

# JEWELLERY & WATCHES

*South Kensington · 7 December 2016*



CHRISTIE'S





## INTERNATIONAL JEWELLERY DEPARTMENT & AUCTION CALENDAR

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24/10/16

### AUCTION CALENDAR 2016

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

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

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

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

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

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

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

# JEWELLERY & WATCHES

WEDNESDAY 7 DECEMBER 2016



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

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

Front cover: Lot 225  
Back cover: Lot 184

## AUCTION

Wednesday 7 December 2016  
at 10.30 am  
85 Old Brompton Road  
London SW7 3LD

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **JLS-12302**

## VIEWING

Saturday	3 December	11.00 am – 5.00 pm
Sunday	4 December	11.00 am – 5.00 pm
Monday	5 December	9.00 am – 7.30 pm
Tuesday	6 December	9.00 am – 5.00 pm

## AUCTIONEERS

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[15]

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# CHRISTIE'S



1



2



3

**1**  
A SAPPHIRE TURTLE CLIP BROOCH,  
BY CARTIER

The openwork shell set with circular-cut sapphires among ropework borders, the head, legs and tail with engraved scale detailing and cabochon sapphire eyes, circa 1960, French Export mark, 3.6cm

Signed Cartier Paris, no. 020042

£3,000-4,000      \$3,700-4,900  
€3,400-4,500

**2**  
A DIAMOND-SET BIRD BROOCH,  
BY CARTIER

Realistically modelled, the chased and engraved plumage set with circular-cut diamond detail, circa 1955, French marks, 3.7cm

Signed Cartier, Paris, no. 014201

£3,000-4,000      \$3,700-4,900  
€3,400-4,500

**LITERATURE:**

Cf. Coleno, Nader, *Amazing Cartier: Jewellery Design since 1937*, Flammarion. SA, Paris, 2009, p.38 for a bird brooch of similar design

**3**  
A GEM-SET NOVELTY BROOCH,  
BY CARTIER

Modelled as a teddy bear, the textured body with applied onyx cabochon paws and nose and circular-cut diamond eyes, 3.3cm, in maker's case

Signed Cartier London and no.4554

£2,500-3,500      \$3,100-4,300  
€2,800-3,900



4



5



6

**4**

A GEM-SET NOVELTY BROOCH,  
BY CARTIER

Modelled as a cat, the textured  
body with applied coral, corallium  
rubrum, cabochon nose and elliptical  
chrysoprase eyes, 3.4cm, in maker's case  
Signed Cartier no. 58537

£2,500-3,500                    \$3,100-4,300  
    €2,800-3,900

**5**

AN 18CT GOLD NOVELTY BROOCH,  
BY CARTIER

Modelled as a seated cat, with  
cabochon turquoise eyes, engraved  
fur and black enamel detailing, *some  
loss to enamel*, circa 1967, London  
import marks, French marks, 4.0cm,  
associated maker's case

Signed Cartier Paris, no. N4600  
£3,000-4,000                    \$3,700-4,900  
    €3,400-4,500

**6**

A NOVELTY BROOCH,  
BY CARTIER

Modelled as a nodding dog, composed  
entirely of polished filaments, the  
articulated head with circular-cut ruby  
eye and black enamel nose detail, circa  
1960, French Import marks, 4.1cm  
Signed Cartier, Paris, no. 017861

£2,500-3,500                    \$3,100-4,300  
    €2,800-3,900



7



8



9

**7**  
A FANCY-LINK NECKLACE,  
BY CARTIER

Composed of two rows of polished crescent shaped links forming the openwork scalloped collar, circa 1990, 42.7cm

Signed Cartier, no. C2960

£3,000-4,000	\$3,700-4,900
	€3,400-4,500

**8**  
A 'NIGHT AND DAY' BRACELET,  
BY CARTIER

Of two-tone design, composed of twin lines of domed circular panel links, interspersed by a central line of smaller beads, French Import marks, 17.5cm, reversible

Signed Cartier, no. 01 750.727028

£3,000-5,000	\$3,700-6,100
	€3,400-5,600

**9**  
A DIAMOND RING, BY CARTIER

The collet-set circular-cut diamond, between circular-cut diamond 'CC' logo, to a tri-coloured metallic hoop, *one diamond deficient*, European Convention mark, ring size K½

Signed Cartier no. 970535

£1,500-2,000	\$1,900-2,400
	€1,700-2,200





10

11

**10**

**A 'DRAPERIE' NECKLACE, BY CARTIER**

Composed of eighteen graduated strands of polished beads, to a polished five button clasp, minimum length 34.0cm

Signed Cartier, no.840338

£5,000-7,000

\$6,100-8,500

€5,600-7,800

**11**

**A RUBY AND DIAMOND CLIP BROOCH, BY CARTIER**

Of four-leaf clover design, the circular-cut diamond centre to four openwork heart shaped leaves, each centred by a heart shaped diamond or ruby accent, within a pavé-set diamond or calibré ruby frame surround, raised on a square-cut diamond-set stem, French marks, 3.5cm

Signed Cartier Paris, no. 01228

£6,000-8,000

\$7,400-9,700

€6,700-8,900

**LITERATURE:**

Cf. Coleno, Nadine, *Amazing Cartier, Jewelry Design Since 1937*, Flammarion, Paris, 2009, pg.159 for a necklace of similar design



12



13



14

**12**  
A FANCY-LINK NECKLACE,  
BY CARTIER

The woven necklace suspending an undulating panel of polished disc pendants, with fluted spacer links and clasp detail, 38.0cm

Signed Cartier (rubbed), no. 03046

£3,000-5,000

\$3,700-6,100

€3,400-5,600

**13**  
A DIAMOND-SET 'C DE CARTIER'  
BANGLE AND RING, BY CARTIER

Each designed as a fluted tri-coloured hoop, with opposing single-cut diamond-set 'C' terminals, bangle 15.9cm, ring size M, in maker's cases

Each signed Cartier, no. 431660 and 233957 respectively

(2)

£3,000-4,000

\$3,700-4,900

€3,400-4,500

**14**  
A DIAMOND 'MAILLON PANTHERE'  
RING, BY CARTIER

Of brick-link design, set throughout with circular-cut diamonds, ring size N, with paperwork

Signed Cartier and no. 676016 D54

£2,500-3,000

\$3,100-3,700

€2,800-3,300



15

**15**  
A DIAMOND-SET 'DRAPERIE' NECKLACE, BY CARTIER

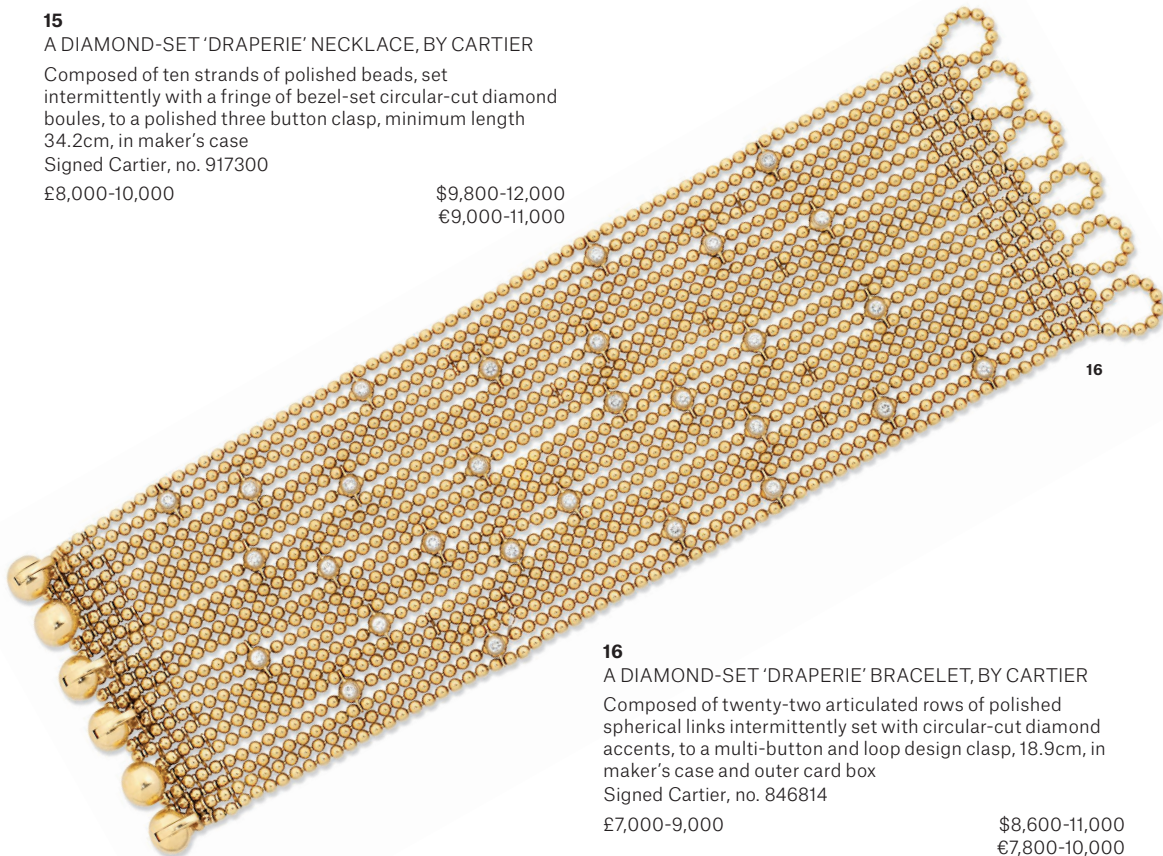
Composed of ten strands of polished beads, set intermittently with a fringe of bezel-set circular-cut diamond boules, to a polished three button clasp, minimum length 34.2cm, in maker's case

Signed Cartier, no. 917300

£8,000-10,000

\$9,800-12,000

€9,000-11,000



16

**16**  
A DIAMOND-SET 'DRAPERIE' BRACELET, BY CARTIER

Composed of twenty-two articulated rows of polished spherical links intermittently set with circular-cut diamond accents, to a multi-button and loop design clasp, 18.9cm, in maker's case and outer card box

Signed Cartier, no. 846814

£7,000-9,000

\$8,600-11,000

€7,800-10,000



17



18



19

**17**  
A 'PANTHERE' NECKLACE,  
BY CARTIER

Of collar design, composed of a continuous series of 'panther' links, with applied blackened stalking panther motif to one side, with emerald eye detail and onyx nose, circa 1987, French marks, 40.2cm, in maker's case and papers

Signed Cartier, no.606333

£6,000-8,000	\$7,400-9,700
	€6,700-8,900

**18**  
A PAIR OF DIAMOND EARSTUDS,  
BY CARTIER

Modelled as pavé circular-cut diamond elephants with circular-cut emerald eyes, 1.4cm, in maker's case

Signed Cartier and no. 657545 (2)

