pearl panels of varying sizes in contrasting shades of white and grey, each within a beaded surround, joined by faceted chain-link connections, to a concealed clasp, 127.3cm, French assay marks for gold, in Van Cleef & Arpels pouch Signed VCA for Van Cleef & Arpels, no.BL225307

£8,000-12,000

\$9,900-15,000

€9,000-13,000

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



THE PROPERTY OF A LADY

3
A RUBY AND DIAMOND PENDANT AND EAR CLIPS,
BY VAN CLEEF & ARPELS

The fine link chain suspending a single quatrefoil pendant entirely pavé-set with brilliant-cut diamonds around a ruby cabochon centre; together with a pair of ear clips of matching design en suite, post and clip fittings, 40.2cm and 1.30cm respectively, in Van Cleef & Arpels suede cases and outer card boxes

Each signed VCA, no.B4432 G214 and B3092 G141 (3)
£4,000-6,000 \$5,000-7,400
€4,500-6,700



VARIOUS PROPERTIES

6

A SAPPHIRE AND DIAMOND LONGCHAIN NECKLACE

Composed of a continuous series of oval-cut sapphires in various shades of blue interspersed with brilliant-cut diamond accents, joined by fine-link chain connections between, 212.5cm, transformable into 5 necklaces

£10,000-15,000

\$13,000-18,000

€12,000-17,000



7



8

7
A SAPPHIRE AND DIAMOND RING

The octagonal step-cut sapphire weighing approximately 7.81 carats, claw-set, to the baguette and triangular-cut diamond shoulders, ring size K, with French import marks for platinum

Accompanied by report no.75917 dated 19th August 2014 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Ceylon origin, with no indications of heating

£16,000-18,000	\$20,000-22,000
	€18,000-20,000

8
A GENTLEMAN'S SAPPHIRE AND DIAMOND DRESS-SET

Comprising a pair of cufflinks and four studs, each circular panel set with a calibré sapphire swirl motif, to a pavé-set brilliant-cut diamond ground (6)

£5,000-7,000	\$6,200-8,600
	€5,600-7,800



9

10

9
A NATURAL PEARL NECKLACE

The graduated single-row of 85 natural pearls measuring approximately 7.4-2.9mm, to the millegrain-set three-stone diamond clasp, 42.5cm

Accompanied by report no.13119 dated 5th August 2016 from the Gem and Pearl Laboratory, London stating that the pearls are natural, saltwater

£10,000-15,000

\$13,000-18,000
€12,000-17,000

10
AN EARLY 20TH CENTURY AMETHYST AND GEM-SET PENDANT NECKLACE

The carved oval amethyst panel depicting a monkey within a rock crystal border with onyx and rose-cut diamond detail, suspended from the similarly-set diamond surmount with an amethyst bead and seed pearl chain necklace, circa 1920, 42.5cm

£8,000-12,000

\$9,900-15,000
€9,000-13,000



11



12

THE PROPERTY OF A LADY

11

A PAIR OF BELLE EPOQUE NATURAL PEARL AND DIAMOND EAR PENDANTS

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

Accompanied by report no.12254 dated 26 January 2016 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater (2)

£30,000-40,000

\$37,000-49,000

€34,000-45,000

VARIOUS PROPERTIES

12

A PAIR OF ART DECO DIAMOND CUFFLINKS, BY LACLOCHE FRERES

Each link composed of two opposing hexagonal polished panels with central circular openwork section millegrain-set with rose and old-cut diamonds, circa 1920, with French assay marks for platinum and gold, in Lacluche case Signed Lacluche Frères (2)

£5,000-7,000

\$6,200-8,600

€5,600-7,800



THE PROPERTY OF A LADY

13

AN INDIAN CULTURED PEARL, ENAMEL AND DIAMOND NECKLACE AND EARRINGS

The flexible collar designed as an articulated pierced panel of flat-cut diamond foliate motifs, to a cultured pearl line surmount, suspending a similarly-set fringe of pear shaped diamond and cultured pearl drops, the reverse enamelled with red, cream, blue and green floral decoration, to a plaited cord necklace; together with pair of matching ear pendants en suite, post and clip fittings, necklace panel 22.2cm, ear pendants 3.7cm

(3)

£8,000-12,000

\$9,900-15,000

€9,000-13,000



13



14

VARIOUS PROPERTIES

14

A REVIVALIST GOLD AND ENAMEL 'MELOS' NECKLACE, BY CASTELLANI

The mesh collar, suspending a fringe of vari-sized amphorae, interspersed by blue enamel discs, green enamel foliate motifs and wirework flowerhead accents, to a beaded and wirework clasp with hook fitting, circa 1860, 36.0cm

Maker's mark CC for Castellani

£20,000-30,000

\$25,000-37,000

€23,000-33,000

Cf. Munn, Geoffrey C., *Castellani and Giuliano Revivalist Jewellers of the Nineteenth Century*, London, 1984, p.107, pl.119 for a photograph of the Hellenistic necklace found at Melos, 4th century B.C. which inspired this lot. It was purchased by The British Museum from Alessandro Castellani in 1872



15

15
A LATE 17TH/ EARLY 18TH CENTURY GEM AND ENAMEL CORSAGE
ORNAMENT

Modelled as a bouquet of flowers, each with a rectangular cut-cornered emerald, rose-cut diamond or flat-cut ruby centre, with a variously decorated polychrome enamel petal surround, interspersed by similarly-set insects, butterflies and green enamel foliage, mounted en tremblant, tied by a rose-cut diamond and ruby rosette with adjoining guilloché enamel ribbon loops, the reverse with further engraved or enamel decoration, closed set in silver, metal and gold, 11.7cm

£15,000-20,000

\$19,000-25,000
€17,000-22,000

Cf. Muller, Priscilla E., *Jewels in Spain 1500-1800*, Madrid, 2012, pg162, fig.271 for an 18th century brooch of similar design



Bolletta di conto

Nome

Opera	Peso netto	Tempo in ore	IMPOR
3 SET			1700
			1450
			1000
			1500
			3400
			1000
TOTALE COSTO			4400



16
(illustrated as ear pendants)



17

PROPERTY FROM THE NOBLE ITALIAN FAMILY
COSENTINO PATERNÒ

16

A TRANSFORMABLE DIAMOND NECKLACE, BY ILLARIO

The graduated collar designed as a continuous series of scrolling foliate motifs, each millegrain-set throughout with old-cut diamonds, interspersed by similarly-set quatrefoil flowerhead clusters, suspending a further old-cut diamond drop pendant, transforming into ear pendants, a brooch and a bracelet, circa 1940, 42.5cm

Unsigned

Accompanied by copies of the original receipt and design dated 3 September 1940

£22,000-30,000

\$27,000-37,000
€25,000-33,000

THE PROPERTY OF A LADY

17

A PAIR OF SINGLE-STONE DIAMOND EARRINGS

Each brilliant-cut diamond weighing approximately 4.74 and 5.24 carats, claw-set, to a pierced scroll work gallery and hook suspension, 1.2cm (2)

£38,000-45,000

\$47,000-55,000
€43,000-50,000



19



20



18

18
A LATE VICTORIAN DIAMOND BUTTERFLY BROOCH

Realistically modelled, the old-cut diamond body and head with ruby cabochon eyes, to the similarly-set pavé-set diamond wings, each with a central old-cut diamond collet highlight, mounted in silver and gold, pin fitting, circa 1890, 4.9cm, in fitted case

£10,000-15,000

\$13,000-18,000
€12,000-17,000

THE PROPERTY OF A GENTLEMAN

19
A SINGLE-STONE DIAMOND RING

The old mine brilliant-cut diamond weighing approximately 6.71 carats, claw-set, to an openwork gallery, raised on a polished hoop, ring size M

Accompanied by report no.2171857093 dated 15th September 2016 from the GIA, Gemological Institute of America stating that the diamond is J colour, VS2 clarity, with faint fluorescence

£50,000-70,000

\$62,000-86,000
€56,000-78,000

20
A GEORGIAN DIAMOND RING

The rose-cut diamond within an old-cut diamond border, closed-set to a rococo stylised shell motif reverse, the similarly designed shoulders with pierced detailing, raised on a fluted hoop, circa 1760, ring size J, mounted in silver and gold

£14,000-16,000

\$18,000-20,000
€16,000-18,000

LITERATURE:

Cf. D. Scarisbrick, *Rings Jewelry of Power, Love and Loyalty*, London, 2007, p.319 for a similar mid-18th-century ring.





21

THE PROPERTY OF A LADY

21

A VICTORIAN DIAMOND NECKLACE

Composed of a graduated series of pierced lozenge shaped panels, each with an old-cut diamond collet centre to an old and rose-cut diamond border; together with a pair of ear clips converted from two panels of the necklace, mounted in silver and gold, circa 1880, 37.0cm, in fitted Carrington & Co. case (3)

£7,000-9,000

\$8,600-11,000
€7,900-10,000



22

22
A VICTORIAN DIAMOND TIARA

Modelled as two opposing floral and foliate sprays each entirely set with vari-shaped old-cut diamonds, to the similarly-set fan shaped central panel, mounted in silver and gold, detaching to form two brooches, circa 1880 comprising earlier elements, 19.2cm, in fitted Garrard & Co. Ltd. case

£25,000-35,000

\$31,000-43,000
€28,000-39,000



23



24

VARIOUS PROPERTIES

23

A RARE 19TH CENTURY DIAMOND STOMACHER BROOCH AND EAR PENDANTS

Modelled as a scrolling floral and foliate spray entirely set with old-cut diamonds, suspending a similarly-set ribbon cusp surmount; together with a pair of similarly-set diamond ear pendants en suite, mounted in silver and gold, circa 1870, 18.8cm, 5.2cm, in original fitted case

£40,000-50,000

\$50,000-61,000

€45,000-56,000

THE PROPERTY OF THE TRUSTEES OF THE WILLIAM MERTON WILL TRUST

24

A LATE 19TH CENTURY DIAMOND BROOCH

The principal cushion shaped old-cut diamond centre to a similarly-set diamond cluster border, suspending a pear shaped diamond drop weighing approximately 3.64 carats, mounted in silver and gold, pin fitting, circa 1880, 3.2cm, drop detachable

Accompanied by report no.5171926066 dated 6th October 2016 from the GIA, Gemological Institute of America, stating that the 3.64 carat diamond is D colour, VS2 clarity, with no fluorescence

£25,000-30,000

\$31,000-37,000

€28,000-33,000



25

VARIOUS PROPERTIES

***25**

AN EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND RING

The button-shaped natural pearl measuring approximately 11.7 x 13.8mm, to single-cut diamond shoulders, circa 1915, ring size K, with French assay marks for platinum Accompanied by report no.13216 dated 16 September 2016 from the Gem and Pearl Laboratory, London, stating that the pearl is natural, saltwater

£12,000-20,000

\$15,000-25,000

€14,000-22,000



26



26



26



26

026

TWO LATE 19TH CENTURY/
EARLY 20TH CENTURY
PHOTOGRAPH ALBUMS: THE
JEWELS OF THE NAWAB OF
RAMPUR AND INDIAN ROYALTY
OF THE NINETEENTH CENTURY

The first album containing 35 images
including various turban ornaments,
necklaces and ceremonial swords; some
with colour tinting, the Rampur coat
of arms to the frontispiece and inside
cover. The second album containing 48
portrait plates depicting various Royal
personages, many wearing elaborate
traditional jewellery. (2)

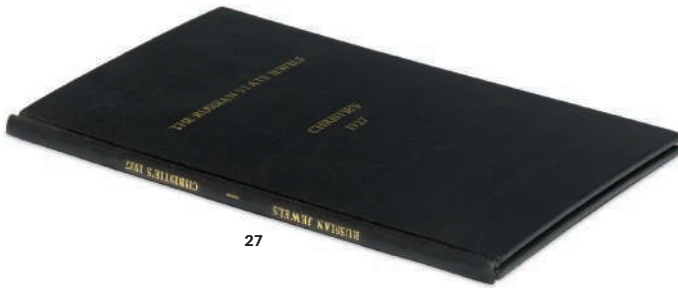
£3,000-5,000

\$3,700-6,100

€3,400-5,600



26



27

027

CATALOGUE OF AN IMPORTANT
ASSEMBLAGE OF MAGNIFICENT
JEWELLERY

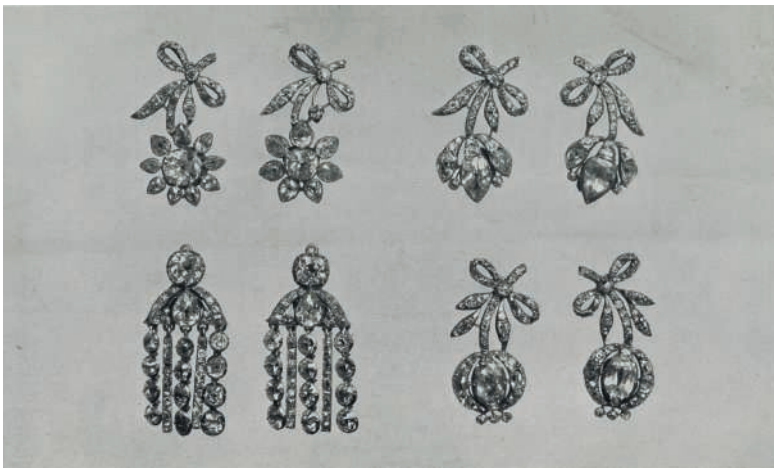
Mostly dating from the 18th century,
which formed part of the Russian State
Jewels, by Messrs. Christie, Manson &
Woods, Wednesday, March 16, 1927

124 lots, 10 black and white plates,
some pages with tears to edges, Later
bound in black cloth.