£2,500-3,500	\$3,100-4,300
	€2,800-3,900

**19**  
A PLEXIGLAS CIGARETTE CASE,  
BY CARTIER

Of ovoid form, the plexiglas body mounted within a polished frame of repeating linear and scallop design, with hinged cover of the same design, circa 1960, 7.4cm, black suede sleeve Signed Cartier, France, no. 0133

£1,500-2,000	\$1,900-2,400
	€1,700-2,200

**LITERATURE:**

Cf. Cologni, Franco, Mocchetti, Ettore, *Made By Cartier 150 Years of Tradition and Innovation*, Abbeville Press New York, 1993, pg.172 for a plexiglas cigarette case of similar design, 1956



20

**20**  
A GROUP OF 'PANTHER' JEWELLERY,  
BY CARTIER

Comprising: a necklace, the modelled panther pendant hanging from a flattened curb link chain, French marks, 39.7cm, in maker's case; a pair of earclips, the plain polished open hoop earclips to panther head terminal with emerald eye, clip and post fittings, 2.7cm, and a band ring with matching panther head motif, French mark, ring size M½. Pendant signed Cartier and no. 650125, earrings signed Cartier and indistinctly no. D90492, ring unsigned (4)

£8,000-12,000	\$9,800-15,000
	€9,000-13,000



21

**21**  
A DIAMOND-SET 'TRINITY' BANGLE AND RING,  
BY CARTIER

Each designed as a fluted tri-coloured hoop, with opposing circular-cut diamond-set 'C' terminals, 15.8cm, ring size N, bangle in maker's case  
Each signed Cartier, bangle no.207040, ring no.193042.54 (2)

£3,000-4,000	\$3,700-4,900
	€3,400-4,500



22



23



24

•Ω22  
SIX BANGLES

Of variously patterned pierced tapered hinged form, 6.0cm(2) and 6.5cm(4) (partly illustrated) (6)

£1,200-1,500 \$1,500-1,800  
€1,400-1,700

•Ω23  
FOUR PAIRS OF EARRINGS

Comprising; a pair of circular and oval-cut yellow sapphire multi-flowerhead scrolls, *one stone deficient*, by Jahan, clip fittings, 4.0cm; a pair of flowerheads, by Fred, each cultured pearl centre within a surround of bead design petals, one pavé set with circular-cut diamonds, clip fittings, French marks, 24mm; a pair of rounded triangular hammered panels, by Eska, with mabé cultured pearl centre, the surround with applied triangular, square and circular panels, each with circular-cut diamond accents, clip and post fittings, 3.5cm; and a pair of half-hoops, by Sabbadini, each tapered onyx panel with baguette-cut citrine sides, clip fittings (partly illustrated)

Signed Jahan, Fred, Eska and Sabbadini respectively (8)  
£2,000-3,000 \$2,500-3,700  
€2,300-3,300

•Ω24  
FIVE DRESS RINGS

Comprising: an 18ct gold abstract flowerhead cluster with three oval turquoise and circular-cut diamond accents, hallmarked London 1972; a circular cabochon turquoise single stone with diamond accents to openwork abstract gallery and shoulders; a textured abstract scroll with circular-cut diamond panel detail; one with green enamel oval dome centre in two colour scroll claw mount with circular-cut diamond accents; and an oval cabochon amethyst single stone in multi textured bead mount with single-cut diamond and circular-cut sapphire accents; ring sizes M, L, Q, M and N½ (partly illustrated) (5)

£3,400-4,000 \$4,200-4,900  
€3,800-4,500



25



27

•Ω25

**A DIAMOND AND COLOURED DIAMOND NECKLACE**

The triple chain necklace suspending three graduated circular drops, each glazed drop incorporating free moving circular-cut diamonds or yellow diamonds with circular-cut diamond or yellow diamond borders (*partly illustrated*)

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

£650-850

\$800-1,000

€730-950

**26 No Lot**

•Ω27

**FIVE GEM AND DIAMOND RINGS**

Of floral crossover design; three matching, the pavé diamond single bud terminals with either oval and pear shaped mixed-cut sapphire, pink sapphire or yellow gem accents, to pavé diamond shoulders with respectively sapphire accents, pink sapphire line detail or pavé yellow gem section detail, in vari-coloured mounts, ring size S; and two matching with twin bud terminals, the buds with either pear shaped pink sapphire or yellow gem singles stones and black diamond or diamond detail to either pavé diamond or black diamond shoulders or pink sapphire or diamond accents, ring size R (*partly illustrated*)

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

£5,000-6,000

\$6,100-7,300

€5,600-6,700

**28 No Lot**



29



30



31

**29**  
A CULTURED PEARL, EMERALD AND  
DIAMOND SUITE

Comprising two single strand cultured pearl necklaces each with a heart shaped emerald and tapered baguette and circular-cut diamond cluster clasp; with a bangle, earrings and ring of matching emerald and diamond cluster design; together with a circular-cut diamond wristwatch, with integral diamond two row strap, necklaces 52.0cm and 47.0cm long respectively, bangle 17.0cm, earrings clip fittings, 3.8cm long, ring size R, watch case 23mm, watch bracelet 16.5cm (partly illustrated) (7)

£4,000-6,000      \$4,900-7,300  
€4,500-6,700

**30**  
A CULTURED PEARL AND DIAMOND  
NECKLACE AND PAIR OF EARRINGS

The necklace front with white pear shaped cultured pearl drop to a grey and yellow cultured pearl suspension with circular-cut diamond accents, to a cylindrical link neckchain, 39.5cm; the earrings with cultured pearl drop to rose-cut diamond cap, baguette-cut diamond suspension and circular-cut diamond surmount, post fittings, 3.6cm (3)

£2,500-3,000      \$3,100-3,700  
€2,800-3,300

**31**  
A ROCK CRYSTAL, GEM AND  
DIAMOND BROOCH,  
BY SEAMAN SCHEPPS

Modelled as a leaping rock crystal frog, the body and legs with oval cabochon sapphire collet detail and circular-cut diamond collet accents, with circular cabochon emerald eyes, 11.0cm Signed Seaman Schepps

£4,000-6,000      \$4,900-7,300  
€4,500-6,700





32



33



34

**32**

A CULTURED PEARL AND DIAMOND NECKLACE AND CULTURED PEARL, DIAMOND AND GEM EARRINGS, BY REPOSSI

Each graduated row of 66, 68 and 70 golden cultured pearls, measuring 9.8 - 16.7mm, set at intervals with circular-cut diamond rondelle spacers, shortest row 85cm; the earrings with single golden cultured pearl drop, circular rose-cut diamond suspension and foiled colourless gem flowerhead cluster surmount, clip fittings, 3.8cm (partly illustrated)

All signed Repossi (3)  
 £6,000-8,000 \$7,400-9,700  
 €6,700-8,900

**33**

A GEM, CULTURED PEARL AND ONYX BLACKAMoor BROOCH, BY NARDI

The carved onyx blackamoor with cultured pearl earrings and bi-coloured turban accented with cabochon emeralds between ropetwist dividers surmounted by an emerald single-stone star and a circular cabochon amethyst, and wearing an openwork engraved tunic with circular-cut ruby chevron motif, the border set with cultured pearls, circular-cut green gems and cabochon sapphires, to the engraved reverse, 5.8cm

Signed Nardi  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300

**34**

A DIAMOND CLUSTER RING

The cushion shaped diamond single stone collet centre to a wirework surround and circular-cut diamond border, ring size L

£2,500-4,000 \$3,100-4,900  
 €2,800-4,500



35



36



37



38

•Ω35  
THREE PAIRS OF DIAMOND, GEM AND GLASS EARRINGS

Comprising: a pair of graduated double star design, the emerald and sapphire bead clusters within a circular-cut diamond border, the cluster tops with ruby bead centres, clip and post fittings, 6.6cm; the second pair composed of blackamoor heads, each turban with circular-cut diamond detail, either oval cabochon sapphire or ruby-set body and ruby or emerald bead tassel fringe with pear shaped sapphire or ruby drop, clip and post fittings, 7.7cm; and a pair of green glass and diamond earendants, clip and post fittings, 3.7cm (partly illustrated) (6)

£2,600-3,200

\$3,200-3,900

€2,900-3,600

•Ω36  
A RUBY, CULTURED PEARL, DIAMOND AND ENAMEL SNAKE BRACELET

Designed as a green enamel sprung snake, the head with a cultured pearl and old-cut diamond cluster and single-cut diamond line detail, to circular-cut ruby eyes, 16.0cm

£1,200-1,400

\$1,500-1,700

€1,400-1,600

•Ω37  
A COLOURED DIAMOND AND DIAMOND RING, BY DE GRISOGONO

The pavé circular-cut yellow diamond tapered curved panel, with circular-cut diamond line sides, ring size M

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

Signed de Grisogono and no. 8201/034

£2,000-3,000

\$2,500-3,700

€2,300-3,300

•Ω38  
AN 18CT GOLD, COLOURED DIAMOND AND GEM RING, BY DE GRISOGONO

The central cylindrical smoky quartz to a circular-cut brown diamond and shaded yellow gem coiling mount, European Convention mark, ring size Q

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

Signed de Grisogono and no. B18788

£1,400-1,800

\$1,800-2,200

€1,600-2,000



39

39



40



41

•Ω39

**A CULTURED PEARL, DIAMOND AND GEM NECKLACE AND QUARTZ WATCH**

The six row cultured pearl necklace set to the front with a crossover panel composed of alternate lines of circular-cut rubies, diamond and emeralds, 39.0cm; and a matching watch, the central circular-cut ruby, diamond and emerald crossover panel with single-cut diamond circular-dial, 18.0cm (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

•Ω40

**FIVE DIAMOND AND GEM RINGS**

Comprising: three of matching band design, composed of alternate circular-cut diamond and sapphire, ruby or emerald three stone sections, ring size T½; a triple row composed of a central line of circular-cut diamonds flanked by a line of circular-cut emeralds or sapphires, ring size M; and a triple row half-hoop, the three central circular-cut diamonds to either a square-cut ruby, emerald or sapphire single line shoulder with opposed reeded shoulder, ring size O (partly illustrated) (5)

£5,500-6,500

\$6,700-7,900

€6,200-7,200

•Ω41

**A DIAMOND-SET QUARTZ WRISTWATCH, BY MISANI**

The rectangular cream dial, with red baton hour markers, to a bezel set with circular-cut diamonds and a panther head and curb link shoulder, back secured by four screws, circa 1980, French marks, case 20mm  
Dial signed Misani, case no. 300/037

£1,400-1,800

\$1,800-2,200

€1,600-2,000



42



43



44

**42**

**A GEM-SET NECKLACE, BY CHANEL**

Composed of a continuous series of rounded rectangular panels each alternately-set with either a sugar-loaf citrine, amethyst, blue topaz, pink or green tourmaline, joined by polished hemi-spherical links, French marks, 43.1cm