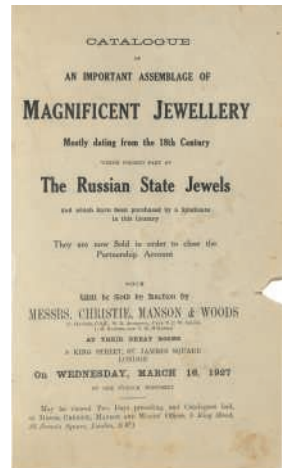
£200-300

\$250-370

€230-330



27



27



28

THE PROPERTY OF A COLLECTOR

28

AN EMERALD AND DIAMOND NECKLACE

Composed of a graduated series of foliate old-cut diamond and emerald cluster panels interspersed by floral diamond plaques, suspending similarly-set swag connections to the associated fine link backchain, with detached associated pear shaped cabochon emerald and diamond cluster pendant, 43.4 cm

£25,000-30,000

\$31,000-37,000

€28,000-33,000



29

THE PROPERTY OF A LADY

29

AN ART DECO DIAMOND DOUBLE CLIP BROOCH

Of geometric design, each openwork square-cut panel set with a brilliant-cut diamond diamond collet weighing approximately 3.64 and 3.70 carats respectively, within a pavé-set brilliant-cut diamond and baguette-cut diamond surround, circa 1930, 5.0 cm

£14,000-18,000

\$18,000-22,000

€16,000-20,000

VARIOUS PROPERTIES

30

A NATURAL PEARL AND DIAMOND PENDANT

The fine link pearl-set necklace suspending an openwork lozenge shaped pendant, millegrain-set throughout with old-cut diamonds, interspersed by natural pearls of varying shades of cream, grey and pink, suspending a similarly-set natural pearl fringe, pendant 9.2cm, in fitted case

Accompanied by report no.74717 dated 17 June 2014 from the SSEF, Swiss Gemmological Institute, stating the 13 pearls to the pendant are natural, 10 saltwater, 3 freshwater, with no indications of artificial colour modification

£35,000-45,000

\$43,000-55,000

€40,000-50,000



30



31

THE PROPERTY OF LADY

31

AN EARLY 20TH CENTURY TRANSFORMABLE DIAMOND SUITE

Comprising a necklace of fine millegrain-set openwork ropetwist links, each set with rose-cut diamond points, connecting a series of graduated old brilliant-cut diamond collet highlights; together with a pair of diamond ear pendants of matching design ensue, the principal diamonds detaching to form two rings and a three stone brooch, circa 1910, 44.7cm, 4.0cm, ring sizes L-M, 5.0cm respectively (3)

£60,000-80,000

\$74,000-98,000

€67,000-89,000



32

VARIOUS PROPERTIES

32

A SAPPHIRE, RUBY AND DIAMOND CLIP BROOCH,
BY BULGARI

The central brilliant and baguette-cut diamond openwork panel of Arabesque design, suspending two trailing cluster panels of cabochon sapphires interspersed with brilliant-cut diamond and circular-cut ruby highlights, circa 1930, 7.7cm, in original fitted Bulgari case

Signed Bulgari

£8,000-10,000

\$9,900-12,000

€9,000-11,000



33

THE PROPERTY OF A LADY

33

A SINGLE-STONE DIAMOND RING

The old brilliant-cut diamond weighing approximately 8.40 carats, claw-set, to an openwork gallery with heart shaped motifs, raised on a polished hoop, ring size O-P

£25,000-35,000

\$31,000-43,000

€28,000-39,000



34

VARIOUS PROPERTIES

34

A SAPPHIRE AND DIAMOND SUITE

Comprising a necklace designed as an undulating collar of tapered baguette and baguette-cut diamond links joined by brilliant-cut diamond accents suspending a pear and heart shaped sapphire and pear and baguette-cut diamond pendant; together with matching ear pendants en suite, folding post and clip fittings, 42.0cm, 5.7cm respectively (3)

£18,000-25,000

\$23,000-31,000

€21,000-28,000



35



35

A PAIR OF 18 CARAT WHITE GOLD, PINK SAPPHIRE AND DIAMOND EAR PENDANTS

Of chandelier form, each pear shaped pink sapphire top, to a brilliant-cut diamond border, suspending a similarly-set articulated fringe panel drop, post fittings, 7.9cm, London hallmarks for 18 carat gold (2)

£8,000-12,000

\$9,900-15,000

€9,000-13,000



36

36

A SAPPHIRE, JADE AND DIAMOND RING, BY SABOO

The oval-shaped cabochon sapphire weighing approximately 6.53 carats, within a brilliant cut diamond border and lavender jade surround, set with four heart-shaped sapphire accents, to a coloured titanium gallery and hoop with diamond line detail, ring size L, in Saboo case

Unsigned

Accompanied by report no.13117 dated 5 August 2016 from the Gem and Pearl Laboratory London, stating that the sapphire is of Burmese origin, with no evidence of heat treatment; also accompanied by a report from the Hong Kong Jade & Stone Laboratory Limited stating that the jade is natural with no resin detected

£10,000-15,000

\$13,000-18,000

€12,000-17,000



37

37

A PINK SAPPHIRE AND DIAMOND RING

The cushion-cut pink sapphire stated to weigh approximately 7.20 carats, rub-over set within pavé-set diamond shoulders, raised on a similarly-set gallery and shaped hoop, ring size L. Accompanied by a report, please refer to the department for further details

£14,000-16,000

\$18,000-20,000

€16,000-18,000



38

38
AN EMERALD AND DIAMOND NECKLACE

Composed of a flexible graduated line of marquis and brilliant-cut diamond trefoil clusters, suspending a graduated line of square-cut emerald, with further marquis-cut diamond fringe and graduated emerald pear shaped and trefoil clusters, to a concealed clasp, 42.4cm

£15,000-20,000

\$19,000-25,000

€17,000-22,000



39

39
A PAIR OF CARVED EMERALD AND DIAMOND EARRINGS

Each drop shaped with carved central emerald flowerhead motif, within a brilliant-cut diamond surround and similarly-set diamond surmount, clip fittings, 3,2cm (2)

£10,000-15,000

\$13,000-18,000

€12,000-17,000



THE PROPERTY OF A GENTLEMAN

40

AN EMERALD AND DIAMOND RING

The square-cut emerald stated to weigh approximately 6.80 carats, claw-set, to the brilliant-cut diamond shoulders, raised on a polished hoop, ring size M

Accompanied by report no.13256 dated 30th September 2016 from the Gem and Pearl Laboratory, London, stating that the emerald is of Colombian origin, with evidence of minor clarity enhancement

£10,000-15,000

\$13,000-18,000
€12,000-17,000

VARIOUS PROPERTIES

41

THREE GEM-SET LINE BRACELETS

Each designed as a line of square-cut rubies, emeralds and sapphires, with concealed clasps, 18.3cm

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

(3)

£10,000-15,000

\$13,000-18,000
€12,000-17,000



43

44

44

AN 18 CARAT GOLD AND DIAMOND RING

The marquise-cut diamond, rub-over set, within a reeded surround and shoulders, raised on a polished tapered hoop, ring size N-O, with London hallmark for 18 carat gold

£20,000-30,000

\$25,000-37,000

€23,000-33,000



45

45
A GOLD AND DIAMOND-SET VANITY CASE,
BY BOUCHERON

Of rectangular form, entirely decorated with an engraved openwork foliate design over a mirrored ground with single-cut diamond flowerhead accents, to the further diamond-set flower push-piece, the hinged cover opening to reveal two covered compartments, a pencil, one lipstick holder and one perfume flask, a comb and a watch, mechanical movement, circa 1940, 12.8cm, with French assay marks for gold Signed Boucheron, Paris, Nos. 875012, 83437

£8,000-10,000

\$9,900-12,000

€9,000-11,000

46
A GOLD AND DIAMOND-SET MINAUDIERE,
BY VAN CLEEF & ARPELS

Of rectangular form with basket weave decoration throughout, the hinged clasp with brilliant-cut diamond border, opening to reveal a bevelled mirror, two covered compartments, lipstick holder, perfume flask and comb, circa 1950, 14.0cm

Signed La Minaudiere de Van Cleef & Arpels, no. NY44735-2

£8,000-12,000

\$9,900-15,000

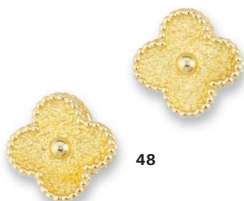
€9,000-13,000



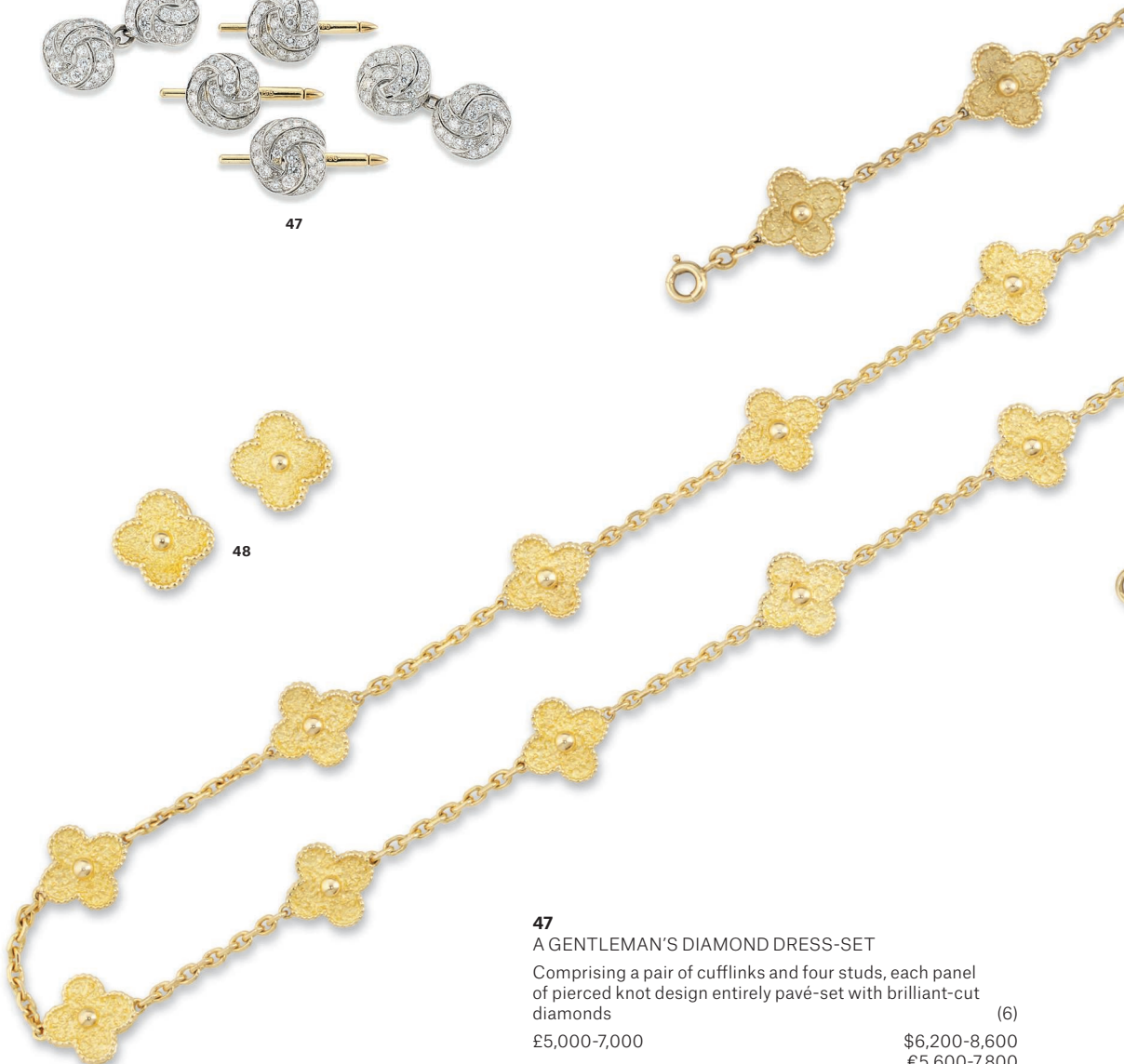




47



48



47

A GENTLEMAN'S DIAMOND DRESS-SET

Comprising a pair of cufflinks and four studs, each panel of pierced knot design entirely pavé-set with brilliant-cut diamonds

(6)

£5,000-7,000

\$6,200-8,600

€5,600-7,800



48



49

THE PROPERTY OF A LADY

48

AN 'ALHAMBRA' SUITE, BY VAN CLEEF & ARPELS

Comprising a necklace formed of twenty quatrefoil shaped textured panels, each within a beaded surround, joined by faceted chain-link connections; together with two bracelets and ear clips of matching design ensuite, 82.2cm, 17.9cm and 1.4cm respectively, in three suede Van Cleef & Arpels pouches Signed VCA for Van Cleef & Arpels, no.4K848 .350, B24 90R 170 / 192 and B300 respectively (5)

£6,000-8,000

\$7,400-9,800
€6,700-8,900

THE PROPERTY OF A LADY

49

A SINGLE-STONE DIAMOND RING

The brilliant-cut diamond weighing approximately 4.10 carats, claw-set, raised on a polished hoop, ring size N
Accompanied by a report, please refer to the department for further details

£18,000-25,000

\$23,000-31,000
€21,000-28,000



50



51

THE PROPERTY OF A LADY

50
A CULTURED PEARL LONG
NECKLACE

The graduated necklace composed of sixty-six golden cultured pearls measuring approximately 16.1-13mm, to a pavé-set brilliant-cut diamond spherical clasp, 102.5cm

£10,000-15,000 \$13,000-18,000
 €12,000-17,000

VARIOUS PROPERTIES

51
A DIAMOND-SET BRACELET,
BY VAN CLEEF & ARPELS

Of ropetwist design, each polished fluted link with applied brilliant-cut diamond line highlights, 18.1cm, with French assay marks for gold Signed VCA for Van Cleef & Arpels, no.41353

£8,000-10,000 \$9,900-12,000
 €9,000-11,000

52

A CULTURED PEARL AND DIAMOND
DRESS RING,
BY VAN CLEEF & ARPELS

Modelled as a tapering dome, composed of an alternating series of pavé-set brilliant-cut diamond and polished fluted bands to a single cultured pearl surmount, measuring approximately 14.3mm, raised on diamond-set shoulders and a polished hoop, finger size P, with French assay marks for gold

Signed Van Cleef & Arpels, no.41281
£8,000-10,000 \$9,900-12,000
 €9,000-11,000



52



53

53
A GEM AND DIAMOND SERPENT BANGLE

Realistically modelled, the sprung bangle composed of a continuous series of overlapping engraved scale links, to the pavé-set brilliant-cut diamond head with central cabochon sapphire highlight and cabochon ruby eyes, the tail with similarly-set diamond terminal, internal diameter 5.5cm