Signed Chanel, no. GF230

£6,000-8,000      \$7,400-9,700  
 €6,700-8,900

**43**

**A MULTI-COLOURED SAPPHIRE BRACELET, BY HARRY WINSTON**

The broad tapering strap composed of a cluster of vari-cut sapphires in various shades of blue, orange, green, pink and yellow, interspersed with circular-cut diamond single-stone accents, 18.4cm long

Signed HW for Harry Winston

£6,000-8,000      \$7,400-9,700  
 €6,700-8,900

**44**

**A YELLOW SAPPHIRE AND DIAMOND RING**

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

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

£6,000-8,000      \$7,400-9,700  
 €6,700-8,900



45



46



47

**45**  
A MULTI-GEM NECKLACE,  
BY BULGARI

Designed as a continuous row of pink and green tourmaline, blue topaz and amethyst beads flanked to either side by haematite disc accents, joined by fancy shaped links, 40.4cm  
Signed Bulgari

£7,000-9,000

\$8,600-11,000  
€7,800-10,000

**•Q46**  
TWO GEM AND DIAMOND  
STICKPINS

Of matching design set with either a pear shaped amethyst or citrine to a circular-cut diamond loop and single stone base, 10.0cm

£550-650

(2)  
\$670-790  
€620-720

**47**  
A GEM AND DIAMOND-SET  
VANITY CASE

Of rounded rectangular form with engraved ripple design decoration to the hinged cover and base, the polished double thumb piece with sapphire cabochon, circular-cut diamond and ruby floral spray surmount, opening to reveal a bevelled mirror, three covered compartments, circa 1955, 12.8cm, retailer's case Attilio Buzzetti

£7,000-9,000

\$8,600-11,000  
€7,800-10,000



48



49



50

48

**A CULTURED PEARL, SAPPHIRE, EMERALD, RUBY AND DIAMOND BROOCH**

The circular-cut diamond floral spray, set with mixed-cut sapphires, emeralds and rubies, to a free form shaped cultured pearl and circular-cut diamond basket with calibre-cut sapphire base, *one diamond deficient*, 8.7cm

£3,000-5,000	\$3,700-6,100
	€3,400-5,600

•Ω49

**TEN VARIOUSLY SET DIAMOND, COLOURED DIAMOND AND GEM RINGS**

Comprising: an oval sapphire and circular-cut diamond rectangular curved panel cluster, by Chatila; two circular-cut diamond and brown diamond triple row crossovers; a pavé circular-cut yellow sapphire domed half-hoop; a circular-cut brown diamond rectangular panel; a pavé circular-cut brown diamond pear shaped cluster with circular-cut diamond border; a circular-cut brown diamond and diamond 'z' shaped panel; a princess and circular-cut diamond panel ring with marquise and circular-cut diamond sides; a circular-cut diamond twin curved line ring with central circular-cut diamond cross bar; and an oval sapphire and circular-cut diamond cluster with rock crystal quartered border; ring sizes M(2), M½, N(4), L½, P and Q (*partly illustrated*)

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

£4,000-6,000	\$4,900-7,300
	€4,500-6,700

50

**A RUBY AND DIAMOND RING**

The milligrain-set cushion-cut ruby, within a graduating old-cut diamond lozenge shape surround, *hoop distorted*, ring size 1½

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

£8,000-12,000	\$9,800-15,000
	€9,000-13,000



51



52



53



54

**51**

**A COLOURED DIAMOND AND DIAMOND CLUSTER RING**

Composed of an oval modified brilliant-cut fancy brownish-yellow diamond, weighing approximately 2.00 carats, to a circular and tapered baguette-cut diamond cluster surround, ring size N

*Accompanied by report no. 1162238452 from the Gemological Institute of America (GIA), dated 27th January 2014, stating that the 2.00 carat oval modified brilliant-cut diamond is natural fancy brownish-yellow colour*

£3,000-5,000

\$3,700-6,100

€3,400-5,600

**•Ω52**

**TWO EMERALD AND DIAMOND RINGS**

The first composed of a line of cut-cornered rectangular emeralds with baguette-cut diamonds between, ring size S; the second with cut-cornered rectangular emerald three stone centre to a baguette-cut diamond line, ring size T (2)

£2,800-3,200

\$3,500-3,900

€3,200-3,600

**53**

**AN EMERALD AND DIAMOND BRACELET**

Composed of a series of graduated square and rectangular-cut emeralds with circular-cut diamond scroll and cluster links between to a matching diamond back section, 18.0cm

£2,600-3,400

\$3,200-4,100

€2,900-3,800

**•Ω54**

**TEN VARIOUSLY-SET DIAMOND, COLOURED DIAMOND AND GEM RINGS**

Comprising: a circular-cut pink sapphire and baguette-cut diamond dished tapered panel ring; a circular-cut ruby and diamond pierced oval panel; a pavé circular-cut diamond and blue gem scroll panel ring; an old-cut diamond single stone; a circular-cut diamond and black diamond open cluster with tassel fringe, each star drop with circular-cut diamond accent; an oval sapphire single stone with baguette-cut sapphire gallery accents and circular-cut diamond chevron shoulders; a pavé circular-cut diamond panel with yellow and green gem flower decoration; a crossover design ring by Franck Muller, each terminal with either circular-cut diamond '3' and '6' or '5' and '8' in circular-cut diamond surround, hoop with maker's mark; an opal and diamond cluster; and a rectangular-cut blue gem single stone with circular-cut diamond border and twin line shoulders and cultured pearl accents, ring sizes M, P, R (2), S, S½, T, T½, U(2) *(partly illustrated)*

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

£8,000-12,000

\$9,800-15,000

€9,000-13,000



55



56



57

**55**  
AN AQUAMARINE, TOURMALINE  
AND CULTURED PEARL NECKLACE,  
BY BULGARI

The five row graduated bead necklace, composed of tumble polished aquamarines and tourmalines, set between cultured pearls and circular-cut diamond disc spacers, to a similarly set sprung hook clasp, 42.0cm  
Clasp signed Bvlgari

£7,000-9,000

\$8,600-11,000  
€7,800-10,000

**56**  
A PAIR OF AQUAMARINE AND  
DIAMOND EARRINGS

Each pear shaped aquamarine drop with circular-cut diamond surround, single stone suspension and pendant loop, 3.4cm

£2,500-3,500

(2)  
\$3,100-4,300  
€2,800-3,900

**57**  
AN 18CT WHITE GOLD,  
AQUAMARINE, SAPPHIRE AND  
DIAMOND RING

The cushion-cut aquamarine, between a circular-cut diamond cluster, to pear-shaped sapphire accents, hallmarked London 2013, ring size N

£1,800-2,500

\$2,200-3,000  
€2,100-2,800





58



60



59



61

**58**

**A RUBY AND DIAMOND RING**

The cushion shaped ruby, weighing approximately 3.07 carats, between circular-cut diamond trefoil clusters and line shoulders, ring size N

*Accompanied by report no. 13300 dated 11th October 2016 from the Gem and Pearl Laboratory, London, stating that the ruby is of natural origin, with no evidence of heat treatment was observed, origin opinion East Africa*

£3,000-5,000

\$3,700-6,100  
€3,400-5,600

**60**

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

The ring with central oval tanzanite to a circular-cut diamond surround, ring size M; the matching cluster earrings with circular-cut diamond line suspensions, post fittings, 4.2cm; all with London hallmarks (3)

£2,500-3,500

\$3,100-4,300  
€2,800-3,900

**•Ω59**

**A SAPPHIRE AND COLOURED SAPPHIRE RING**

Of crossover design, each terminal set with either a cushion shaped sapphire or pink sapphire, to pavé circular-cut diamond tapering shoulders and hoop with central line of graduated circular-cut pink sapphires or sapphires, ring size R

£2,800-3,200

\$3,500-3,900  
€3,200-3,600

**•Ω61**

**A SAPPHIRE AND COLOURED SAPPHIRE RING, BY DE GRISOGONO**

The cut-cornered rectangular sapphire to a flexible hoop composed of a line of heart shaped pink sapphires, the base a pavé circular-cut pink sapphire heart, ring size R  
Hoop with maker's mark

£2,000-3,000

\$2,500-3,700  
€2,300-3,300



62



63



64



65

**62**  
A DIAMOND BROOCH

Of ribbon bow design set throughout with circular and baguette-cut diamonds, 5.0cm

£3,000-4,000

\$3,700-4,900  
€3,400-4,500

**64**  
A PAIR OF 18CT WHITE GOLD, MULTI-COLOURED SAPPHIRE AND DIAMOND EAR PENDANTS

Composed of a line of pear-shaped vari-coloured sapphire and circular-cut diamond clusters, with circular-cut vari-coloured sapphire detail and pear-shaped accents, post fittings, hallmarked London 2015, 6.5cm (2)

£2,000-3,000

\$2,500-3,700  
€2,300-3,300

**63**  
AN 18CT WHITE GOLD COLOURED SAPPHIRE AND DIAMOND CLUSTER RING

The oval pink sapphire to a circular-cut diamond twin row surround and line shoulders, London hallmark, ring size M½

£1,500-2,000

\$1,900-2,400  
€1,700-2,200

**65**  
A DIAMOND PENDANT/BROOCH

The circular-cut diamond loop with marquise and baguette-cut diamond ribbon bow surmount to circular-cut diamond pendant loop, 5.0cm

£1,400-1,800

\$1,800-2,200  
€1,600-2,000



66

**66**  
A SAPPHIRE AND DIAMOND DRESS RING

The hexagonal-cut sapphire, weighing approximately 10.50 carats, collet-set to the baguette-cut diamond bombé surround and shoulders, to a tapering hoop, ring size N

£6,500-8,000	\$8,000-9,700
	€7,300-8,900



67

**67**  
A PAIR OF DIAMOND 'GYPSY' EAR PENDANTS, BY DE GRISOGONO

Each composed of interlocking circlets set with circular-cut diamonds, to two larger detachable circular-cut diamond circlets, post and clip fittings, 6.0cm Each signed de Grisogono, no. B6814(2)

£7,000-10,000	\$8,600-12,000
	€7,800-11,000



68

**68**  
A COLOUR CHANGE SAPPHIRE AND DIAMOND RING

The oval-cut colour-change sapphire, to a circular and baguette-cut diamond cluster surround, ring size O  
*Accompanied by report no. 13299 dated 11th October 2016, from The Gem & Pearl Laboratory, London, stating that the sapphire was found to be natural and no evidence of heat treatment was observed, origin opinion Madagascar. This sapphire appears blue in daylight and purple in incandescent light.*