£6,000-8,000

\$7,400-9,800

€6,700-8,900



54

54

A DIAMOND-SET SUITE, BY MARINA B

Designed as a series of interlocking polished bombé links, the front enhanced with pavé-set brilliant-cut diamond detail, to a hook clasp; together with a pair of matching ear clips en suite, 49.0, 3.0cm

Signed Marina B, nos.F17998, P1994

£8,000-10,000

(2)

\$9,900-12,000

€9,000-11,000





55



56

55

A LADY'S 'TUBOGAS' WRISTWATCH, BY BULGARI

The octagonal cream dial with black painted Roman numerals and hands, to the similarly shaped silvered case with faceted glass and integral flexible tubogas bracelet, mechanical movement, circa 1980, case 2.2cm wide, with French export marks for gold, in Bulgari pouch
Dial and bracelet signed Bulgari, case no.68802

£7,000-10,000

\$8,600-12,000

€7,900-11,000

56

AN ANCHOR LINK BRACELET, BY HERMÈS

The polished chain with t-bar and loop terminals, 21.6cm, with French assay marks for gold, in Hermès case
Signed Hermès, no.29775

£6,000-8,000

\$7,400-9,800

€6,700-8,900



57



58

THE PROPERTY OF A LADY

57

A SINGLE-STONE DIAMOND PENDANT

The rectangular step-cut diamond weighing approximately 4.06 carats, claw-set, to the fancy-link chain, 41.5cm

Accompanied by report no.6177765903 dated 27th July 2016 from the GIA, Gemological Institute of America stating that the diamond is F colour, VS2 clarity, with no fluorescence

£35,000-45,000

\$43,000-55,000

€40,000-50,000

VARIOUS PROPERTIES

-58

A CORAL, ONYX AND DIAMOND JABOT PIN, BY BULGARI

Each terminal designed as a pear shaped onyx panel set with coral cabochon detail to a pavé-set brilliant-cut diamond ground, circa 1970, 10.9cm, in Bulgari case

Signed Bulgari

£6,500-10,000

\$8,000-12,000

€7,300-11,000



59

-59

A CORAL NECKLACE WITH A DIAMOND CLASP BY BULGARI

Designed as a graduated row of faceted coral beads, to a pavé-set brilliant-cut diamond clasp, 66.0cm, in Bulgari pouch

Signed Bulgari
£12,000-15,000

\$15,000-18,000
€14,000-17,000



60

-60

A SUITE OF GEM AND DIAMOND 'SHEHERAZADE' JEWELLERY,
BY BOUCHERON

Comprising bracelet of asymmetrical design, composed of a series of conjoined circular cluster links set with tourmaline, amethyst, coral, yellow sapphire and brilliant-cut diamonds, the central panel concealing a watch, the mother-of-pearl dial with polished hands and circular-cut ruby quarter hours, quartz movement; together with a pair of matching ear pendants with ruby cluster surmounts, and ring ensuite, circa 2007, 17.6cm and 7.2cm respectively, ring size M, with French assay marks for gold, in Boucheron pouches

Each signed Boucheron, no.E57708, E32427 and E32430 respectively

£15,000-20,000

\$19,000-25,000

€17,000-22,000

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



61

-61

A HEMATITE AND DIAMOND NECKLACE, BY CHOPARD

The brilliant-cut diamond line necklace with central circular-cut hematite and diamond cluster, suspending three further hematite and diamond pendants, diamond-set hook clasp, with later coral plaque replacements, 49.5cm

Signed Chopard

£12,000-15,000

\$15,000-18,000

€14,000-17,000



62

THE PROPERTY OF A LADY

62

A SINGLE-STONE DIAMOND RING

The old-cut diamond weighing approximately 8.03 carats, claw-set, to an openwork gallery with heart shaped motifs, raised on a polished hoop, ring size M-N

£22,000-28,000

\$27,000-34,000

€25,000-31,000



61
(original stones)



63



64

THE PROPERTY OF A GENTLEMAN

63

A 'SERPENTI' BANGLE, BY BULGARI

The coiled sprung bangle with polished scales, to the pavé-set diamond head with pear shaped diamond eye detail, expandable, in Bulgari case

Unsigned

£15,000-20,000

\$19,000-25,000
€17,000-22,000

THE PROPERTY OF A LADY

64

A SINGLE-STONE DIAMOND RING, BY BULGARI

The brilliant-cut diamond weighing approximately 11.87 carats, claw-set, to baguette-cut diamond shoulders, raised on a polished hoop, ring size L-M

Signed Bulgari

£75,000-100,000

\$92,000-120,000
€84,000-110,000



65

VARIOUS PROPERTIES

65
AN ENAMEL AND GEM-SET SNAKE BANGLE AND RING
 The coiled sprung bracelet with alternating white and green enamel 'scale' links, to the similarly decorated head, with single-cut diamond crest and similarly-set eye; ring en suite with ruby cabochon, eye detail, circa 1965, ring size J, some losses to enamel

£10,000-15,000

\$13,000-18,000

€12,000-17,000



66

66
A SINGLE-STONE DIAMOND RING

The rectangular cut-cornered diamond weighing approximately 7.10 carats, raised in a bi-coloured hoop with channel-set baguette-cut diamond shoulder accents, ring size O

£15,000-20,000

\$19,000-25,000

€17,000-22,000



67

67

A SAPPHIRE AND EMERALD SUITE, BY BULGARI

Comprising a necklace set to the centre with an oval cabochon sapphire flanked by two circular cabochon emeralds to the flattened curb-link collar interspersed with similarly-set accents to a concealed clasp; together with a pair of ear clips en suite, circa 1980, 39.8cm and 2.9cm respectively

Each signed Bulgari

(3)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

LITERATURE:

Cf. D Mascetti and A Triossi, *Bulgari*, Leonardo Arte SRL, 1996, Milan, pp.167 for two necklaces of similar design



68

68

A PORCELAIN AND TOURMALINE 'CHANDRA' NECKLACE, BY BULGARI

The polished spherical links interspersed with pink tourmaline rondelle accents, suspending a series of white porcelain beads with green tourmaline surmounts and pink tourmaline finials, to a concealed clasp, circa 1995, 38.5cm, in Bulgari pouch Signed Bulgari

£10,000-15,000

\$13,000-18,000

€12,000-17,000

LITERATURE:

Cf. Triossi, Amanda, *Between Eternity and History Bulgari from 1884 to 2009 125 years of Italian Jewels*, Milan, 2009, pg.233 for a 'Chandra' necklace of the same design



69



70



70



69

A MID-20TH CENTURY 'PAILLETES' WRISTWATCH, BY VAN CLEEF & ARPELS

The dial signed LeCoultre, with tapered hands, Arabic quarter numerals and dagger shaped hour markers, to the polished case and brilliant-cut diamond shoulders, with integral 'paillettes' link bracelet, each with single brilliant-cut diamond central accent, to the concealed clasp, mechanical movement 1954, 16.0cm

The dial signed LeCoultre, bracelet no.NY22448

Accompanied by a Van Cleef & Arpels Certificate dated 23 January 2014 stating this 'Paillettes' wristwatch was manufactured in 1954

£10,000-15,000

\$13,000-18,000
€12,000-17,000

70

A PAIR OF RETRO DIAMOND-SET CLIP BROOCHES, BY BULGARI

Each of hemi-spherical form, with brilliant-cut diamond cluster centre to a polished bombé surround intermittently studded with further collet-set brilliant-cut diamond accents; together with a pair of associated later ear clips of matching design, the clip brooches circa 1945, 5.1cm, ear clips 3.2cm
Clip brooches signed Bulgari

£10,000-15,000

\$13,000-18,000
€12,000-17,000



71



72

71
A PLATINUM, AQUAMARINE AND DIAMOND LONGCHAIN NECKLACE

Composed of a continuous series of pear shaped mixed-cut aquamarines joined by pavé-set diamond loop connections, 75.5cm, London hallmarks for platinum

£15,000-20,000

\$19,000-25,000
€17,000-22,000

72
A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS, BY TIFFANY & CO

Each modelled as a stylised flowerhead, with a grey cultured pearl centre measuring approximately 11.50mm, within a pear, marquise and brilliant-cut diamond border, clip fittings, 2.2cm, in Tiffany & Co case

Each signed Tiffany & Co, no.15484942

(2)

£8,000-12,000

\$9,900-15,000
€9,000-13,000



73

AN AQUAMARINE AND DIAMOND RING

The rectangular-cut aquamarine weighing approximately 34.97 carats, to pavé-set brilliant-cut diamond openwork shoulders with baguette-cut diamond central detail, raised on a polished lower hoop, ring size L

£8,000-12,000

\$9,900-15,000
€9,000-13,000



73



74



75

74
AN 18 CARAT WHITE GOLD AND TURQUOISE
'ALHAMBRA' PENDANT AND BRACELET,
BY VAN CLEEF & ARPELS

Comprising a pendant necklace suspending a single quatrefoil shaped turquoise panel, within a polished surround, to a fine belcher-link chain; together with a bracelet of matching design ensuite, pendant 3.0cm, bracelet 19.5cm, with London hallmarks for 18 carat gold, 1998 and 2000, in a suede Van Cleef & Arpels pouch

Signed VCA for Van Cleef & Arpels, no.BF2666, B1506D7 and BF2614 (2)

£3,000-4,000

\$3,700-4,900
€3,400-4,500

THE PROPERTY OF A LADY

75
A PAIR OF DIAMOND EAR STUDS

Each brilliant-cut diamond weighing approximately 2.50 and 2.70 carats respectively, to a polished four-claw setting, post fittings, 0.8cm

£10,000-15,000

\$13,000-18,000
€12,000-17,000



VARIOUS PROPERTIES

76

A DIAMOND SNAKE NECKLACE, BY BOUCHERON

The tapering body forming the collar necklace, entirely pavé-set with brilliant-cut diamonds, to the central similarly-set head with buff-top emerald eyes, with concealed clasp, 39.0cm

Signed Boucheron, no.CO66.8864

£10,000-15,000

\$13,000-18,000

€12,000-17,000

76



77



78

THE PROPERTY OF A LADY

77
A PAIR OF MID-20TH CENTURY DIAMOND 'FLAMME' BROOCHES, BY VAN CLEEF & ARPELS

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

Signed Arpels, from France

£12,000-15,000

(2) \$15,000-18,000

€14,000-17,000

LITERATURE:

Cf. M. Petit, *Reflections of Eternity*, 2006, Paris, p. 125 for similar Flamme clips (no. 135).

VARIOUS PROPERTIES

78
A COLOURED DIAMOND RING, BY GRAFF

The Fancy Light Yellow cut-cornered rectangular modified brilliant diamond weighing approximately 5.05 carats, to heart shaped diamond shoulders, raised on a plain hoop, ring size K, in Graff case

Signed Graff

Accompanied by report no.13757500 dated **29 September 2004** from *The Gemological Institute of America (GIA)*, stating the 5.05ct diamond is Natural Fancy Light Yellow Colour, VS1 Clarity with strong blue fluorescence

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

£10,000-15,000

\$13,000-18,000

€12,000-17,000



THE PROPERTY OF A GENTLEMAN

81
A DIAMOND RING, MOUNTED BY BOUCHERON

The brilliant-cut diamond weighing approximately 6.38 carats, to a baguette-cut diamond shoulders, raised on a polished hoop, ring size N-O, with French assay marks for platinum Signed Monture Boucheron

£40,000-60,000

\$50,000-74,000
€45,000-67,000

THE PROPERTY OF A LADY

82
A SINGLE-STONE DIAMOND RING,
MOUNTED BY CARTIER

The marquise brilliant-cut diamond weighing approximately 5.29 carats, claw-set, raised on a polished hoop, ring size J-K Signed Cartier mtg

Accompanied by report no.2171765893 dated 28th July 2016 from the GIA, Gemological Institute of America stating that the diamond is F colour, VVS2 clarity, with no fluorescence

£65,000-75,000

\$80,000-92,000
€73,000-84,000



83

VARIOUS PROPERTIES

83

A PLATINUM, RUBY AND DIAMOND NECKLACE

Designed as a graduated series of pear shaped ruby and brilliant-cut diamond clusters joined by pavé-set diamond foliate panels, to the similarly-set oval-cut ruby and diamond back chain, 40.5cm, London hallmarks for platinum

£38,000-45,000

\$47,000-55,000

€43,000-50,000





84

84
A PAIR OF NATURAL PEARL AND DIAMOND EAR
PENDANTS

Each openwork single-cut diamond top, suspending an articulated baguette-cut diamond line, to a natural pearl drop measuring approximately 14.4 x 9.1mm and 13.9 x 8.9mm respectively, post fittings, 5.1cm

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

£25,000-30,000

\$31,000-37,000
€28,000-33,000



85

THE PROPERTY OF A LADY
85
AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND
BROOCH

Of pierced rounded lozenge design, the millegrain-set circular-cut sapphire within an old-cut diamond surround, to a further similarly-set foliate border within a diamond collet frame, detachable pin fitting, circa 1905, 6.7cm

Accompanied by report no.13202 dated 13 September 2016 from the Gem and Pearl Laboratory, London, stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment

£8,000-12,000

\$9,900-15,000
€9,000-13,000

CARTIER

LOTS 86-144





86

VARIOUS PROPERTIES

86

A PAIR OF DIAMOND 'DOUBLE C' EARCLIPS, BY CARTIER

Each designed as two interlocking 'C' motifs, set with brilliant-cut diamonds, 1.8cm, with French assay marks for gold, in Cartier case

Signed Cartier, no.764911

(2)

£8,000-12,000

\$9,900-15,000

€9,000-13,000

THE PROPERTY OF A LADY

87

A DIAMOND-SET NECKLACE, BY CARTIER

The flattened curb-link collar with pavé-set brilliant-cut diamond cluster centre, flanked to either side by similarly-set connection links, 37.0cm, with French assay marks for gold, in Cartier case

Signed Cartier Paris, no.229438

£4,000-6,000

\$5,000-7,400

€4,500-6,700



87

88

VARIOUS PROPERTIES

88

A DIAMOND-SET 'ELEPHANT' BRACELET, BY CARTIER

The articulated bracelet of polished brick-links, set to the centre with a series of pavé-set diamond elephant motifs, to a concealed clasp, 16.5cm, with French assay marks for 18 carat gold

Signed Cartier, no.644604

£7,000-9,000

\$8,600-11,000

€7,900-10,000



89

A 'MUSLIM PRAYER-BEAD' NECKLACE, BY CARTIER

Composed of a continuous series of polished beads, three suspending triple knot motifs, to the openwork ropework pendant surmounted by a drop shaped panel inscribed on both sides with the name of Allah, circa 1970, 50.5 cm

Unsigned

£7,000-9,000

\$8,600-11,000

€7,900-10,000

LITERATURE:

N. Coleno, *Etourdissant Cartier, la création depuis 1937*, Editions du Regard, Paris, 2008, p. 138

F. Chaille, *The Cartier Collection: Jewelry*, Editions Flammarion, Paris, 2004, p. 11 and p. 289

The model was first created in 1947, under the name of 'Arabic Sautoir' and was produced until the 1970s as the 'Muslim Prayer-bead' necklace.



89

90

A 'CRASH' WRISTWATCH, BY CARTIER

The asymmetrical cream dial with black painted Roman numerals, secret signature at 7 o'clock and blued steel hands, to the polished case and sapphire-set crown, the strap with Cartier deployant clasp, mechanical movement, case 2.2cm wide, with French assay marks for gold
Signed Cartier to the dial, case and clasp,
case no.025-91 A 108321

£10,000-15,000

\$13,000-18,000

€12,000-17,000



90



91

91
A FANCY-LINK SUITE, BY CARTIER

Comprising an articulated necklace of interlocking polished panel links, to a concealed clasp; with a pair of matching earclips and bracelet ensuite, 41.0cm, 2.9cm, 19.0cm, with French assay marks for gold, in fitted Cartier case
Signed Cartier, nos.B72987, B39890, B39850, D09179 (4)

£8,000-12,000

\$9,900-15,000

€9,000-13,000



92

-92

AN 18 CARAT GOLD, CORAL AND GEM-SET NOVELTY BROOCH, BY CARTIER

Modelled as a hen, the blister pearl body to the textured head with circular-cut emerald eye, polished coral comb and wattle, the wing and tail feathers with diamond detail, resting upon three coral eggs within a wirework nest, circa 1965, 3.5cm, with London hallmark for 18 carat gold
Signed Cartier Paris

£4,000-6,000

\$5,000-7,400
€4,500-6,700



93

93

A PAIR OF DIAMOND-SET EARCLIPS, BY CARTIER

Each designed as four textured leaves with brilliant-cut diamond accents, clip fittings, circa 1950, 2.2cm, with French assay marks for platinum and gold
Signed Cartier, no.02538

£6,000-8,000

(2)
\$7,400-9,800
€6,700-8,900





94

-94

AN ART DECO CORAL, DIAMOND AND LACQUER NOVELTY BROOCH, BY CARTIER

Modelled as a ladybird, the carved coral body inset with circular-cut diamond collets to the black lacquer head, antennae and feet, pin fittings, circa 1935, 2.8cm, with French assay marks for platinum and gold

Signed Cartier Paris, no.013370

£8,000-12,000

\$9,900-15,000

€9,000-13,000

LITERATURE:

Cf. T. Burolet, *The Art of Cartier (exhibition catalogue)*, 1989, Paris, p.157, no.469 for a 'Ladybug' brooch of similar design



95

95

AN EMERALD, TURQUOISE AND DIAMOND BROOCH, BY CARTIER

Modelled as a dragonfly, the cabochon emerald body, within a brilliant-cut diamond border, to the similarly-set diamond eyes, pear shaped diamond antennae and kite shaped diamond head, the wings mounted en tremblant with cabochon turquoise and brilliant-cut diamond surround, circa 1970, 5.8cm

Signed Cartier Paris, no.OCC 1595

£6,000-8,000

\$7,400-9,800

€6,700-8,900



96

-96

A GEM-SET AND ENAMEL 'EGYPTIAN REVIVAL SCARAB' BROOCH, BY CARTIER

The ribbed coral and black enamel body with turquoise head and diamond-set eyes and antennae, double prong fitting, circa 1945, 2.8cm, with French assay marks for gold, in Cartier fitted case

Signed Cartier Paris, no.09545

£12,000-15,000

\$15,000-18,000

€14,000-17,000

LITERATURE:

Cf. T. Burolet, *The Art of Cartier*, 1989, Paris, p. 164 for a similar 'Scarab' brooch (no. 535).







97

THE PROPERTY OF A LADY

97

AN 18 CARAT GOLD 'ELISE' NECKLACE, BY CARTIER

Designed as an articulated line of interlocking chevron links, to a concealed clasp,
1991, 39.5cm, London hallmarks for 18 carat gold, in Cartier case

Signed Cartier 1991, no.B8427

£5,000-8,000

\$6,200-9,800

€5,600-8,900



98



99

THE PROPERTY OF A LADY

98

A DIAMOND-SET 'SCARAB' BANGLE, BY CARTIER

The openwork sprung bangle with polished scarab centre, flanked to either side by a series of brilliant-cut diamond oval links, within reeded borders; inner circumference 14.6cm, with French assay marks for gold, in Cartier case Signed Cartier, no.621873

£10,000-15,000

\$13,000-18,000

€12,000-17,000

VARIOUS PROPERTIES

99

A TURQUOISE AND DIAMOND COCKTAIL RING, BY CARTIER

Set with a diagonal line of three pointed cabochon turquoise highlights, raised on a triple row of pavé-set brilliant-cut diamond bombé panels, to the reeded triple hoop, ring size H Signed Cartier Paris

£5,000-7,000

\$6,200-8,600

€5,600-7,800



100

100

A GEM-SET NOVELTY BROOCH, BY CARTIER

Modelled as a bird, the cabochon turquoise body, to a single-cut diamond head with pear shaped sapphire eye and polished nose detail, to the further diamond-set textured feathers and tail resting on a polished branch with cabochon turquoise accents, pin fitting, circa 1955, 3.5cm Signed Cartier London

£10,000-15,000

\$13,000-18,000

€12,000-17,000





101



102

102

A DIAMOND 'LA DONA' BRACELET, BY CARTIER

Designed as an articulated double row of pavé-set brilliant-cut diamond semi-circular shaped links, to a concealed clasp, 17.5cm

Signed Cartier, no.65448B

£8,000-12,000

\$9,900-15,000

€9,000-13,000

101

A DIAMOND BRACELET, BY CARTIER

Composed of a continuous series of figure-of-eight links, each with polished interior to a pavé-set diamond border, joined by similarly-set opposing 'C' motifs, with a concealed clasp, 17.1cm, with French assay marks for gold,

Signed Cartier, no.852211

£8,000-12,000

\$9,900-15,000

€9,000-13,000

103

A CULTURED PEARL AND DIAMOND 'PANTHERE' NECKLACE, BY CARTIER

Composed of two graduated strands of cultured pearls suspending a pavé-set brilliant-cut diamond panther head pendant, with marquise-cut emerald eyes, polished onyx nose and spot detail, to the further two strand cultured pearl loop suspension, 1980s, 42.4cm, with French assay marks for platinum

Signed Cartier, no.602376

£8,000-10,000

\$9,900-12,000

€9,000-11,000





104

104

A DIAMOND RING, BY CARTIER

The brilliant-cut diamond stated to weigh 2.16 carats, rub-over set, raised on a tapering hoop, ring size L-M, with French assay marks for platinum, in Cartier case Signed Cartier, no.740472

Accompanied by report no.8702426 dated 19th December 1995 from the GIA, Gemological Institute of America, stating that the diamond is D colour, VVS1 clarity, no fluorescence

Please note that the certificate accompanying this lot is over five years old, which may require updating

£25,000-30,000

\$31,000-37,000

€28,000-33,000



105

A 'NIGHT AND DAY' SUITE, BY CARTIER

Comprising a necklace, bracelet, ear clips and ring, each of two-tone design, composed of twin lines of domed circular panel links, interspersed by a central line of brilliant-cut diamond accents to one side and polished beads to the other, reversible, 42.2cm, 18.2cm, 2.3cm and ring size M, French assay marks for gold to necklace and bracelet, in Cartier pouch Each signed Cartier, no.717788, 717641, 717769 and 742388 respectively (6)

£15,000-20,000

\$19,000-25,000

€17,000-22,000





106

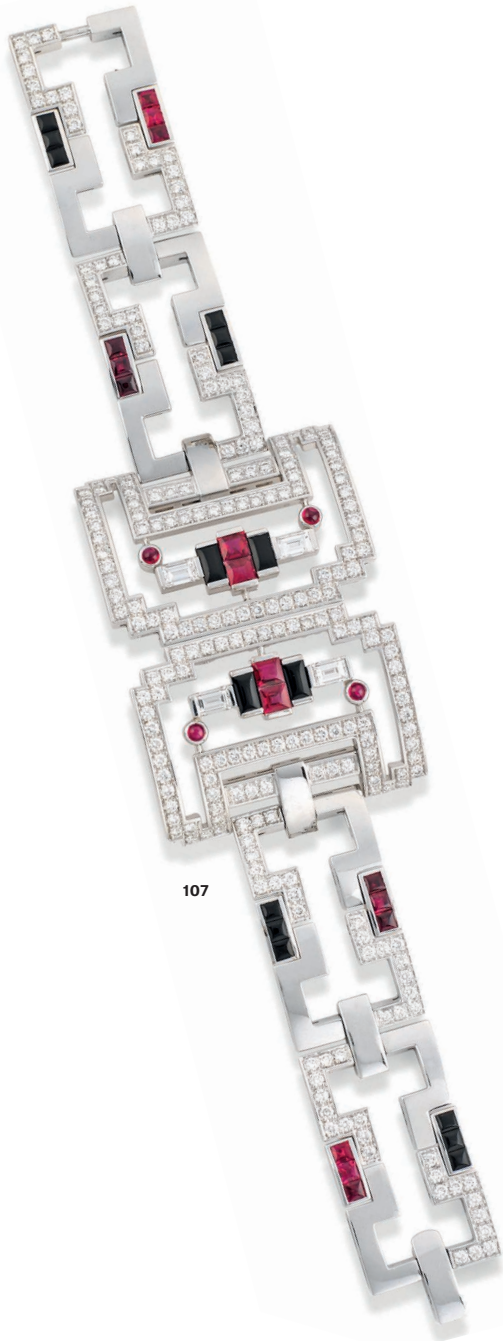
106
A PAIR OF RUBY AND DIAMOND 'LE BAISER DU DRAGON'
EARRINGS, BY CARTIER

Each designed as a pavé-set brilliant-cut diamond openwork plaque of oriental inspiration, suspending a black silk cord with ruby bead terminals, clip fittings, 6.5cm, in Cartier case Signed Cartier, no.13155A (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



107

107
A RUBY, ONYX AND DIAMOND 'LE BAISER DU DRAGON'
BRACELET, BY CARTIER

Designed as a pavé-set brilliant-cut diamond openwork plaque of oriental inspiration, with ruby and onyx bead accents, to the similarly-set articulated series of rectangular-shaped openwork links, with concealed clasp, 16.8cm, in Cartier case

Signed Cartier, no.194064A

£10,000-15,000

\$13,000-18,000

€12,000-17,000



108

**A RUBY, ONYX AND DIAMOND 'LE BAISER DU DRAGON'
NECKLACE, BY CARTIER**

The necklace composed of an alternating series of onyx batons, interspersed by pavé-set diamond links and ruby bead accents, suspending the pavé-set brilliant-cut diamond openwork plaque of oriental inspiration, with black silk cord and ruby bead fringe, 40.0cm, with French assay marks for gold, in Cartier case

Signed Cartier, no.992884

£15,000-20,000

\$19,000-25,000

€17,000-22,000

108







110

109

A DIAMOND-SET NECKLACE, BY CARTIER

The articulated collar composed of a continuous series of polished interlocking links, set to the front with brilliant-cut diamond detailing, concealed clasp, 40.1cm

Signed Cartier, no.E21381, rubbed

£8,000-10,000

\$9,900-12,000

€9,000-11,000

110

A SAPPHIRE, AMETHYST AND DIAMOND 'CARESSE D'ORCHIDEES' NECKLACE AND RING, BY CARTIER

The necklace composed of a triple orchid flowerhead panel each pavé-set with circular-cut sapphires and amethysts to a brilliant-cut diamond ground, suspended from a fine belcher-link chain; together with a similarly-set double orchid head design ring ensuite, 42.2cm, ring size G (with inserted sizing hoop), with French assay marks for gold, in Cartier case

Each signed Cartier, no.38374F and 38279F respectively

£10,000-15,000

\$13,000-18,000

€12,000-17,000





111

111

A DIAMOND DRESS RING, BY CARTIER

The central brilliant-cut diamond weighing approximately 1.50 carats, raised in a pavé-set diamond bombé surround and shoulders, with plain hoop, with French assay marks for platinum, ring size J, in Cartier case

Signed Cartier, no.753778 50

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

£10,000-15,000

\$13,000-18,000

€12,000-17,000



112

THE PROPERTY OF A LADY

112

A PLATINUM, ONYX AND DIAMOND 'ARCADIE' BRACELET, BY CARTIER

The articulated strap designed as a series of interlocking panels, each entirely pavé-set with brilliant-cut diamonds, interspersed with buff-top onyx spot detail, to a concealed clasp, London hallmarks for platinum, 16.0cm, in Cartier case Signed Cartier London, no.R 7325

£15,000-25,000

\$19,000-31,000
€17,000-28,000



113

VARIOUS PROPERTIES

113

A DIAMOND CROSS-OVER RING, MOUNTED BY CARTIER

Set with two old brilliant-cut diamonds weighing approximately 2.88 and 2.93 carats respectively, to tapered baguette-cut diamond shoulders, raised on a polished hoop, ring size I-J

Signed Cartier MTG, no.53-45016

£15,000-20,000

\$19,000-25,000
€17,000-22,000



114

A DIAMOND-SET 'HORUS' NECKLACE, BY CARTIER

The flexible, polished brick-link collar, set to the front with a chased falcon motif and pavé-set brilliant-cut diamond detail, with concealed clasp, 35.5cm, with French assay marks for gold, in Cartier case

Signed Cartier Paris and no.30422

£10,000-15,000

\$13,000-18,000

€12,000-17,000





115

115

A PAIR OF DIAMOND-SET 'BAMBOO' EARRINGS,
BY CARTIER

The realistically modelled pavé-set diamond curving panels with polished detail, clip fittings, 2.2cm, with French assay marks for gold

Signed Cartier, no.703704

£8,000-10,000

(2)