£3,000-5,000	\$3,700-6,100
	€3,400-5,600



69



70



71



72

•Ω69

FIVE WRISTWATCHES, BY JAHAN

Comprising: a stainless steel 'Select Sq' automatic wristwatch, the square black dial with baguette-cut diamond hour markers with glazed reverse, to tapered steel brick link bracelet with double deployant clasp, case 40mm; two stainless steel 'Rampe' quartz wristwatches, one with rectangular black dial with luminous Arabic numerals and hands and applied corner detail panels, *one detached*, to a circular-cut diamond bezel and leather straps, the other with Arabic black numerals and applied corner panels, in plain case, cases 28mm, *straps deficient*; a coated stainless steel Lambda quartz wristwatch, the engine turned rectangular dial with Arabic luminous numerals and hands and subsidiary seconds, *straps deficient*, case 32mm; and a 'XL Shadow' quartz wristwatch, the tonneau shaped dial with applied Arabic numerals in coated case, *straps deficient*, case 44mm (*partly illustrated*)

All signed Jahan

(5)

£1,800-2,200

\$2,200-2,700

€2,100-2,500

•Ω70

A DIAMOND-SET 'J12' QUARTZ WRISTWATCH, BY JAHAN

The central circular-cut diamond square dial with Arabic numerals, to a black enamel surround with circular-cut diamond arrowhead hour markers, to a circular-cut diamond bezel and crown, the glass with circular-cut diamond twin line inserts, to elongated strap pins with circular-cut diamond boss terminals, *one detached*, with later leather straps and maker's circular-cut diamond-set buckle, case 52mm  
Glass signed Jahan, case signed Jahan J12 Limited Edition N. 023

£1,600-2,000

\$2,000-2,400

€1,800-2,200

•Ω71

THREE QUARTZ WRISTWATCHES, BY JAHAN

The first with elongated rectangular dial with circular-cut diamond dial, to circular-cut sapphire line sides and circular-cut diamond panel terminals, case 1.9 x 6.2mm, to fabric coated leather straps; a 'Trilogia', the 18ct gold circular case enclosing three circular mother-of-pearl dials with Roman quarters and circular-cut diamond bezels, labelled 'HOME', 'NEXT' and 'VISIT', European Convention mark, *straps deficient*, case 3.6cm; and an 18ct white gold 'Excellence', the black circular dial with central map motif and baton hour markers, European Convention mark, *straps deficient*, case 4.4cm (*partly illustrated*)

All signed Jahan

(3)

£1,800-2,200

\$2,200-2,700

€2,100-2,500

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

Δ•Ω72

TWO STAINLESS STEEL DIAMOND-SET QUARTZ WRISTWATCHES, BY JAHAN

The first with circular mother-of-pearl dial, diamond hour markers and date aperture, to a diamond-set bezel and later leather straps, case 27mm; the second with white dial, Roman numerals, minute outer railway and date aperture, to a diamond-set bezel and later leather straps, case 28mm  
Each dial and buckle signed Jahan

(2)

£500-700

\$610-850

€560-780

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









83

**83**  
AN 18CT GOLD 'MASTER SQUARE'  
AUTOMATIC WRISTWATCH,  
BY FRANCK MULLER

The square silvered dial with Roman numerals, inner minute track and date aperture in square case, the back secured by four screws, to later leather straps, European Convention mark, case 42mm

Dial and case signed Franck Muller Master Square, case also signed Master of Complications, No. 48 and 6000 K SC

£2,800-3,800

\$3,500-4,600

€3,200-4,200



84

**84**  
AN 18CT GOLD 'CHRONOMETRO'  
AUTOMATIC WRISTWATCH,  
BY FRANCK MULLER, REF. 5850

The engine-turned dial with Roman numeral chapter ring and blued steel hands, the tonneau-shaped case, with nickel finished 21 jewelled-lever movement, the case back secured by four screws, to later leather straps, European Convention mark, case 37mm, accompanied by certificate of origin dated 24th July 2003, with maker's presentation case and card box  
Dial case and movement signed, case no 17

£2,800-3,800

\$3,500-4,600

€3,200-4,200



85

**85**  
AN AUTOMATIC 'MASTER BANKER'  
TRIPLE TIME WRISTWATCH,  
BY FRANCK MULLER

The tonneau shaped silvered dial with Arabic numerals, date aperture, and two subsidiary dials for second and third time zones, in 18ct white gold case, the back secured by four screws, to maker's bracelet with concealed double deployant clasp, the case back with inscription, European Convention mark, case 32mm, in maker's box with card outer and documents  
Dial signed Franck Muller Master Banker, case signed Franck Muller Master of Complications and No. 132 6850 MB

£2,500-3,500

\$3,100-4,300

€2,800-3,900





86

**86**  
AN 18CT GOLD AUTOMATIC  
'MONARD' WRISTWATCH,  
BY H. MOSER & CIE

The metallic brown circular dial with applied baton numerals, sweep centre seconds, 26 jewelled lever movement, cal. HMC343.505, and seven day power reserve, glazed display back secured by four screws, to later leather straps, circa 2011, European Convention mark, case 40mm, with maker's box and documents  
Dial and case signed H. Moser & Cie, no. 200 105305

£4,000-6,000	\$4,900-7,300
	€4,500-6,700



87

**87**  
AN 18CT ROSE GOLD AUTOMATIC  
'FLEURIER' WRISTWATCH,  
BY PARMIGIANI

The rectangular silvered dial with engine-turned centre, applied Roman numerals, sweep centre seconds, date aperture with red arrow indicator, with 32 jewelled automatic movement, cal. 11½" 33101, glazed display back secured by six screws, European Convention mark, circa 2004, *straps deficient*, case 33mm, with maker's box and documents

Dial and case signed Parmigiani no. 10415  
£2,000-3,000      \$2,500-3,700  
€2,300-3,300



88

**88**  
A STAINLESS STEEL 'MONACO'  
AUTOMATIC WRISTWATCH,  
BY TAG HEUER

The square black dial with applied baton numerals, luminous dot hour markers, two subsidiary dials for constant seconds and 30 minute registers, date aperture and luminous hands, in tonneau shaped case with two chronograph buttons in the band, back secured by four screws, to leather straps with maker's buckle, case 38mm, in maker's case with documents

Dial and case signed Monaco Heuer, case also signed Limited Edition and By Tag Heuer and no. 4248/5000 C82110  
£1,200-1,800      \$1,500-2,200  
€1,400-2,000



89

**89**  
A LIMITED EDITION STAINLESS STEEL SEAMASTER PROFESSIONAL PLANET OCEAN 'CASINO ROYALE' AUTOMATIC WRISTWATCH, BY OMEGA

The circular black dial with Arabic 12, 6 and 9, luminous baton markers, date aperture, luminous hands, and central second hand bearing the '007' gun logo in orange, with black uni-directional rotating bezel calibrated for minutes, screw down crown and helium escape valve in the band, to maker's rubber straps and steel clasp, in maker's case with card outer and documents, case 44mm

Dial signed Omega Seamaster Professional Chronometer, case signed Planet Ocean Casino Royale Limited Series and no. 1722/5007

£2,000-3,000      \$2,500-3,700  
€2,300-3,300



90

**90**  
AN 18CT WHITE GOLD WRISTWATCH, BY PIAGET

The rectangular black dial with Arabic quarters and baton hour markers, the case with textured sides, to later leather straps, mechanical movement, European Convention mark, 38mm, maker's case and card outer

Dial and case signed Piaget, case no. 90300 875621  
£2,800-3,800      \$3,500-4,600  
€3,200-4,200



91

**•Ω91**  
A DIAMOND-SET STAINLESS STEEL QUARTZ WRISTWATCH, BY CORUM

The black trapezoidal dial with Arabic numerals and baton hour markers to a circular-cut diamond bezel and later leather straps, case 20-28mm  
Dial signed Corum, case no. 105.404.20 676393

£650-850      \$800-1,000  
€730-950



92



93



94



95

**92**

**A LIMITED EDITION TRIPLE CALENDAR AND MOONPHASE WRISTWATCH, BY JAEGER-LECOULTRE**

The white rectangular dial with Arabic 12, baton hour markers, apertures for day and month, concentric sweep date hand, subsidiary seconds with moonphase indication, in plain polished rectangular case, the back secured by 4 screws, to down turned lugs, with maker's buckle, *straps deficient*, case 24mm

Dial signed Jaeger-leCoultre, case signed Serie Unique and no. 150 149/600 141.010.1

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**.94**

**A WRISTWATCH, BY GERALD GENTA**

The oval case glazed to the front and back to reveal the skeletonised movement, with maker's buckle, straps deficient, case 25mm, in maker's box with card outer and paperwork

Case signed Gerald Genta and no. 32234

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**93**

**A 'HAPPY DIAMONDS' QUARTZ WRISTWATCH, BY CHOPARD**

The central white dial bordered by seven free moving diamond collets, within chapter ring inscribed HAPPY DIAMOND, with snap on case back, circa 1980, case 29mm

Dial signed Chopard, the case signed Happy Diamonds, no 2½883-23, case no. 2607191155

£1,200-1,700

\$1,500-2,100

€1,400-1,900

**95**

**AN 18CT GOLD AUTOMATIC WRISTWATCH, BY BAUME & MERCIER**

The rectangular dial with Arabic '3', '9' and '12', tapered baton hour markers and date aperture, in polished case with later leather straps, European Convention mark, case 37mm, maker's box and papers

Dial and case signed Baumer & Mercier, case no. 3474246 65395

£700-800

\$860-970

€780-890



96



97



98

**96**  
A DIAMOND-SET PENDANT  
NECKLACE, BY CARTIER

The fine snake-link chain suspending a circular pendant composed of three concentric loops each intermittently-set with circular-cut diamond accents, to a cross design similarly-set diamond surmount, French import marks, pendant 5.9cm, neckchain 42.2cm  
Signed Cartier, no. NP8064

£3,000-5,000      \$3,700-6,100  
                              €3,400-5,600

**97**  
A DIAMOND RING, BY CARTIER

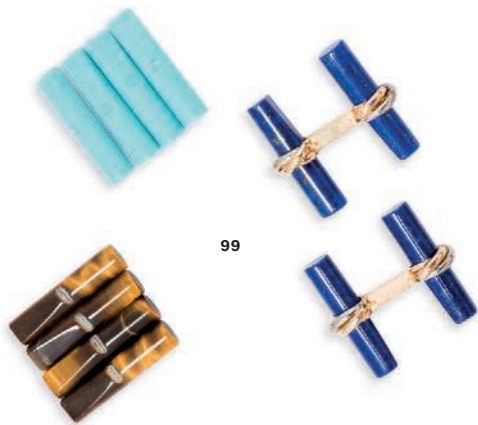
Of crossover design, the circular-cut diamond half-hoop beneath a polished overlapping band, ring size M, with paperwork

Signed Cartier and no. 122339 52 © 1999  
£2,000-3,000      \$2,500-3,700  
                              €2,300-3,300

**98**  
A PAIR OF 18CT WHITE GOLD  
CUFFLINKS, BY CARTIER

Each circular panel modelled as a safe combination lock, with twisting central section, to opposing hinged bar terminals, European Convention marks, 1.7cm, in maker's case