\$9,900-12,000

€9,000-11,000



116

116

AN 18 CARAT GOLD AND DIAMOND CROSS-OVER RING

Each rounded terminal set with an old-cut cushion shaped diamond, weighing 3.51 and 3.52 carats respectively, to a pavé-set brilliant-cut diamond surround, raised on similarly-set shoulders and a plain hoop, 1993, ring size P, with London hallmark for 18 carat gold

Unsigned

Accompanied by an insurance valuation by Cartier, dated 26th April 1993, referring to the old-cut cushion brilliant two stone cross over ring, in brilliant-cut pave setting mount. Engraved monture Cartier 750 R7759

£30,000-40,000

\$37,000-49,000

€34,000-45,000





117

117

A DIAMOND-SET NECKLACE, BY CARTIER

Of brick-link collar design, set throughout with brilliant-cut diamonds, to a concealed clasp, 41.0cm, with French assay marks for gold, in Cartier case
Signed Cartier, no.641313

£8,000-12,000

\$9,900-15,000

€9,000-13,000



118

118
 A PAIR OF ONYX AND DIAMOND 'PANTHERE' EARRINGS,
 BY CARTIER

Each graduated loop entirely pavé-set with brilliant-cut diamonds interspersed with buff-top onyx spot detail, clip fittings, 3.4cm, with French assay marks for 18 carat gold, in Cartier case

Signed Cartier, no.614169

£10,000-15,000

\$13,000-18,000

€12,000-17,000

119
 A LAPIS LAZULI AND EMERALD 'PANTHERE' BROOCH,
 BY CARTIER

The textured panther with black enamel spot and pear shaped emerald eye detail, reclining over a carved lapis lazuli rock, circa 1970, 5.5cm, with French assay marks for 18 carat gold

Signed Cartier Paris

£10,000-15,000

\$13,000-18,000

€12,000-17,000



119







120

120

A DIAMOND-SET 'PANTHERE' SUITE, BY CARTIER

Comprising a collar necklace, bracelet, hoop ear clips and ring, each designed as a series of rectangular polished panels centred by a pavé-set brilliant-cut diamond stalking panther motif, within similarly-set borders, 41.0cm, 17.1cm, 3.2cm and ring size N, in three Carter cases

Each signed Cartier, no.HPSM 0410 667994 HPSM0394, 679575, 685700, 754110 respectively

£65,000-85,000

\$80,000-100,000
€73,000-95,000





121

•Ω121

A DIAMOND-SET 'DRAPERIE' NECKLACE, BY CARTIER

Composed of ten strands of polished beads, set intermittently with a fringe of bezel-set brilliant-cut diamond boules accents, to a polished three button clasp, 36.0cm

Signed Cartier, no.835635

£8,000-12,000

\$9,900-15,000

€9,000-13,000



122

122
 AN ART DECO 18 CARAT GOLD, GEM
 AND DIAMOND VANITY CASE, BY CARTIER

Of rectangular outline with indented corners and engraved linear pattern, to blue and white enamel oriental borders, the hinged cover with applied cloisonné enamel, nephrite jade and rose-cut diamond flower motif centre, opening to reveal a bevelled mirror, covered powder compartment and lipstick holder, the sprung push piece set with three calibre-cut sapphires, circa 1930, 7.1cm, with London import hallmarks for 18 carat gold, in fitted Cartier case
 Signed Cartier, no.43..

£8,000-10,000

\$9,900-12,000
 €9,000-11,000

123
 A MID-20TH CENTURY GEM AND ROCK CRYSTAL
 BROOCH, BY CARTIER

Designed as a cluster of polished jade and lapis lazuli beads, each with a central diamond collet accent, to an overlapping polished disc surround and frosted rock crystal circular border, circa 1939, 4.7cm

Signed Cartier London and with JC mark, no.2426

£3,000-5,000

\$3,700-6,100
 €3,400-5,600



123



124

-124

AN ART DECO LACQUER MOTHER-OF-PEARL CORAL AND DIAMOND COMPACT, BY CARTIER

Of circular form, the hinged cover with inlaid mother-of-pearl Japanese garden scene depicting a female figure gazing at a rose-cut diamond moon and stars, to a black lacquer ground within a scalloped border, the base similarly decorated depicting a man and boy walking outside, the sides further decorated with mother-of-pearl panels alternately set with fluted coral accents to the central cabochon emerald push piece, the interior with bevelled mirror and mother-of-pearl powder puff rest, circa 1925, 5.5cm, with French assay marks for silver and gold, in original fitted Cartier case

Signed Cartier, no.0520

£10,000-15,000

\$13,000-18,000

€12,000-17,000

LITERATURE:

Cf. Nadelhoffer, Hans, *Cartier*, Thames & Hudson, London, 1984, colour plate 38 for compacts of similar design

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



125

Ω125

A RARE JADEITE BELT BUCKLE, MOUNTED BY CARTIER

The 19th century carved and pierced jade panel with large dragon-head terminal, opposing a sinuous smaller dragon grasping a *lingzhi* spray in its mouth, pin fitting, later mounted, circa 1920, 9.5cm, with French assay marks for gold

Signed Paris Londres New York

Accompanied by report no.13286 dated 7th October 2016 from the Gem and Pearl Laboratory, London, stating that the jadeite jade shows no evidence of treatment; also accompanied by an original Cartier invoice dated 31st October 1920.

£6,000-9,000

\$7,400-11,000

€6,700-10,000







126

THE PROPERTY OF A LADY

126

A DIAMOND-SET SUITE, BY CARTIER

The articulated necklace composed of a series of brilliant-cut diamond fancy-shaped links, interspersed by three similarly-set oval shaped diamond clusters, to a concealed clasp, 36.0cm with matching bracelet, 16.5cm, both in Cartier case Signed Cartier, nos.607274, 615345 (2)

£12,000-18,000

\$15,000-22,000

€14,000-20,000



127

127
AN 18 CARAT GOLD AND DIAMOND BRACELET,
BY CARTIER

Of flexible lattice design, set with a series of brilliant-cut diamond collets, to knife edge-bar connections and a brilliant-cut diamond border, 17.5cm, London hallmarks for 18 carat gold, in Cartier case
Signed Cartier London, no.R 7718

£8,000-12,000

\$9,900-15,000

€9,000-13,000



128

THE PROPERTY OF A GENTLEMAN

128
A RUBY AND GEM-SET COCKTAIL RING, BY CARTIER

Of stylised flowerhead design, the cabochon ruby centre within an undulating brilliant-cut diamond border, to a further buff top cabochon sapphire, emerald and brilliant-cut diamond surround, raised on a scalloped hoop, ring size N
Signed Cartier

£15,000-20,000

\$19,000-25,000

€17,000-22,000





129

VARIOUS PROPERTIES

129

AN ART DECO GOLD, ENAMEL, GEM AND DIAMOND-SET COMPACT, BY CARTIER

Of rectangular outline decorated with a plique-à-jour white enamel geometric pattern, the hinged cover further set with a pierced jade panel and rose-cut diamond accents, with similarly-set thumb piece and black enamel sides, opening to reveal a mirror and single compartment, circa 1925, 8.0cm, some small areas of loss to enamel, the interior mirror lacking retaining frame

Signed Cartier, no.4788

£8,000-10,000

\$9,900-12,000

€9,000-11,000



130

130

A GEM AND DIAMOND 'TUTTI FRUTTI' CLIP BROOCH, BY CARTIER

Of shield shape, the central carved emerald foliate motif, within a ruby bud and leaf border, raised in a baguette-cut diamond 'vase', to the further brilliant, single and French-cut diamond surround, circa 1925, 4.0cm

Signed Cartier

£15,000-20,000

\$19,000-25,000

€17,000-22,000







131



132

131
AN EARLY 20TH CENTURY DIAMOND 'TORTUE'
WRISTWATCH, BY CARTIER

The cream dial with black painted Roman numerals and blued steel hands, to the millegrain-set single-cut diamond case and rose-cut diamond winder, with old brilliant-cut diamond shoulder accents, to the black suede strap and deployant rose-cut diamond-set buckle, mechanical movement, circa 1920, case 2.0cm, with French assay marks for platinum

Dial signed Cartier, case and movement numbered 16455, 7046

£15,000-20,000

\$19,000-25,000

€17,000-22,000

132
AN ART DECO AQUAMARINE AND DIAMOND BROOCH,
BY CARTIER

Of stepped lozenge form, set with a central line of four rectangular cut-cornered aquamarines, to an old-cut diamond frame surround, circa 1935, 5.2cm

Signed Cartier London

£10,000-15,000

\$13,000-18,000

€12,000-17,000



133

133

A MID-20TH CENTURY SINGLE-STONE DIAMOND RING, BY CARTIER

The marquis brilliant-cut diamond weighing approximately 3.54 carats, to tapering baguette-cut diamond shoulders, raised on a polished hoop, 1949, ring size L-M

Signed Cartier HSA, no.2022

Accompanied by report no.2155667863 dated 17 September 2013 from the GIA, Gemological Institute of America, stating the 3.54ct diamond is D colour, VVS1 clarity, no fluorescence Also accompanied by a copy of a Cartier valuation stating this ring was made by Cartier New York in 1949

£40,000-60,000

\$50,000-74,000

€45,000-67,000



134

134

A BELLE EPOQUE DIAMOND BOW BROOCH, BY CARTIER

The central millegrain-set rose-cut diamond flowerhead motif within a similarly-set scrolling border with foliate accents to either side, mounted on a black grosgrain ground, with further diamond borders, suspending two ribbons with diamond tassel terminals, single pin fitting, circa 1910, 4.9cm Signed Cartier, Paris

£8,000-12,000

\$9,900-15,000

€9,000-13,000





THE PROPERTY OF A LADY

135

AN EARLY 20TH CENTURY WATCH PENDANT,
BY CARTIER

The circular rock crystal pendant with central single-cut diamond entwined 'SS' motif, to a similarly-set border and outer frame, the reverse with central cream dial, black painted Roman numerals and blued steel hands, to the polished bezel and winder, mechanical movement, suspended from a black watered silk ribbon, with two old-cut diamond oval lozenge monogram panels, to diamond-set bar terminals and clasp, circa 1915, watch 4.1cm, necklace 64.0cm, with French assay marks for platinum
Dial signed Cartier, one lozenge signed Cartier New York, case no.7081

£8,000-10,000

\$9,900-12,000

€9,000-11,000



136



137

VARIOUS PROPERTIES

136

AN ART DECO LADY'S WRISTWATCH, BY CARTIER

The rectangular cream dial with black painted Arabic numerals and blued steel hands, to a brilliant-cut diamond and baguette-cut sapphire case with rose-cut diamond winder, with pear and marquise-cut sapphire shoulders, the integral woven strap with diamond and sapphire rondelle accents and black enamel deployant clasp, mechanical movement, circa 1932, 1.2cm wide, with French assay marks for platinum and gold

Dial signed Cartier France, case nos.18221, 26799, 03379, clasp no.605

£8,000-12,000

\$9,900-15,000

€9,000-13,000

137

AN ART DECO DIAMOND CLIP BROOCH, BY CARTIER

Of shield form, entirely pavé-set with old brilliant-cut diamonds, with pierced geometric detailing, circa 1930, 3.2cm

Signed Cartier, no.3217939

£8,000-10,000

\$9,900-12,000

€9,000-11,000





138

THE PROPERTY OF A LADY

138

A LADY'S ART DECO PEARL, ONYX AND DIAMOND WRISTWATCH, BY CARTIER

The oval shaped cream dial with black painted Roman numerals, blue steel hands and rose-cut diamond winder, to the single-cut diamond bezel and seed pearl bracelet with onyx and rose-cut diamond accents, concealed clasp, mechanical movement, circa 1920, case 2.5cm, 18.5cm, with French assay marks for platinum, in Cartier fitted case
Dial signed Cartier, case nos.13025, 21193

£18,000-22,000

\$23,000-27,000

€21,000-25,000



139

VARIOUS PROPERTIES

139

AN ART DECO ENAMEL AND DIAMOND BROOCH, BY CARTIER

Of Oriental design, composed of a red enamel openwork panel, with old brilliant-cut diamond centre, mounted between polished onyx baton accents within a further diamond frame, single pin fitting, circa 1925, 5.4cm
Signed Cartier HSA, no.00038

£10,000-15,000

\$13,000-18,000

€12,000-17,000



140

140

AN ART DECO ONYX AND DIAMOND JABOT PIN, BY CARTIER

Modelled as two opposing polished onyx terminals, each applied with millegrain-set single-cut diamond detailing and a central ribbon motif, circa 1925, 6.4cm, with French assay marks for platinum and gold

Signed Cartier, no.08643

£15,000-20,000

\$19,000-25,000

€17,000-22,000







141



142



143

141

A PAIR OF DIAMOND FLOWER EAR CLIPS, BY CARTIER

Each composed of a single cushion shaped old-cut diamond centre, to a pavé-set diamond five petal surround, with further baguette-cut diamond detail, circa 1930, 2.1cm
Signed Cartier, London

£15,000-20,000

\$19,000-25,000
€17,000-22,000

142

A DIAMOND BRACELET, BY CARTIER

Of scrolling design, the openwork strap set throughout with brilliant-cut diamonds interspersed with baguette-cut diamond arc shaped accents, to a concealed clasp, circa 1950, 20.5cm

Signed Cartier O.C.C, no.0455 and 9490

£10,000-15,000

\$13,000-18,000
€12,000-17,000

143

AN ART DECO AQUAMARINE AND DIAMOND BROOCH, BY CARTIER

Of geometric design, the central rectangular-cut cornered aquamarine flanked to either side by brilliant-cut diamond and rectangular-cut aquamarine openwork panels, pin fitting, circa 1935, 4.2cm

Signed Cartier London, no.85689

£12,000-15,000

\$15,000-18,000
€14,000-17,000







144

A UNIQUE 18 CARAT WHITE AND BLACKENED GOLD DIAMOND 'PANTHERE' WATCH, BY CARTIER

The broad cuff with central sculpted panther set with buff top onyx spots and nose to the pavé-set brilliant-cut diamond coat, with navette shaped emerald eye detail, the polished surround set with brilliant-cut diamond accents, to a similarly-set border, the reverse with inset circular watch, quartz movement, internal circumference 17.5cm, convention marks for 18ct gold, in Cartier case

Signed Cartier, no.1/1, watch case no.3632AF TJ4700

Accompanied by a copy of the original design, a Cartier photograph, a Cartier 'Unique Piece' letter reference CRHPI00645 and Cartier Certificate of Origin reference no.1/1

£150,000-200,000

\$190,000-250,000

€170,000-220,000







145



146

THE PROPERTY OF A NOBLE LADY

145
AN ENAMEL BANGLE, BY JEAN SCHLUMBERGER
FOR TIFFANY & CO.

The lime green paillonné enamel articulated bangle, decorated with sculpted cross motifs interspersed by vertical band connections, inner circumference 16.6cm, with French assay marks for gold

Signed Schlumberger, Tiffany & Co, France

£6,000-8,000

\$7,400-9,800

€6,700-8,900

LITERATURE:

Cf. *Un Diamant Dans La Ville: Jean Schlumberger*, Paris, 1995, p.145 for a similar bangle.