Signed Cartier, no. 844647 (2)  
£1,500-2,000      \$1,900-2,400  
                              €1,700-2,200



99



100



101

**99**  
A PAIR OF INTERCHANGEABLE  
GEM-SET CUFFLINKS, BY CARTIER

Of baton design, the tri-coloured  
ropetwist links with a set of  
interchangeable lapis lazuli, turquoise,  
rock crystal, onyx and tiger's eye  
batons, in maker's fitted case  
Links signed Cartier and no. H17964

£3,000-5,000                      \$3,700-6,100  
€3,400-5,600

**100**  
A DIAMOND RING, BY CARTIER

The half-hoop set with a line of  
circular-cut diamonds, ring size M, with  
paperwork  
Signed Cartier and no. J15552 53 ©  
1999

£2,000-3,000                      \$2,500-3,700  
€2,300-3,300

**101**  
A 'PANTHERE' BRACELET,  
BY CARTIER

Of brick link design, French marks,  
18.5cm, in maker's case with  
paperwork  
Signed Cartier and no. 789952

£2,200-2,800                      \$2,700-3,400  
€2,500-3,100



102



103



104

•Ω102

A TREATED DIAMOND, DIAMOND AND COLOURED DIAMOND BROOCH/PENDANT

Modelled as a flowerhead, the central cut-cornered princess-cut fractured filled diamond to a pavé circular-cut black diamond and diamond petal surround, 6.3cm

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

£1,400-1,800

\$1,800-2,200

€1,600-2,000

•Ω103

A PAIR OF ONYX AND DIAMOND EARPENDANTS

The pear-shaped onyx drops to circular-cut diamond line suspensions, post fittings, 8.0cm (2)

£5,500-6,500

\$6,700-7,900

€6,200-7,200

104

AN OPAL AND DIAMOND PENDANT NECKLACE

The oval cabochon opal, within a circular-cut diamond scrolling border, suspended from a drop shaped loop set with circular-cut diamonds, to a spectacle-set diamond cable-link chain, pendant 5.3cm, neckchain 43.5cm

£8,000-10,000

\$9,800-12,000

€9,000-11,000



105



106



107

**105**

**A SAPPHIRE AND DIAMOND NECKLACE**

Composed of four rows of graduated faceted sapphire beads to a single-cut diamond ball clasp, *one diamond deficient*, 46.5cm

*Accompanied by report no. 13205 dated 13th September 2016, from The Gem & Pearl Laboratory stating that that samples were found to be natural sapphires, no evidence of heat treatment was observed*

£1,500-2,000	\$1,900-2,400
	€1,700-2,200

**106**

**A PAIR OF 18CT WHITE GOLD, GARNET AND DIAMOND EAR PENDANTS**

Composed of a line of six triangular-cut garnets between circular-cut diamonds, post fittings, hallmarked London 2015, 6.5cm (2)

£1,500-2,000	\$1,900-2,400
	€1,700-2,200

**107**

**A CAT'S EYE CHRYSOBERYL AND DIAMOND CLUSTER RING**

The oval cabochon cat's eye chrysoberyl, weighing approximately 13.43 carats, to a baguette-cut diamond surround, ring size N

£3,000-5,000	\$3,700-6,100
	€3,400-5,600



108



109



110



111

**108**  
AN AMETHYST AND DIAMOND RING

The oval amethyst to a pavé circular-cut diamond openwork crossover design surround, gallery and shoulders, ring size M  
£1,500-2,000

\$1,900-2,400  
€1,700-2,200

**110**  
A PAIR OF PINK TOURMALINE AND DIAMOND EARRINGS

Each oval mixed-cut pink tourmaline within a circular-cut diamond surround, clip fittings, 2.1cm (2)  
£4,000-6,000 \$4,900-7,300  
€4,500-6,700

**109**  
A PAIR OF 18CT WHITE GOLD, AMETHYST AND DIAMOND EAR PENDANTS

The pear-shaped amethyst, suspended from a circular-cut diamond line, post fittings, hallmarked London 2014, 6.0cm (2)  
£1,500-2,000

\$1,900-2,400  
€1,700-2,200

**•Ω111**  
FOUR GREEN GARNET-SET RINGS

Comprising: a pavé circular-cut green garnet and diamond heart, by Chatila; a circular-cut black diamond marquise shaped dish cluster with pavé circular-cut green garnet gallery and shoulders, by Chatila; one with opposed pavé circular-cut green garnet graduated panels with circular-cut diamond looped line sides; and a pavé circular-cut green garnet tapered curved panel ring in blackened mount; ring sizes M, L, N and U (*partly illustrated*)

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

First two signed Chatila (4)  
£1,600-2,000 \$2,000-2,400  
€1,800-2,200





112



114



113



115

**112**

**A SUITE OF AQUAMARINE AND DIAMOND JEWELLERY, BY DIOR**

Comprising a dress ring with central oval-cut aquamarine to a circular-cut diamond pierced leaf motif surround, with further pink sapphire and mother-of-pearl-set dragonfly accent, raised on chased shoulders and plain hoop; together with earrings of matching design, ring size M, 2.4cm long, in maker's case

Each signed Dior and no. 032462 54 and J1388 respectively(3)

£5,000-7,000	\$6,100-8,500
	€5,600-7,800

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

**113**

**A GARNET AND DIAMOND CLUSTER RING, RETAILED BY KÖCHERT**

The oval-cut mandarin garnet to a circular-cut diamond surround and twin line shoulders, in case by Köchert, ring size J

£4,000-6,000	\$4,900-7,300
	€4,500-6,700

**114**

**AN EMERALD AND DIAMOND RING**

Centring a claw-set rectangular-cut emerald, to a circular-cut diamond surround, ring size N

£3,000-4,000	\$3,700-4,900
	€3,400-4,500

**•Q115**

**TWO DIAMOND, GEM, PASTE AND SYNTHETIC GEM RINGS**

Of matching design, the pavé circular-cut emerald or ruby hoops to pavé diamond double loops suspending faceted green paste or synthetic pink gem drops with pavé emerald or ruby surmounts, one diamond deficient, ring size U (2)

£2,000-3,000	\$2,500-3,700
	€2,300-3,300



116



117



118

•Ω116

**NINE DIAMOND AND GEM-SET BRACELETS, BY CHATILA**

Each two row front set with either circular-cut brown diamond, diamond or gem, gems include ruby, sapphire and pink sapphire, to circular-cut diamond two row sides and coated fabric straps (*partly illustrated*)

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

All signed Chatila (9)  
 £2,000-3,000      \$2,500-3,700  
                                  €2,300-3,300

•Ω117

**A PAIR OF EMERALD AND TREATED GEM EARRINGS**

Of flowerhead design, each with heart shaped cabochon centre within a circular-cut pink treated gem petal surround, clip fittings, 2.9cm (2)

£650-850      \$800-1,000  
                                  €730-950

•Ω118

**NINE DIAMOND AND GEM-SET RINGS**

Comprising: three thin eternity bands with claw-set circular-cut diamonds; two half eternity bands set with circular-cut diamonds; and three half eternity bands set with coloured gems, ring size O½ (2), N½, K (2), M (2), M½ (*partly illustrated*) (8)

£1,600-2,000      \$2,000-2,400  
                                  €1,800-2,200



120



121



119



122

**119**

**A COLOURED SAPPHIRE AND DIAMOND RING**

The pear shaped pink sapphire, weighing approximately 3.33 carats, to a circular-cut diamond surround and bifurcated shoulders, ring size M

Accompanied by report no. 13297 dated 11th October 2016, from The Gem & Pearl Laboratory, London, stating that the purple sapphire was found to be natural pinkish purple sapphire, no evidence of heat treatment was observed, origin opinion Madagascar

£4,000-6,000

\$4,900-7,300  
€4,500-6,700

**120**

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

Each composed of a square modified brilliant-cut fancy brown-greenish yellow diamond, both weighing approximately 3.44 carats, to circular-cut diamond flexible line suspension and circular-cut diamond cluster surmount, post fitting, 3.5cm long

Accompanied by reports no. 2165919511 and 5161919508 from the Gemological Institute of America (GIA), dated 12th and 14th January 2015, stating that the 3.44 carats, square modified brilliant-cut diamonds are natural fancy brown-greenish yellow colour

£5,000-7,000

\$6,100-8,500  
€5,600-7,800

**121**

**A COLOURED DIAMOND AND DIAMOND PENDANT NECKLACE**

The cushion modified brilliant-cut fancy brownish orangy yellow diamond, weighing approximately 1.02 carats, between a circular-cut diamond cluster suspended from a circular-cut diamond loop, to a fine-link neckchain, pendant hallmarked Sheffield, pendant 1.9cm, neckchain 41.0cm

Accompanied by report no. 6157957841, dated 17th March 2014, from the Gemological Institute of America (GIA) stating that the diamond is Natural Fancy Brownish Orangy Yellow

£1,000-1,500

\$1,300-1,800  
€1,200-1,700

**122**

**A PAIR OF MOONSTONE, RUBY, PINK SAPPHIRE AND DIAMOND EARCLIPS, BY FRATELLI PICCINI**

The round cabochon moonstone, within a pavé set ruby, pink sapphire and diamond cluster surround, post and clip fittings, 2.5cm, in maker's case

£2,000-3,000

\$2,500-3,700  
€2,300-3,300



123



124



125

Ω124

**A GROUP OF JEWELLERY**

Comprising: a necklace, the central coral, corallium rubrum, bead, to a necklace composed of a series of graduated pierced ovoid links with tumble polished green beryl twin spacers, 51.5cm; a pair of earrings, the tumble polished green beryl drops with openwork surmounts, cultured pearl suspensions and rose-cut diamond tops, hinged hook fittings, 8.0cm; a pear shaped cabochon green beryl and rose-cut diamond-set openwork bow brooch/pendant, *damaged*, 7.7cm; and an openwork quatrefoil brooch/pendant with rose-cut colourless imitation gem cluster centre, 5.7cm (partly illustrated) (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

-123

**A MULTI-ROW CORAL BEAD NECKLACE**

Comprising thirty-one rows of coral, corallium rubrum, beads to an emerald cabochon-set clasp, with circular-cut diamond accents between channel-set baguette-cut diamond undulating borders, 46.5cm

£4,000-6,000

\$4,900-7,300

€4,500-6,700

-125

**A PAIR OF CORAL AND DIAMOND EAR CLIPS, RETAILED BY KÖCHERT**

The pear shaped coral, corallium rubrum, bead, suspended from a pavé set diamond half sphere, post and clip fittings, 3.0cm, in case by Köchert (2)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