VARIOUS PROPERTIES

146
A PAIR OF DIAMOND-SET EAR CLIPS, BY BULGARI

Each stylised flowerhead modelled as a cluster of brilliant-cut diamonds beneath an arrangement of reeded bombé petals, clip fittings, 2.9cm, French import marks for gold
Each signed Bulgari (2)

£6,000-8,000

\$7,400-9,800

€6,700-8,900



147

147
A PERIDOT AND DIAMOND NECKLACE

Composed of a series of graduated oval-cut peridots, within brilliant-cut diamond borders joined by similarly-set diamond links, suspending a detachable pear shaped peridot drop, with a diamond backchain and oval-cut peridot clasp, 43.0cm

£18,000-22,000

\$23,000-27,000

€21,000-25,000

148 No Lot



149

149
A SINGLE-STONE DIAMOND RING

The brilliant-cut diamond weighing approximately 3.34 carats, rub-over set, to the brilliant-cut diamond and reeded shoulders, raised on a fluted hoop, ring size I-J

£8,000-12,000

\$9,900-15,000

€9,000-13,000



150

150
A GOLD AND EMERALD LEOPARD CUFF BRACELET,
BY DAVID WEBB

The hinged gold cuff modelled as a sculpted clambering leopard with textured body and pear-shaped emerald eyes to the hammered gold surround and bombé polished border, internal diameter 5.3cm

Signed Webb for David Webb

£5,000-7,000

\$6,200-8,600

€5,600-7,800

LITERATURE:

Cf. Ruth Peltason, *David Webb The Quintessential American Jeweler*, Assouline, New York, 2013, pg.169 for reference to a near-identical 'Repoussé Leopard Cuff' originally designed by Webb in 1968



151
A PAIR OF EMERALD AND DIAMOND EAR CLIPS,
BY DAVID WEBB

Each clip modelled as an oval cabochon emerald within a cluster surround of brilliant-cut diamonds to an outer border of stylised diamond-set leaves, clip fittings, 2.6cm

Each signed Webb for David Webb

£18,000-22,000

(2)

\$23,000-27,000

€21,000-25,000



152



152

A RUBY AND EMERALD SUITE, BY BUCCELLATI

The necklace designed as stylised textured vines suspending a series of alternating pavé-set circular-cut emerald leaves and ruby cabochon clusters of grapes, to a concealed clasp, 37.0cm, together with a matching pair of ear pendants, 4.1cm, both in Buccellati cases

Signed Buccellati, nos.E2081, E2083

(3)

£25,000-30,000

\$31,000-37,000

€28,000-33,000



153



154

153

A COLOURED DIAMOND RING

The cushion modified brilliant-cut Fancy Light Yellow diamond weighing approximately 10.02 carats, rub-over set, raised on a polished hoop, ring size I-J

Accompanied by report no.2237520680 dated 29th August 2016 from the GIA, Gemological Institute of America stating that the diamond is Fancy Light Yellow colour, VS1 clarity, with Faint fluorescence

£85,000-95,000

\$110,000-120,000

€95,000-110,000

154

A COLOURED DIAMOND AND DIAMOND RING

The modified square brilliant-cut Fancy Light Yellow diamond weighing approximately 4.04 carats, to a pavé-set diamond surround and similarly-set hoop, ring size M-N

Accompanied by report no.3205401567 dated 24th July 2015 from the GIA, Gemological Institute of America stating that the diamond is Fancy Light Yellow colour, VVS2 clarity, with Faint fluorescence

£20,000-25,000

\$25,000-31,000

€23,000-28,000



155



156



157

155

A RUBY AND DIAMOND NECKLACE

The flexible graduated collar composed of a line of oval-cut rubies joined by brilliant-cut diamond connections, suspending a diamond fringe, with concealed clasp, 41.5cm
Accompanied by report no.13044 dated 29th July 2016 from the Gem and Pearl Laboratory London, stating that samples of rubies are of Burmese origin, with evidence of heat treatment

£30,000-40,000	\$37,000-49,000
	€34,000-45,000

156

A PAIR OF DIAMOND EAR STUDS

Each brilliant-cut diamond weighing approximately 1.43 and 1.49 carats respectively, claw-set to a polished mount, 0.8cm (2)

£12,000-15,000	\$15,000-18,000
	€14,000-17,000

157

A DIAMOND CROSS-OVER RING

Set with two old brilliant-cut diamonds weighing approximately 1.80 and 1.89 carats respectively, to the millegrain-set graduated old-cut diamond shoulders, raised on an openwork gallery with heart shaped motifs and a polished hoop, ring size O-P

£6,500-10,000	\$8,000-12,000
	€7,300-11,000



159



158

158
AN EMERALD AND DIAMOND BRACELET,
BY VAN CLEEF & ARPELS

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

Signed Van Cleef & Arpels, no.10368

£10,000-15,000

\$13,000-18,000
€12,000-17,000

THE PROPERTY OF A LADY

159
A PAIR OF RUBY AND DIAMOND 'PELOUSE' EAR CLIPS,
BY VAN CLEEF & ARPELS

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

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

£10,000-15,000

\$13,000-18,000
€12,000-17,000

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



160



161

VARIOUS PROPERTIES

160

A RUBY AND GEM-SET BROOCH / PENDANT,
BY BULGARI

The oval cabochon ruby centre within an undulating lozenge-shaped panel composed of concentric tiers of cabochon sapphires and emeralds interspersed by brilliant-cut diamond-set borders, folding pendant loop, 1968, 5.6cm
Signed Bulgari

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

£18,000-22,000

\$23,000-27,000
€21,000-25,000

161

A SINGLE-STONE DIAMOND RING

The brilliant-cut diamond weighing approximately 13.57 carats, claw-set, raised on an openwork heart-shaped motif gallery, to a polished hoop, ring size K

£70,000-90,000

\$86,000-110,000
€79,000-100,000



THE PROPERTY OF A LADY OF TITLE

162

AN EMERALD AND DIAMOND FESTOON NECKLACE

The front composed of five rows of graduating emerald beads interspersed with brilliant-cut diamond rondelles suspended from shield-shaped Art Deco panels of pierced geometric design set throughout with brilliant, single and baguette-cut diamonds to a three-row emerald bead back section, 48.0cm, the panels adapted from a double-clip brooch

£10,000-15,000

\$13,000-18,000

€12,000-17,000



163



164

VARIOUS PROPERTIES

163

A PAIR OF EARLY 20TH CENTURY RUBY AND DIAMOND EAR PENDANTS

Each cabochon ruby stated to weigh approximately 7.11 and 7.80 carats respectively, millegrain-set within a rose-cut diamond border to a similarly-set diamond line surmount, screw fittings, 5.2cm

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

(2)

£6,000-8,000

\$7,400-9,800

€6,700-8,900

THE PROPERTY OF A LADY

164

AN EARLY 20TH CENTURY EMERALD, COLOURED DIAMOND AND DIAMOND BRACELET

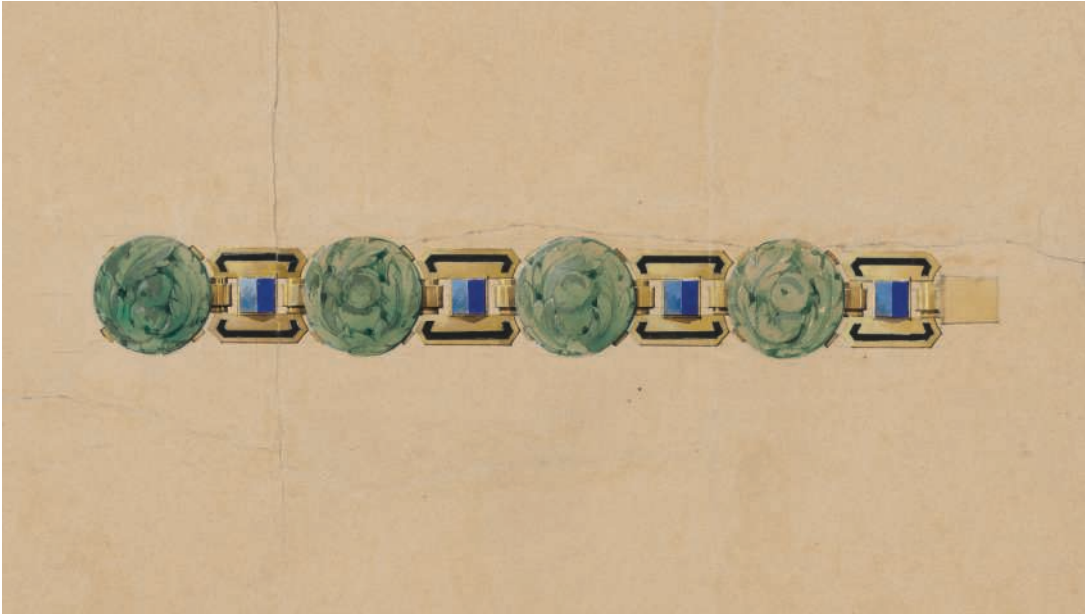
Millegrain-set throughout, the articulated strap set with brilliant-cut diamonds, to a square-cut emerald centre, within a coloured diamond border set with four rectangular step-cut diamonds, including a 0.21 carat Fancy Blue diamond and a 0.23 carat Light Gray diamond, to a central line of lozenge-shaped coloured diamonds and further calibre-cut emerald accents, circa 1910, 17.2cm

Accompanied by report no.2175862365 dated 22nd September 2016 from the GIA, Gemological Institute of America stating that the 0.21 carat diamond is Fancy Blue colour, SI2 clarity, with no fluorescence, also accompanied by report no.5172862367, dated 22nd September, 2016 from the GIA, Gemological Institute of America stating that the 0.23 carat diamond is Light Gray colour, VS2 clarity, with no fluorescence

£6,000-8,000

\$7,400-9,800

€6,700-8,900



Original gouache design from Gerard Sandoz.

SANDOZ

Established in 1861 the Maison Gustave Sandoz, based on the Rue Royale in Paris, was a family jewellery business spanning three generations.

Gérard Sandoz, only 18 years old when he joined the business in 1920, shortly began designing for the firm and from the outset his creations reflected the bold, modernist aesthetic of the time. Reminiscent of abstract sculptures, his jewels often featured circular forms intersected by linear motifs or juxtaposed with squares and rectangles. His designs bore no superfluous decoration; characterised by clean lines, flat surfaces, tiers and sharp angles highlighted with enamel and embellished simply with semi-precious, ornamental

gemstones such as onyx, lapis lazuli, hematite and coral, which he favoured over precious gemstones.

By the opening of the Exposition Internationale des Art Decoratifs et Industriels Modernes in 1925 Gérard had received a great deal of recognition for his bold, modern aesthetic and is now commonly regarded as one of the foremost avant-garde designers of the 1920's and the style that later became known as Art Moderne. Despite his pre-eminence, his career was relatively short lived and with the arrival of the 1930s he began to focus his creative energy on another form of artistic expression, cinema, rendering his unique jewellery creations all the rarer due to their limited production.

"Today, a piece of jewellery, inspired directly by our contemporary aesthetic, must be simple, severe and constructed without superfluous ornament"

- Gérard Sandoz



VARIOUS PROPERTIES

165

A JADE, LAPIS LAZULI AND ENAMEL BRACELET,
BY SANDOZ

Designed as a series of four circular jade plaques intricately carved to depict flowering foliage interspersed by four square links of stylised buckle design with black enamel detailing and lapis lazuli centre accents, 1920s, 19.3cm, with French assay marks for gold, in Sandoz case

Signed Gérard Sandoz

Accompanied by a letter of authenticity from Gerard Sandoz dated June 9th 1986 and original gouache design

£35,000-45,000

\$43,000-55,000

€40,000-50,000



166



167



168

THE PROPERTY OF A LADY

167

AN EARLY 20TH CENTURY NATURAL PEARL RING

The bouton shaped natural pearl measuring approximately 12.5 x 13.4mm, to single-cut diamond shoulders, raised on a plain hoop, circa 1920, ring size K

Accompanied by report no.13176 dated 6 September 2016 from the Gem and Pearl Laboratory, London, stating that the pearl is natural, saltwater

£4,000-6,000

\$5,000-7,400

€4,500-6,700

VARIOUS PROPERTIES

168

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BRACELET, BY LACLOCHE FRERES

Of tapering form, composed of a central line of square-cut sapphires within a millegrain-set single-cut diamond border, raised on an engraved gallery, to a concealed clasp, circa 1915, 17.3cm

Signed Laclouche Paris, indistinctly numbered 5200

£10,000-15,000

\$13,000-18,000

€12,000-17,000

166

AN EARLY 20TH CENTURY DIAMOND TIARA

Of tapering bandeau design, the central line of millegrain-set old-cut diamond accents within a pavé-set rose-cut diamond undulating border and similarly-set outer frame, circa 1910, 20.5cm, tiara frame and three rose-cut diamonds deficient

£8,000-12,000

\$9,900-15,000

€9,000-13,000



169

169

A NATURAL PEARL AND DIAMOND NECKLACE

The seed pearl-set fine link chain suspending a series of seven graduated bouton shaped natural pearls measuring approximately 13.0-7.5mm, interspersed by old-cut diamond collet spacers and marquise-cut diamond details, with further multiple natural pearl drop pendant centre, 46.0cm

Accompanied by report no.04579 dated 27th September 2011 from the Gem and Pearl Laboratory, London, stating that the thirteen pearls are natural, saltwater

Please note that the certificate states seventeen pearls are natural, saltwater, 4 natural pearls deficient.