126

•Ω126

**FIVE DIAMOND AND GEM NECKLACES**

Comprising: a lips pendant, by Enigma, the lips motif with circular-cut diamond edging set within an onyx circular panel, to circular-cut diamond pendant loop and maker's fabric collar, pendant 5.1cm; a fabric collar suspending three heart pendants, either nephrite jade, onyx or mother-of-pearl, each set with a central gem and diamond heart shaped cluster, either heart shaped cabochon ruby, orange gem or cabochon amethyst; a circular mother-of-pearl panel with applied circular-cut brown diamond Arabic script motif, to a fabric collar; pendant 4.8cm; a single cultured pearl suspended on a facted onyx bead necklace, 37.5cm; and a shaped openwork pendant with applied Arabic script motif over a fabric ground to a circular-cut diamond border and rubber coated fabric collar, pendant 6.7cm (partly illustrated)

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

The first signed Enigma	(5)
£1,800-2,200	\$2,200-2,700
	€2,100-2,500

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



127

**127**

**AN ONYX AND DIAMOND NECKLACE AND BRACELET, BY VAN CLEEF & ARPELS**

The necklace composed of a double row of circular-cut diamonds, to an onyx toggle and diamond loop centre suspending a detachable carved onyx loop pendant; together with a bracelet of matching design, French marks, 40cm and 15.6cm respectively. Each signed Van Cleef & Arpels, no.29207 and 28262 respectively (2)

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



128

**128**

**A CORNELIAN AND DIAMOND CLIP BROOCH, BY BULGARI**

The oval cornelian intaglio depicting two figures, the clip inscribed '2 FIGURE ROMAINE 11 SEC.D.C, in drop shaped mount with pear-cut diamond single stone accent, 2.7cm, in maker's case with card outer. Signed Bulgari with mark BB indicating the pendant was retailed in Switzerland

£2,000-3,000	\$2,500-3,700
	€2,300-3,300



130



131



129

**129**  
A LATE 19TH CENTURY EMERALD AND DIAMOND BROOCH

Modelled as a flowerhead, the circular-cut emerald cluster centre to circular-cut emerald and old-cut diamond petal surround, mounted in silver and gold, circa 1890, later brooch fitting, 3.9cm

£4,500-5,500	\$5,500-6,700
	€5,100-6,100

**130**  
A 19TH CENTURY GOLD AND PINK TOPAZ PARURE

Comprising: a necklace composed of claw-set oval pink topaz single stone panels each with beadwork scalloped border with matching flower head connecting links; a matching brooch, pair of ear pendants, buckle and ring with additional detached fittings, circa 1840, accompanied by a letter dated 26th December 1883 (8)

£3,000-5,000	\$3,700-6,100
	€3,400-5,600

**131**  
TWO LATE 19TH CENTURY DIAMOND AND PEARL BROOCHES / PENDANTS

The first of old-cut diamond scrolling panel design with old-cut diamond single stone centre and triple pearl accents, to an old-cut diamond detachable pendant loop, 2.5cm; the second an old-cut diamond cinquefoil flowerhead with pearl centre, to an old-cut diamond detachable pendant loop, 2.4cm; both circa 1890

**Please note that the pearls have not been tested for natural origin (2)**

£2,000-3,000	\$2,500-3,700
	€2,300-3,300



132

**132**

**AN EARLY 20TH CENTURY DIAMOND TWO-STONE RING**

Of crossover design, set with two old-cut diamonds, to scrolled graduated diamond line shoulders, mounted in silver and gold, circa 1910, ring size M

£2,500-3,500

\$3,100-4,300  
€2,800-3,900



133

**133**

**AN EARLY 20TH CENTURY DIAMOND AND SYNTHETIC SAPPHIRE PENDANT**

Modelled as a Latin cross centring on an old-cut diamond collet, to old-cut diamond arms with scroll design terminals and baguette-cut synthetic sapphire detail, *one synthetic sapphire deficient*, circa 1920, 11.3cm

£4,000-6,000

\$4,900-7,300  
€4,500-6,700



134

**\*134**

A 19TH CENTURY NOVELTY STICK PIN AND A FRENCH 19TH CENTURY GOLD NOVELTY WATCH FOB

Modelled as a human skull, the gold head enamelled in detail, with rose-cut diamond 'glasses'; modelled as a human skull with articulated lower mandible and engraved detail, to a pendant loop (2)

£1,000-1,500 \$1,300-1,800  
€1,200-1,700

**PROVENANCE:**

Christie's South Kensington, 1996, sale 7420, lot 340 and Christie's, South Kensington, 2001, sale 9033, lot 140



135

**\*135**

A VICTORIAN 15CT GOLD AND DIAMOND VESTA CASE MODELLED AS A COFFIN

The coffin-shaped case with hinged lid rose-cut diamond nail head detail with applied steel striker plate, to pendant loop, hallmarked, London, 1895, 4.5cm

£1,000-1,500 \$1,300-1,800  
€1,200-1,700



136

**136**

A ROYAL VICTORIAN ORDER BREAST BADGE M.V.O. AND A PAIR OF ENAMELLED PRESENTATION CUFFLINKS

The silver gilt and enamel breast badge on ribbon with pin fitting, the reverse numbered '1164', in fitted case by Collingwood Ltd., 46 Conduit St. W., the lid gilt stamped 'M.V.O. 4th CL.'; case defective: the gold cufflinks of black enamel with the monogram A E beneath a coronet, with chain connections, each of the four plates enamelled with 'A.E.' monogram beneath a coronet, circa 1905 (3)

£600-800 \$730-970  
€670-890

**PROVENANCE:**

Christie's, South Kensington, 2003, sale 9628, lot 285.





137

**137**

**AN EARLY 20TH CENTURY PEARL AND DIAMOND TIARA**

Of garland design, composed of seven principal old-cut diamond collet highlights raised on a scrolling frame, suspending millegrain-set old-cut diamond swags and articulated rose-cut diamond laurel wreath drops, with pearl centre accents, mounted in silver and gold, circa 1900, in fitted case

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

£6,000-8,000

\$7,400-9,700

€6,700-8,900



138

**138**  
A GOLD AND DIAMOND-SET MINAUDIERE,  
BY VAN CLEEF & ARPELS

Of rectangular outline, the hinged black enamel cover with triangular geometric pattern set with old-cut diamond collect accents, opening to reveal a bevelled mirror, three covered compartments, a removable compact, lipstick holder, comb and lighter, the black Plexiglas sides and base within polished mounts, one concealing a recessed watch, circa 1935, French Import marks, 14.8cm

Signed La Minaudiere de Van Cleef & Arpels, no. 47341

£6,000-8,000

\$7,400-9,700  
€6,700-8,900

**LITERATURE:**

Cf. Paris-Musées, *Van Cleef & Arpels*, Paris, 1992, p.156, images 261 and 262 for minaudieres of similar design



139

**139**  
AN ART DECO 18CT GOLD, ENAMEL AND DIAMOND  
CIGARETTE CASE, BY CARTIER

Of rounded rectangular form, the hinged cover with engraved central panel to a black and white enamel geometric pattern border, the base similarly decorated, with two stone baguette-cut diamond thumb piece, circa 1932, London hallmarks, 7.9cm

Signed Cartier London, with maker's marks

£4,000-6,000

\$4,900-7,300  
€4,500-6,700



140



141

**140**  
A RETRO DIAMOND-SET NECKLACE, BY CARTIER

The cylindrical brick link collar with central ruffle motif, composed of a series of radiating polished filaments within a circular-cut diamond border, circa 1949, French marks, 34.4cm

Signed Cartier, Paris, no.02237

£7,000-9,000

\$8,600-11,000  
€7,800-10,000

**LITERATURE:**

Cf. Cologni, Franco, Nussbaum, Eric, *Platinum By Cartier Triumphs of the Jewelers' Art*, New York, 1996, pg.204, for a necklace of the same design, 1949

**141**  
A PLATINUM AND DIAMOND ETERNITY RING, BY CARTIER

Composed of a continuous line of princess-cut diamonds, European Convention mark, ring size M, with paperwork

Signed Cartier and no. 53 931205

£1,400-1,800

\$1,800-2,200  
€1,600-2,000



142

**142**  
AN 18CT GOLD AND DIAMOND ETERNITY RING, BY CARTIER

Set with a continuous line of princess-cut diamonds, European Convention mark, ring size M, with paperwork Signed Cartier and no. 53 930992

£1,000-1,500

\$1,300-1,800  
€1,200-1,700



143

**143**  
AN 18CT GOLD AND DIAMOND BRACELET, BY CARTIER

The central knot motif pavé-set with circular-cut diamonds within reeded borders, to a two row gold corded bracelet with concealed clasp, circa 1960, London import marks, 18.0cm, in maker's fitted case

Signed Cartier and no.L2199 S

£6,000-8,000

\$7,400-9,700  
€6,700-8,900



144



145

**144**

**A DIAMOND-SET EVENING BAG, COMPACT AND LIPSTICK HOLDER**

The tapered handbag of woven basketwork design, with circular-cut diamond line highlight to the hinged cover, opening to reveal a bevelled mirror and silk lined interior, together with a matching compact and lipstick holder ensuite, circa 1960, 15.5cm, 7.0cm and 6.2cm respectively (3)  
£7,000-9,000 \$8,600-11,000  
€7,800-10,000

**PROVENANCE:**

Purchased from Vourakis, Athens in the 1960s

**145**

**A PAIR OF EMERALD AND DIAMOND EAR CLIPS, BY VAN CLEEF & ARPELS**

Of circular outline, each polished bombé panel with pierced detailing and set with circular-cut emerald and diamond accents, circa 1945, 2.5cm  
Signed Van Cleef & Arpels, no.N.Y 12390 (2)  
£6,000-8,000 \$7,400-9,700  
€6,700-8,900



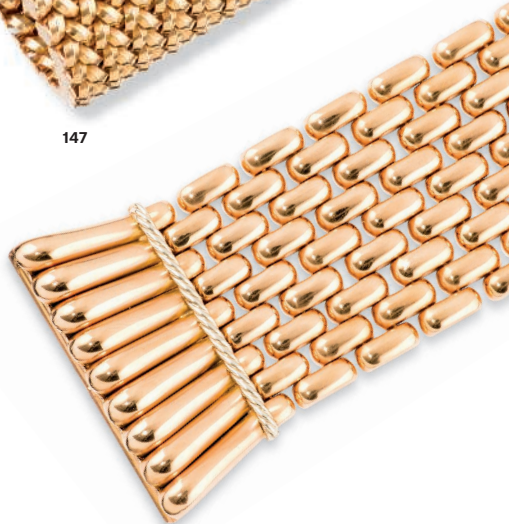
146



147



148



149

**146**

**A DIAMOND AND SAPPHIRE-SET BANGLE**

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

£3,000-4,000

\$3,700-4,900

€3,400-4,500

**148**

**A PAIR OF ART DECO ENAMEL CUFFLINKS**

Each hexagonal panel with vari-coloured enamel decoration, the white, red and turquoise circular centre, to a green and black linear pattern border, circa 1930, French Import marks, each panel 1.4cm (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**147**

**A BRACELET**

Of broad articulated woven design, 19.3cm

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**149**

**A BRACELET**

Of broad brick link design to a tapered fluted clasp, 19.5cm

£2,000-3,000

\$2,500-3,700

€2,300-3,300



150



151



152

•Ω150

**SEVEN DIAMOND-SET BANGLES**

Of matching sprung torc design with applied multi-row bead decoration, matching tassel and central circular-cut diamond open square accent, 6.0cm (7)

£3,400-3,800                      \$4,200-4,600  
 €3,800-4,200

•151

**A COLOURED DIAMOND AND DIAMOND RING**

The cut-cornered rectangular step-cut fancy brown-yellow diamond, weighing approximately 1.02 carats, to a circular-cut diamond surround, hallmarked Sheffield, ring size L. Accompanied by report no. 610719047738, dated 14th May 2013, from the Gemological Institute of America (GIA) stating that the diamond is Natural Fancy Brown-Yellow

£1,000-1,500                      \$1,300-1,800  
 €1,200-1,700

**152**

**TWO 18CT GOLD AND DIAMOND-SET RINGS, BY ELIZABETH GAGE**

Of broad flexible hoop design, one composed of circular-cut diamond chevron links, the other of square links with circular-cut diamond collet centre and bead detail, hallmarked London 1999, ring size M. Both signed Gage with maker's mark EG (2)

£1,500-2,000                      \$1,900-2,400  
 €1,700-2,200



153



154



155



156

**153**

**A SAPPHIRE AND DIAMOND NECKLACE**

The front composed of a series of marquis-cut sapphire two stone and circular-cut diamond three stone sections, to leaf and disc design back section, 40.5cm

£2,500-3,000

\$3,100-3,700

€2,800-3,300

**•Ω154**

**SEVEN DIAMOND AND GEM RINGS**

Comprising: three by Chatila, one with heart shaped ruby to baguette-cut ruby gallery and shoulders; one a oval-cut ruby and circular-cut diamond twin marquise cluster of crossover design; one a circular-cut diamond collet within a concealed-set square-cut ruby curved panel; all with maker's mark NC; a heart-shaped ruby and circular-cut diamond cluster; a rounded triangular-cut ruby and sapphire two stone of opposed design with baguette-cut diamond gallery and shoulders; an opposed oval ruby and diamond two stone to pavé circular-cut diamond shoulders; and a concealed-set square-cut diamond and ruby ring with pavé circular-cut diamond sides, *one diamond deficient*, ring sizes T, L, M, L½; P, P and N respectively (*partly illustrated*) (7)

£9,000-11,000

\$11,000-13,000

€11,000-12,000

**•Ω155**

**FOUR GEM AND DIAMOND RINGS**

Comprising: a heart shaped sapphire and yellow sapphire two stone crossover, by Chatila, with circular-cut diamond shoulders; a pear shaped ruby and sapphire two stone crossover, by Jahan, to baguette and circular-cut diamond shoulders; a buff top cushion shaped sapphire and ruby three stone half-hoop with square-cut diamond accents; and an oval sapphire and ruby two stone with square-cut diamond twin row shoulders, spurious signature, ring sizes O, M½, M and Q (*partly illustrated*)

The first with maker's mark NC, the second signed Jahan (4)

£2,800-3,200

\$3,500-3,900

€3,200-3,600

**156**

**A SAPPHIRE, RUBY AND DIAMOND RING, BY DAVID WEBB**

The central circular-cut diamond twin line, flanked by a collet-set cabochon sapphire or ruby, to a tapering hoop, ring size P (sizing band)

Signed © WEBB

£6,000-8,000

\$7,400-9,700

€6,700-8,900



157



158



159



160

**157**  
A RUBY AND DIAMOND-SET  
NECKLACE,  
BY VAN CLEEF & ARPELS

The tapering fancy-link necklace, to a central chased floral and foliate panel, composed of three pavé-set circular-cut diamond flowerheads with circular-cut ruby centres, to fluted leaf surrounds, 37.2cm

Signed Van Cleef & Arpels, no. NY4K970-5

£8,000-10,000	\$9,800-12,000
	€9,000-11,000

**158**  
A PAIR OF DIAMOND AND GEM  
FLOWERHEAD CLIPS,  
BY VAN CLEEF & ARPELS

Each with four pavé circular-cut diamond petals, one with central claw-set cabochon ruby, the other an emerald, French Import marks, clip fittings, 2.0cm

Signed VCA for Van Cleef & Arpels, nos. E1206 63 & E1206 H2 (2)

£1,800-2,000	\$2,200-2,400
	€2,100-2,200

**159**  
A DIAMOND-SET BROOCH,  
BY VAN CLEEF & ARPELS

Modelled as a ruffle of tied fabric, the matt chased panel with central circular-cut diamond knot detail, French marks, 6.5cm, double prong fitting, in maker's case

Signed VCA, no. B1478A7

£3,000-4,000	\$3,700-4,900
	€3,400-4,500

**160**  
A GEM-SET NOVELTY CLIP  
BROOCH, BY VAN CLEEF & ARPELS

Modelled as an exotic dancer, the fluted body with circular-cut diamond and emerald accents, to the cultured pearl head with circular-cut ruby collar and headdress, circa 1950, 4.3cm

Signed VCA for Van Cleef & Arpels, no. 1V427.4

£2,000-3,000	\$2,500-3,700
	€2,300-3,300





161



162



163

**-161**

**A CORAL AND DIAMOND NECKLACE AND EARRINGS**

Composed of a series of oval coral, corallium rubrum, and rose and lasque-cut diamond clusters with matching drop, suspended from rose and lasque-cut diamond scroll design links, 45.0cm; and a pair of matching cluster earrings, post fittings, 3.1cm (partly illustrated) (3)

£4,000-6,000      \$4,900-7,300  
 €4,500-6,700

**-162**

**A CORAL, EMERALD AND DIAMOND RING, BY VAN CLEEF & ARPELS**

Of cross-over design, modelled as two stylised swans, their carved fluted coral, corallium rubrum, heads inset with circular-cut emerald eyes, to pavé-set circular-cut diamond beaks, with further emerald and diamond collar detail, circa 1970, French Import marks, ring size O

Signed V.C.A., no.B5013  
 £4,000-6,000      \$4,900-7,300  
 €4,500-6,700

**163**

**A DIAMOND RING, BY BUCCELLATI**

Of openwork tapered curved panel design, set with circular-cut diamonds, ring size O  
 Signed Buccellati

£1,800-2,200      \$2,200-2,700  
 €2,100-2,500



164



165



166

**164**  
A LADY'S 'TANK' QUARTZ  
WRISTWATCH, BY CARTIER

The rectangular dial with Roman numerals, to a cabochon sapphire crown, the back secured by four screws, *straps deficient*, European Convention marks, 25mm, in maker's suede pouch

Dial, case and buckle signed Cartier, no. 1821 MG272141

£1,500-2,000            \$1,900-2,400  
                                  €1,700-2,200

**165**  
AN 18CT GOLD 'TANK' AUTOMATIC  
WRISTWATCH, BY CARTIER

The rectangular cream dial with Roman numerals, blued steel hands, sweep centre seconds, date aperture at 'VI', the back secured by four screws, *straps deficient*, European Convention mark, case 28mm, to maker's suede pouch

Dial, case and buckle signed Cartier, no. 1840 CC467584

£2,000-3,000            \$2,500-3,700  
                                  €2,300-3,300

**166**  
A LADY'S 18CT WHITE GOLD,  
DIAMOND-SET 'TANK' QUARTZ  
WRISTWATCH, BY CARTIER

The square cream dial with Roman numerals and blued steel hands, to a circular-cut diamond bezel and diamond crown, case back secured by four screws, with maker's double deployant clasp, *straps deficient*, 25mm, in maker's box, suede pouch and documents

Dial, case and buckle signed Cartier, no 2404 298210MG

£2,500-3,500            \$3,100-4,300  
                                  €2,800-3,900



167

**167**

A LADY'S 18CT GOLD AND DIAMOND QUARTZ WRISTWATCH, BY CARTIER

The rounded square mother-of-pearl dial with black painted Roman numerals, blue steel hands and secret signature at 10 o'clock, to the pavé-set single-cut diamond stepped case and integral fancy-link bracelet further-set with diamond flower motif accents, double deployant clasp, European Convention marks, case 17mm

The dial, case and bracelet signed Cartier, case no. 1131 CC271892

£5,000-7,000

\$6,100-8,500

€5,600-7,800

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



168

**168**

AN OVERSIZED 18CT GOLD 'SANTOS 100' CHRONOGRAPH AUTOMATIC WRISTWATCH, BY CARTIER

The silvered dial with black painted Roman numerals, luminous hands, secret signature at seven o'clock, date aperture and three engine turned subsidiary dials indicating constant seconds, 30 minutes and 12 hour register, to the large rounded square case with matt finish and polished bezel with screw detail, two chronograph buttons in the band either side of the faceted crown, with a Cartier double deployant clasp, circa 2006, European Convention marks, case 44mm, straps deficient, in maker's case with papers

The dial, case and clasp signed Cartier, case no. 319999CE 2741

£8,000-12,000

\$9,800-15,000

€9,000-13,000

The "Santos" wristwatch was originally designed by Cartier's founder, Louis Cartier in 1904 for the prominent Brazilian aviator Alberto Santos Dumont in answer to his friend's request to be able to check the time while flying. Cartier created the "Santos 100" in 2004 to commemorate its 100th anniversary.