£100,000-120,000

\$130,000-150,000

€120,000-130,000



170

170

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND PENDANT/NECKLACE

The central oval-cut sapphire stated to weigh approximately 10.43 carats, within an openwork millegrain-set single-cut diamond garland surround of foliate and flower design with further rose-cut diamond bow surmount, suspending a pear shaped sapphire drop stated to weigh 4.32 carats, in fitted case
Accompanied by reports, please refer to the department for further details

£10,000-12,000

\$13,000-15,000
 €12,000-13,000



171

THE PROPERTY OF A LADY

171

A SAPPHIRE AND DIAMOND PENDANT

The oval-cut sapphire weighing approximately 62.30 carats, within a millegrain-set brilliant-cut diamond border, to a similarly-set foliate and bar surmount, pin fitting, 2.9cm
Accompanied by report no.13127 dated 23rd August 2016 from the Gem and Pearl Laboratory, London, stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment

£10,000-15,000

\$13,000-18,000
 €12,000-17,000



172

173

VARIOUS PROPERTIES

172

A PAIR OF DIAMOND EAR PENDANTS

Millegrain-set throughout, each old-cut cushion shaped diamond top, suspending an articulated single-cut diamond line, to a briolette-cut diamond drop, post fittings, 3.2cm

£35,000-45,000

\$43,000-55,000

€40,000-50,000

173

A BRIOLETTE-CUT DIAMOND PENDANT NECKLACE

The reversible millegrain-set rose-cut diamond necklace interspersed by old-cut diamond collet spacers, suspending a single briolette-cut diamond drop stated to weigh approximately 4.87 carats, with foliate design surmount, 39.2cm

£12,000-15,000

\$15,000-18,000

€14,000-17,000



With thanks to ATA Heritage Centre Maidenhead

During the 2nd World War Joan responded to Britain's desperate need for amateur pilots by joining the Air Transport Auxiliary in March 1941 and was given the rank of First Officer. As part of the ATA she demonstrated considerable courage and skill in flying aircraft between factories and front line squadrons. Her Commanding Officer, Hugh Bergel remarked that *'she never considered herself to be a good pilot but that he never saw anything to complain of'*. Apparently *'she never qualified on twin-engined types but did get to fly all the singles with care and skill'*.

Both Joan and her future husband, the Honourable Charles Dutton flew aircraft for the ATA, firstly at HQ Ferry Pool at White Waltham and after they married on 20th February 1943, at the Ferry Pool at Aston Down near their marital home, finally both leaving the service in 1945. Charles Dutton became 7th Baron Sherborne in 1949 and lived with Joan on the Sherborne Estate at Lodge Park in Gloucestershire, England's only surviving 17th century deer course and grandstand. The remaining estate of more than 4,000 acres and their home Lodge Park passed to the National Trust after the 7th Baron's death in 1983.

THE PROPERTY OF A LADY

174

AN ART DECO SAPPHIRE BEAD AND DIAMOND SUITE

Comprising a necklace, bracelet and pair of ear pendants, each set with a series of graduated polished sapphire beads, measuring approximately 20.7-10.6mm, interspersed by single pearl and old-cut diamond collet trio connections, circa 1925, 44.1cm, 19.5cm and 3.4cm (4)

£40,000-50,000

\$50,000-61,000

€45,000-56,000

PROVENANCE:

The property of the late Lady Joan Sherborne (7th August 1908 - 3rd June 1982) and thence by descent Joan Molesworth Dunn was the daughter of the Canadian financier and industrialist Sir James Hamet Dunn.





175



176

VARIOUS PROPERTIES

175
A PAIR OF RUBY AND DIAMOND EAR PENDANTS

Each millegrain-set openwork leaf shaped panel with old-cut pear shaped diamond drop centre, stated to weigh approximately 1.17 and 1.22 carats respectively, to a single and old-cut diamond-set border interspersed with calibre ruby accents, to the similarly-set tapering surmount, post fittings, 6.4cm

(2)

£7,000-9,000

\$8,600-11,000
€7,900-10,000

176
A RUBY SAPPHIRE AND DIAMOND BRACELET

The pavé-set brilliant-cut diamond tapering strap with pierced and baguette-cut diamond detail, to a principal brilliant-cut diamond centre stated to weigh approximately 2.48 carats, within a circular-cut sapphire border, and adjacent calibre ruby and further sapphire detailing, to a concealed clasp, 18.0cm

£10,000-15,000

\$13,000-18,000
€12,000-17,000



177



178



179

THE PROPERTY OF A GENTLEMAN

177

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND CLUSTER RING

The oval-cut sapphire weighing approximately 8.03 carats, to a millegrain-set old-cut diamond border, raised on a polished hoop, circa 1910, ring size I

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

£7,000-9,000

\$8,600-11,000

€7,900-10,000

VARIOUS PROPERTIES

178

A PAIR OF DIAMOND EAR STUDS

Each brilliant-cut diamond weighing approximately 3.02 and 3.04 carats, to a polished claw setting (2)

£50,000-60,000

\$62,000-74,000

€56,000-67,000

179

A GENTLEMAN'S RUBY AND DIAMOND DRESS-SET

Comprising a pair of cufflinks and four studs, each circular panel set with a calibr  ruby lozenge pattern, to a pav -set brilliant-cut diamond cross motif surround (6)

£5,000-7,000

\$6,200-8,600

€5,600-7,800



180

THE PROPERTY OF A LADY

180

A PAIR OF ART DECO DIAMOND EAR CLIPS

Each modelled as a stylised swallow, the pavé-set brilliant-cut diamond head with buff top ruby beak and eye detail, to the pierced scrolling wing and baguette-cut diamond chest and tail feathers, post and clip fittings, possibly converted from clip brooches, circa 1930, 4.2cm (2)

£6,000-8,000

\$7,400-9,800

€6,700-8,900



181

THE PROPERTY OF A LADY

181

AN EARLY 20TH CENTURY SINGLE-STONE DIAMOND RING

The brilliant-cut diamond weighing approximately 4.30 carats claw-set, to an openwork single-cut diamond shoulders, raised on a polished hoop, circa 1920, ring size M

£18,000-25,000

\$23,000-31,000

€21,000-28,000



182

THE PROPERTY OF A GENTLEMAN

182

AN EDWARDIAN RUBY AND DIAMOND BROOCH

Millegrain-set throughout, the brilliant-cut diamond top and pear shaped ruby surmount, suspending a pierced cartouche shaped panel with three further pear shaped ruby accents within an old-cut diamond border, to a ruby drop pendant, and knife edged bar connection, mounted in platinum and gold, circa 1905, 5.5cm

Accompanied by report no.13129 dated 23 August 2016 from the Gem and Pearl Laboratory, London stating that the samples of rubies are of Burmese origin, with no evidence of heat treatment

£7,000-9,000

\$8,600-11,000

€7,900-10,000





183

VARIOUS PROPERTIES

183

AN ART DECO RUBY AND DIAMOND DOUBLE CLIP BROOCH

Of double scroll design, the brilliant-cut diamond panel with carved ruby cluster centre and similarly-set ruby border, circa 1935, 6.5cm

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

£12,000-15,000

\$15,000-18,000

€14,000-17,000

184 No Lot



185

185

AN ART DECO DIAMOND BRACELET

The broad articulated strap of geometric design, entirely pavé-set with brilliant-cut diamonds, interspersed by baguette-cut diamond accents, to a concealed clasp, circa 1935, 18.2cm

£30,000-50,000

\$37,000-61,000

€34,000-56,000

186 No Lot



187

THE PROPERTY OF A LADY

187

A DIAMOND BROOCH, BY VAN CLEEF AND ARPELS

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

£15,000-20,000

\$19,000-25,000

€17,000-22,000

THE PROPERTY OF A GENTLEMAN

188

AN ART DECO EMERALD AND DIAMOND BRACELET

The central oval openwork panel with brilliant-cut diamond and stepped calibré emerald centre, to a single-cut diamond frame with baguette-cut diamond detailing, flanked to either side by the similarly-set loop and bar design bracelet, circa 1930, 18.2cm

£10,000-20,000

\$13,000-25,000

€12,000-22,000



THE PROPERTY OF A LADY

189

**AN EARLY 20TH CENTURY NATURAL PEARL
NECKLACE**

Composed of a single row of 63 graduated natural pearls measuring approximately 11.3-4.7mm, to a millegrain-set old-cut diamond and onyx clasp, circa 1920, 46.0cm

Accompanied by a report no.13157 dated 31st August 2016 from the Gem and Pearl Laboratory, London stating that 62 pearls are natural, saltwater and 1 pearl is natural, freshwater

£18,000-22,000

\$23,000-27,000

€21,000-25,000



190

VARIOUS PROPERTIES

190

AN EARLY 20TH CENTURY DIAMOND NECKLACE

The tapering collar designed as a continuous series of graduated old-cut diamond scroll motifs, each with laurel leaf detail, between similarly-set diamond scalloped borders, mounted in silver and gold, circa 1900, 37.3cm

£20,000-30,000

\$25,000-37,000

€23,000-33,000



191

191

A PAIR OF ANTIQUE NATURAL PEARL AND DIAMOND EAR PENDANTS

Each designed as a rose-cut diamond foliate surmount with circular-cut ruby accents, to a natural pearl spacer and similarly-set diamond vine leaf cap, suspending a cluster of twelve round natural pearls in shades of grey and black, mounted in silver and gold, circa 1870, 5.1cm

Accompanied by report no.03675 dated 22 January 2011 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater

(2)

£20,000-25,000

\$25,000-31,000

€23,000-28,000





192

192
AN ART DECO EMERALD AND DIAMOND BROOCH,
BY VAN CLEEF & ARPELS

The pavé-set brilliant and single-cut diamond geometric panel surmount, suspending a similarly-set openwork loop with cabochon emerald accents, single pin fitting, circa 1930, 4.4cm, with French assay marks for gold and platinum, in original Van Cleef & Arpels fitted case
Signed Van Cleef & Arpels, no.30897

£25,000-35,000

\$31,000-43,000

€28,000-39,000

193
A NATURAL PEARL NECKLACE

Composed of a single graduated row of 64 pearls measuring approximately 7.00-3.70mm, to the brilliant-cut diamond bar clasp, 39.0cm

Accompanied by report no.13045 dated 29th July 2016 from the Gem and Pearl Laboratory London, stating that the pearls are natural, saltwater

£8,000-10,000

\$9,900-12,000

€9,000-11,000



193



194

194

A SINGLE-STONE DIAMOND RING

The old cushion-cut diamond weighing approximately 3.04 carats, claw-set, to stepped baguette-cut diamond shoulders, raised on a polished hoop, ring size O-P

£8,000-12,000

\$9,900-15,000
€9,000-13,000

195

THE PROPERTY OF A GENTLEMAN

195

**AN ART DECO GEM AND DIAMOND BRACELET,
BY LACLOCHE FRERES**

The articulated strap designed as a series of brilliant and single-cut diamond scroll motifs, accented by buff top onyx detail, interspersed by diamond and channel-set emerald linear borders, to a concealed clasp, circa 1920, 18.1cm, French assay marks for platinum and gold
Signed Lacluche Paris

£25,000-45,000

\$31,000-55,000
€28,000-50,000



196



197

VARIOUS PROPERTIES

-196

AN ART DECO GEM-SET AND ENAMEL CHIMERA BANGLE, BY LACLOCHE FRÈRES

Designed as twin opposing carved black pâte-de-verre chimera heads, each with a pavé-set rose-cut diamond bead and coral cabochon terminal, raised on a tapering black enamel, rose-cut diamond and red enamel bangle with scale like detailing, twist mechanism, circa 1925, 5.7cm diameter, with French assay marks for platinum
Signed Lacloche Frères, no.75109

£20,000-30,000

\$25,000-37,000

€23,000-33,000

LITERATURE:

Christie's Geneva, Magnificent Jewels, 14 May 1980, lot 559, plate 76 for a Lacloche Frères bangle of similar design

-197

AN ART DECO GEM-SET AND ENAMEL CHIMERA BANGLE

Designed as twin opposing carved coral chimera heads, each with an emerald bead and onyx rondelle terminal, raised on a black enamel scale pattern tapering band, circa 1925, 6.1 cm diameter, with French assay marks for gold

£20,000-30,000

\$25,000-37,000

€23,000-33,000





198



g Sty
LY FLAWL



Finish
Polish
Symmetry
Fluorescence
Comments:
Minor details of polish are not shown.

REFERENCE DIAGRAMS



KEY TO SYMBOLS



200

200

A PAIR OF DIAMOND EAR PENDANTS, BY CARTIER

Each stylised wing-shaped surmount composed of a cluster of brilliant, pear and marquise-cut diamonds, suspending a single detachable pear shaped diamond pendant weighing approximately 4.02 and 4.22 carats respectively, clip fittings, 4.2cm, with French assay marks for gold and platinum, in Cartier case

Signed Cartier Paris, no.P9258

Accompanied by report no.1152573913 dated 1st August 2013 from the GIA, Gemological Institute of America, stating that the 4.22 carat diamond is D colour, Internally Flawless clarity, with no fluorescence, also with a diamond type classification letter indicating that the diamond is Type IIa.

Accompanied by report no.5151573900 dated 24th July 2013 from the GIA, Gemological Institute of America, stating that the 4.02 carat diamond is D colour, Internally Flawless clarity, with no fluorescence

£280,000-350,000	\$350,000-430,000
	€320,000-390,000

(2)



201

201

AN EMERALD AND DIAMOND RING

The octagonal emerald stated to weigh approximately 10.22 carats, claw-set, to triangular-cut diamond shoulders, raised on a polished hoop, ring size O
Accompanied by report no.83709 dated 1st February 2016 from the SSEF Swiss Gemological Institute stating that the emerald is of Colombian origin, with indications of minor clarity modification, minor oil in fissures

£60,000-80,000

\$74,000-98,000

€67,000-89,000



202

THE PROPERTY OF A LADY

202

A SINGLE-STONE DIAMOND RING

The rectangular-cut diamond weighing approximately 6.49 carats, to a baguette-cut diamond shoulders, raised on a polished hoop, ring size F

Accompanied by report no.2175899686 dated 26th September 2016 from the GIA, Gemological Institute of America stating that the diamond is E colour, VS1 clarity, with strong blue fluorescence

£90,000-120,000

\$120,000-150,000

€110,000-130,000



203

VARIOUS PROPERTIES

203

A LATE 19TH CENTURY EMERALD AND DIAMOND HINGED BANGLE

Set with a graduated line of nineteen octagonal-cut emeralds interspersed by rose-cut diamond accents, circa 1890, inner circumference 6.1cm, mounted in gold

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

£25,000-30,000

\$31,000-37,000

€28,000-33,000



204

THE PROPERTY OF A LADY

204

A PAIR OF ART DECO EMERALD AND DIAMOND EAR PENDANTS

Millegrain-set throughout, each composed of an articulated single-cut diamond collet line and geometric panel surmount, suspending a square-cut emerald, within a similarly-set diamond border, to a collet drop terminal, post fittings, circa 1920, 5.9cm

Accompanied by report no.13227 dated 23 September 2016 from the Gem and Pearl Laboratory, London, stating that the emeralds are of Colombian origin, with no evidence of clarity enhancement

£15,000-20,000

\$19,000-25,000

€17,000-22,000





205

205
AN ANTIQUE DIAMOND TIARA

The central six-petal flowerhead, mounted en tremblant and entirely pavé-set with cushion shaped old-cut diamonds, to the similarly-set tapering scrolling floral and foliate surround, with further entwined bud and flowerhead highlights, central flowerhead circa 1780, remaining tiara circa 1820, mounted in silver and gold, four small diamonds deficient

£30,000-40,000

\$37,000-49,000

€34,000-45,000



206

THE PROPERTY OF A LADY

206
AN EARLY 20TH CENTURY SINGLE-STONE DIAMOND RING

The old cushion-cut diamond weighing approximately 3.47 carats, to a single-cut diamond shoulders, raised on polished hoop, circa 1920, ring size I
Accompanied by report no.5171862695 dated 15th September 2016 from the GIA, Gemological Institute of America stating that the diamond is E colour, VS1 clarity, with no fluorescence

£35,000-40,000

\$43,000-49,000

€40,000-45,000



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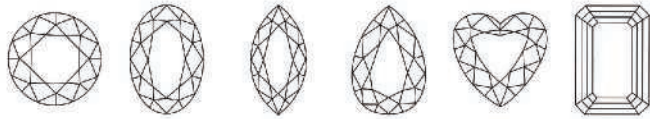
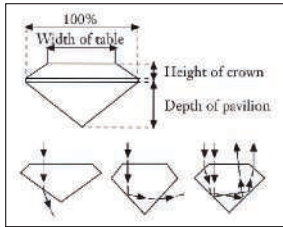
W

David Webb, 150-151



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 VVS₁ VVS₂ VS₁ VS₂ SI₁ SI₂ I₁ I₂ I₃
 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

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

CONVERSION CHART

RING SIZE

MEASUREMENTS

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

COLOURLESS DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
19	J	VS2	6.71	old mine brilliant
24	D	VS2	3.64	pear
49	K	VVS1	4.10	brilliant
57	F	VS2	4.06	rectangular step
82	F	VVS2	5.29	marquise brilliant
104	D	VVS1	2.16	brilliant
111	F	VS1	1.50	brilliant
133	D	VVS1	3.54	marquise brilliant
199	K	S11	5.30	old mine brilliant
200	D	IF	4.22	pear
200	D	IF	4.02	pear
202	E	VS1	6.49	rectangular
206	E	VS1	3.47	old cushion

COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
78	Fancy Light Yellow	VS1	5.05	cut-cornered rectangular modified brilliant
153	Fancy Light Yellow	VS1	10.02	cushion modified brilliant
154	Fancy Light Yellow	VVS2	4.04	modified square brilliant
199	Faint Pink	S11	3.90	pear



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 titled 'Symbols Used in this Catalogue for sale'. By registering to bid.

(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 we should be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

(b) Any reference to **condition** in a catalogue entry or in a **condition report** will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition reports** may be available to help you evaluate the **condition** of a **lot**. **Condition reports** are provided free of charge as a convenience to our clients 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 a **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

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

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report. 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 international and domestic gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

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

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

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H(2g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

(b) We may also ask you to give us a financial reference and/or a saleroom 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 B(1a) 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 bid 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 all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVE

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid as 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 £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com; fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as an artist's resale right when an **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, with the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

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

- the absence of bindings, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting the content of the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots sold without a printed **estimate**;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

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

(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(i)(ii) above and the **lot** must be returned to us in accordance with E2(ii) above. Paragraphs E2(i), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence. You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-03. Swift code: LOYDGB33. For our international bank account number: GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 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 7389 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

You must cash subject to a maximum of £5,000 per buyer per year from our Cashier's Department only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank. (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7389 9060 or fax on +44 (0)20 7389 2869.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- (b) At the end of the 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):

- 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; (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 you may have paid to us); (vi) we can, at our option, reveal your identity and contact details to the seller;

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

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

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you owe us, 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 G(d) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashier 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 our costs of doing so.

We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In 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 testing is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots 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.

(e) Gold

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

(f) 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.

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol - in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We have 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 the only ones and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to these proceedings, shall 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 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 an arbitrator with exclusive jurisdiction 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.CHISTIES.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 warranty: 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 PIC, its subsidiaries and other companies within its corporate group.

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

O
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.

?, *, 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

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London, South Kensington, 7 December 2016

VIEWING

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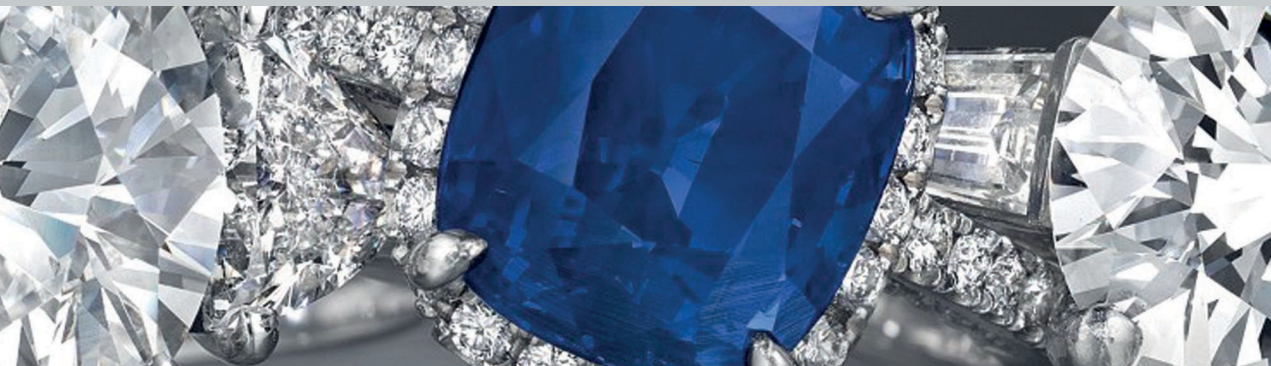
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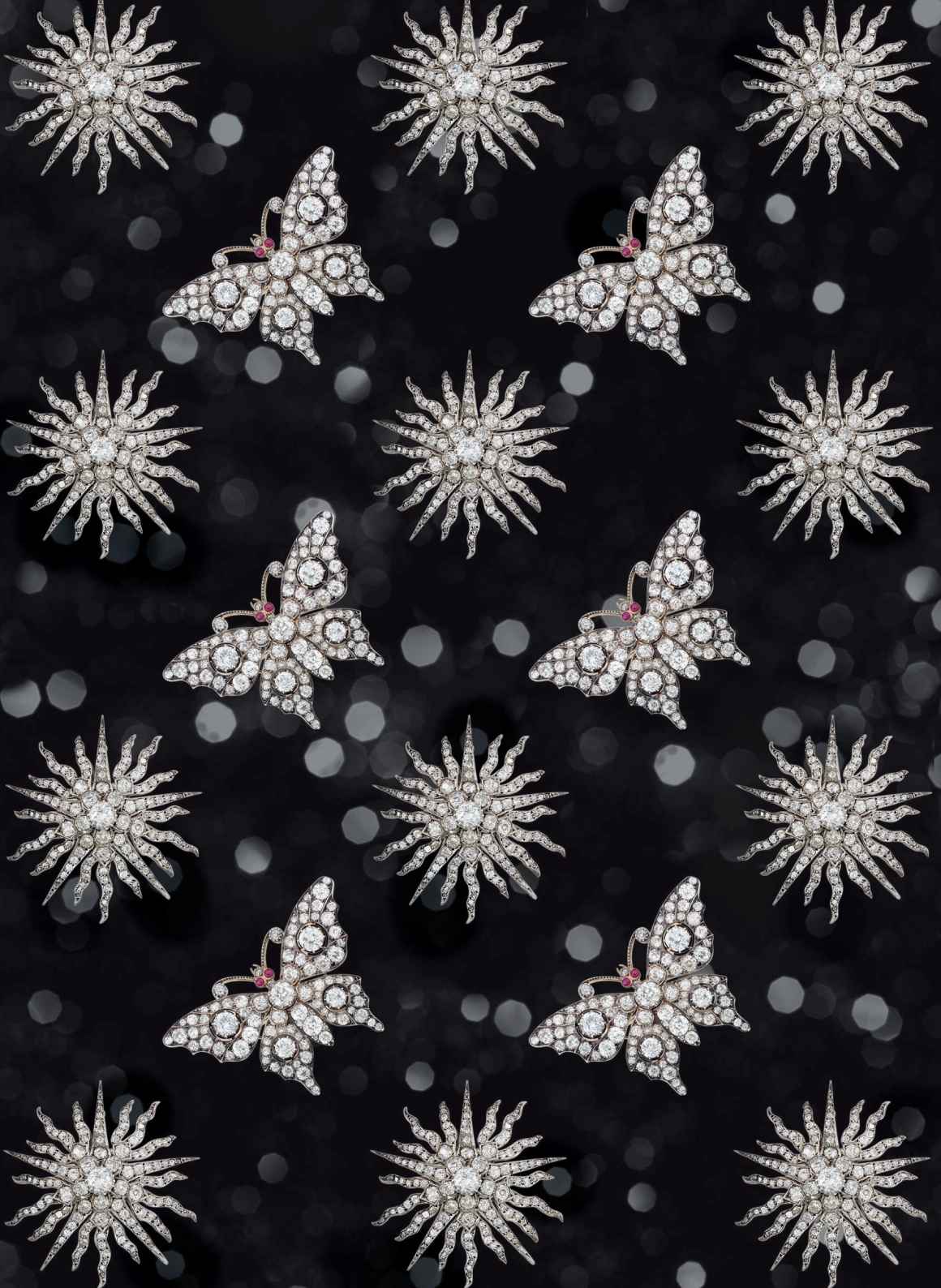
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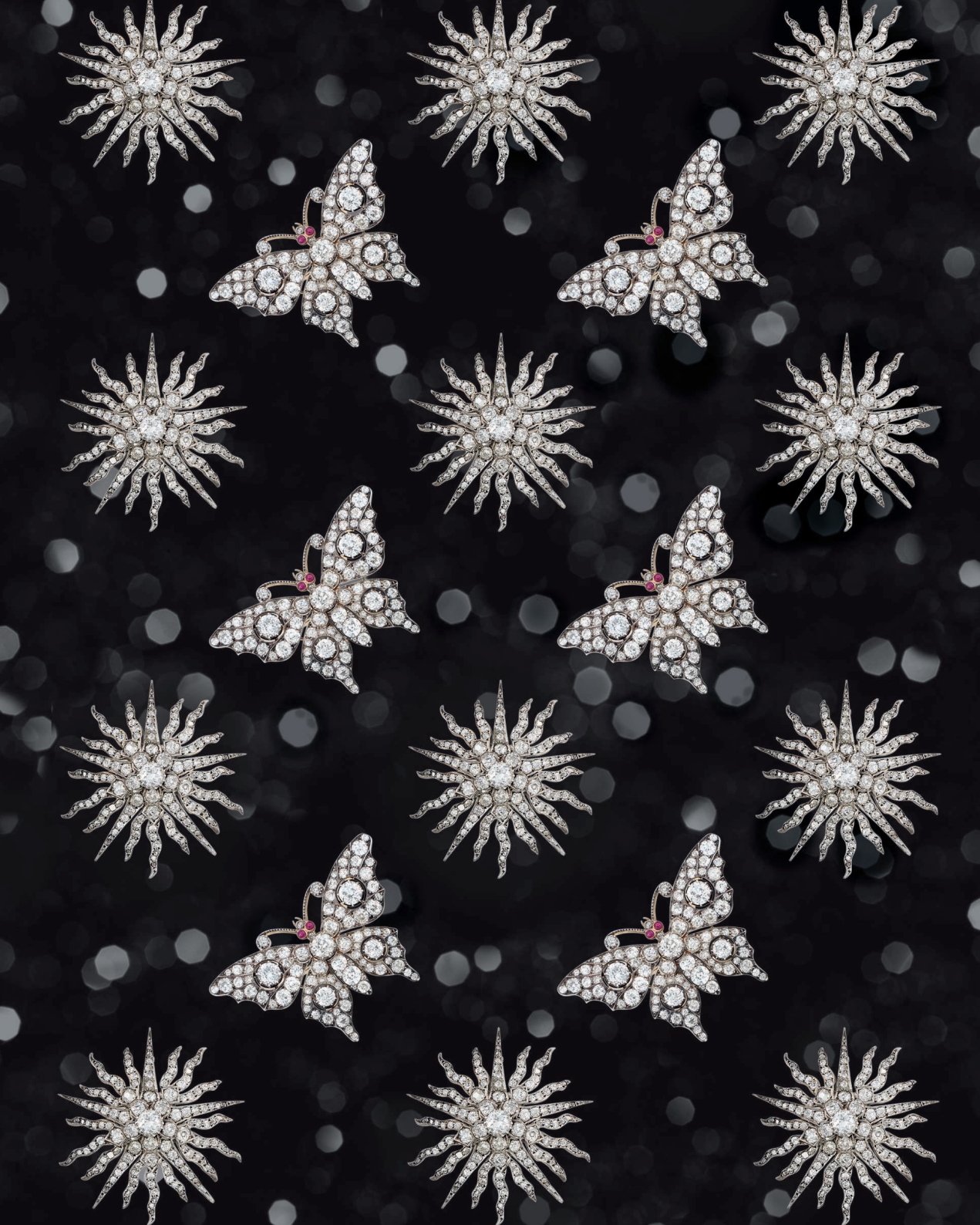
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