169



170



171

**169**

A LADY'S 18CT WHITE GOLD, DIAMOND-SET 'TRINITY' QUARTZ WRISTWATCH, BY CARTIER

The circular white engine turned dial, within a circular-cut diamond set triple ring, case back secured by four screws, to a circular-cut diamond set 18ct white gold fancy link bracelet with double deployant clasp, European Convention mark, case 26mm, in maker's box with suede pouch and documents

Dial, case and clasp signed Cartier, no 2444 602102MG

£8,000-12,000

\$9,800-15,000  
€9,000-13,000

**170**

A LADY'S 18CT WHITE GOLD 'TANK AMERICAINE' QUARTZ WRISTWATCH, BY CARTIER

The rectangular blue engine turned dial with Arabic numerals, to a single-cut sapphire crown, case back secured by eight screws, to the 18ct white gold link bracelet and double deployant clasp, European Convention mark, case 18mm, in maker's suede pouch with documents

Dial, case and clasp signed Cartier, no. 1713 SM19140

£4,000-6,000

\$4,900-7,300  
€4,500-6,700

**171**

AN 18CT GOLD 'DUAL TIME' QUARTZ WRISTWATCH, BY CARTIER

The tonneau shaped cream dial with two time displays, each with black painted Roman numerals and blued steel hands, to the polished case with two beaded crowns, deployant clasp, *straps deficient*, European Convention hallmarks, case 2.7cm, maker's case Dial, case and clasp signed Cartier Paris, case no. 053-88 A104252

£3,000-4,000

\$3,700-4,900  
€3,400-4,500



172

**172**

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

The segmented dial with Arabic quarters, to a circular-cut diamond bezel and shoulders and maker's fabric coated leather straps with deployant clasp, European Convention mark, case 32mm, in maker's box with card outer and paperwork  
Dial signed Cartier, case signed Pasha de Cartier and no. 21416CE

£3,000-5,000

\$3,700-6,100  
€3,400-5,600



173

**173**

A LADY'S 18CT GOLD 'SANTOS' QUARTZ WRISTWATCH, BY CARTIER

The circular blue dial with polished hands and black painted Roman numerals to an engine turned chapter ring, with three subsidiary dials, to the matt finish case, sapphire-set crown and integral bracelet with screwhead detail and deployant clasp, European Convention mark, case 28mm  
Signed Cartier to dial, case and clasp, case no. C1237

£4,000-5,000

\$4,900-6,100  
€4,500-5,600



174

**174**  
A LADY'S 18CT GOLD 'DATEJUST'  
AUTOMATIC WRISTWATCH,  
BY ROLEX

The round white dial with single-cut diamond hour markers, sweep centre seconds and date display, within a circular-cut diamond bezel, screw down case back, to an 18ct gold Rolex bracelet and double deployant clasp, European Convention mark, case 28mm  
Dial and clasp signed Rolex, clasp no. 72948

£6,000-8,000                 \$7,400-9,700  
  €6,700-8,900



175

**175**  
A BI-METALLIC 'OYSTER  
PERPETUAL' AUTOMATIC  
WRISTWATCH, BY ROLEX

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

£2,200-3,000                 \$2,700-3,700  
  €2,500-3,300



176

**176**  
A WRISTWATCH, BY ROLEX

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

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

£1,800-2,500                 \$2,200-3,000  
  €2,100-2,800



177

**177**

**A 9CT GOLD WRISTWATCH, BY ROLEX RETAILED BY BUCHERER**

The silvered rectangular dial with baton hour markers and subsidiary seconds, in plain polished case, the 15 jewel movement timed 6 positions, for all climates, Glasgow import hallmark, 1928, with later maker's buckle, *straps deficient*, case 26mm

Dial signed CBucherer's Rolex, case signed Rolex and stamped R.W.C LTD, case back no. 48895 871, movement signed Rolex Prima

£1,000-1,500

\$1,300-1,800  
€1,200-1,700



178

**178**

**A STAINLESS STEEL 'COSMOGRAPH DAYTONA' AUTOMATIC CHRONOGRAPH WRISTWATCH, BY ROLEX, REF. 116520**

The black dial with applied baton markers, luminous steel hands, subsidiary dials for seconds, 30-minute and 12-hour registers, chronograph hand operated by buttons in the band, the self-winding lever movement with hacking seconds, case with protected screw down winding crown, tachymeter bezel, screw back, Rolex stainless steel Oyster bracelet with deployant clasp, case 42mm, maker's case and documents

The dial signed Rolex, Daytona in red, case no. Y116520

£4,000-6,000

\$4,900-7,300  
€4,500-6,700



179

**179**

**A PILOT'S NAVIGATION, OBSERVATION, LARGE SIZE 'B-UHR' WRISTWATCH, BY LANGE & SOHNE**

The Type B black dial with outer luminous Arabic 60 seconds scale, inner ring calibrated for Arabic 12 hours, indirect sweep centre seconds, luminous blued steel hands, Swiss, Lange & Sohne, gilt three quarter plate cal. 31, jewelled lever movement with bi-metallic compensated balance, in large grey matted anti-magnetic case with snap on back and large crown with hacking feature, *crown detached*, circa 1940, case 55mm, original straps

Case inscribed Beobachtungsuhr, Bauart Lange & Sohne, Gerat no. 127-560A-1 werk no. 212449 Anforderz FI23883, Hersteller Wempe, Hamburg, the case edge also engraved FI23883 for Flieger Navigation Watch, Case back no. 212449

£2,000-3,000

\$2,500-3,700  
€2,300-3,300



180



181



182



183

**180**  
A LADY'S DIAMOND-SET WRISTWATCH, BY PIAGET

The single-cut diamond dial to a single-cut diamond bezel and integral fancy link tapering bracelet, 19 jewels movement 5 adjustments, Swiss marks, 16.2cm, in maker's box with card outer and paperwork

Dial, movement and case signed Piaget, case no. 41545 G2 371227, case interior no. CP98, movement no. 810747 4P2

£1,500-2,500	\$1,900-3,000
	€1,700-2,800

**182**  
A LADY'S MECHANICAL DIAMOND-SET WRISTWATCH, BY JAEGER-LECOULTRE

The golden circular dial with dot and baton hour markers, mechanical back-wind movement, to a circular-cut diamond bezel and diamond three-stone lugs, on a flexible bracelet, case 13mm, bracelet 18.0cm

Dial signed Jaeger-LeCoultre, case no. 693348A

£2,000-3,000	\$2,500-3,700
	€2,300-3,300

**181**  
AN 18CT GOLD, DIAMOND AND MALACHITE WRISTWATCH, BY PIAGET

The single-cut diamond oval dial to a malachite border and single-cut diamond bezel and flexible slightly tapering bracelet, mechanical movement, European Convention mark, case 26mm, in maker's pouch

Dial signed Piaget, case no. 98174A68 327773

£1,500-2,000	\$1,900-2,400
	€1,700-2,200

**183**  
A BRACELET WATCH, BY VACHERON CONSTANTIN

Composed of a continuous series of bombé rounded rectangular links, each with textured matt finish, to a central hinged panel opening to reveal a square dial with polished baton and dot hour markers and tapered hands, mechanical movement, 19.1cm

Dial and case signed Vacheron Constantin Genève

£2,500-3,500	\$3,100-4,300
	€2,800-3,900





184

**184**

A GOLD AND RUBY 'CADENAS' WATCH, BY VAN CLEEF & ARPELS

The gilt square dial with square dot quarters and indented hour marks in padlock design case with square-cut ruby two row detail, to the snake link double chain bracelet and square-cut ruby-set clasp, backwind mechanical movement, circa 1940, French marks, 18.0cm

Signed Van Cleef & Arpels

£4,000-6,000                      \$4,900-7,300  
 €4,500-6,700



185

**185**

A MID 20TH CENTURY DIAMOND DRESS WATCH, BY HAMILTON

Composed of a series of circular, baguette and marquise-cut diamond-set openwork links, to the central similarly-set hinged cover opening to reveal the square silvered watch dial with polished baton and dot hour markers and tapered hands, mechanical movement, circa 1950, case 18mm, bracelet 18.8cm

Dial signed Hamilton

£8,000-12,000                      \$9,800-15,000  
 €9,000-13,000



186

**186**

A LATER DIAMOND AND RUBY-SET AUTOMATIC DE VILLE WRISTWATCH, BY OMEGA

The circular dial with baton hour markers in 18ct gold case with later circular-cut diamond bezel and openwork rectangular link bracelet with circular-cut ruby line spacers, the jewelled movement in plastic housing, case with European Convention mark, case 32mm, bracelet 16.8cm

Dial signed Omega De Ville Automatic, case and movement signed Omega Watch Co, case no. 551 0100, movement no. 39175733 663

£1,500-2,000                      \$1,900-2,400  
 €1,700-2,200



187



188



189



190

**187**

A LADY'S 18CT GOLD 'ELLIPSE' BRACELET WATCH, BY PATEK PHILIPPE, REF. 4564/1

The oval blue dial set with single-cut diamond markers, the cal. 16 250 18 jewelled lever movement adjusted 5 positions, the case with snap on back to an integral fancy link flexible bracelet, circa 1985, European convention hallmark, case 20mm, 7.5cm, Patek Philippe case and card box

Dial, case, movement and bracelet signed Patek Philippe, movement no. 1410193, case no. 2814424

Accompanied by Patek Philippe Certificate of Origin dated 2nd August, 1985

£2,000-3,000	\$2,500-3,700
	€2,300-3,300

**188**

AN 18CT. GOLD 'ELIPSE' AUTOMATIC BRACELET WATCH, BY PATEK PHILIPPE, REF. 3738

The oval blue dial with baton markers, within plain polished bezel, nickel-finished self-winding jewelled lever movement, to 18ct. gold integral fancy-link flexible bracelet, circa 1990, European Convention mark, case 31mm, length 20cm

Dial, case, movement and bracelet signed Patek Philippe

£2,500-3,500	\$3,100-4,300
	€2,800-3,900

**189**

AN 18CT GOLD WRISTWATCH, BY PATEK PHILIPPE

The gilt dial with baton hour markers in cut-cornered rectangular case to integral tapered rectangular link bracelet, mechanical movement, case 23mm, 17.5cm

Dial, case and movement signed Patek Philippe, movement no. 1396396

Accompanied by Patek Philippe Certificate of Origin, dated November 1992

£2,000-3,000	\$2,500-3,700
	€2,300-3,300

**190**

A LADY'S DIAMOND AND RUBY-SET WRISTWATCH, BY PATEK PHILIPPE

The gilt square dial with Arabic 6 and 12 and baton hour markers, set within a flexible bracelet composed of graduated scrolling bows, the shoulder links with circular-cut diamond and ruby detail, the 18 jewel movement adjusted to heat cold isochronism and five positions, circa 1950, case 16mm, 19.0cm long

Dial, case and movement signed Patek Philippe & Co, case no. 648803, movement no. 943721

£6,000-9,000	\$7,400-11,000
	€6,700-10,000



191

**191**

AN 18CT GOLD 'CALATRAVA' WRISTWATCH, BY PATEK PHILIPPE, REF. 3992

The circular white lacquered enamel dial with Roman numerals and subsidiary dial for constant seconds, within hobnail bezel, with cal. 240 27 jewelled lever movement, circa 1990, European Convention hallmark, case 33mm, with certificate of origin, maker's wallet and pouch

Dial case and movement signed Patek Philippe, movement no. 1.195.533

£2,500-3,500

\$3,100-4,300  
€2,800-3,900



192

**192**

A SWISS 18CT GOLD OPEN FACE MINUTE REPEATING POCKET WATCH, BY PATEK PHILIPPE RETAILED BY SHREVE & CO, SAN FRANCISCO

The white enamel dial with black 'Breguet' numerals, subsidiary dial with constant seconds and blued steel hands, the nickel-finished jewelled keyless lever movement compensated bi-metallic balance, minute repeating on two hammers, in plain polished case, the repeat mechanism operated by a slider in the band, the cuvette with engraved inscription dated 1955, circa 1910, case 46mm

Dial, case and movement signed Patek Philippe, movement no. 112390, also signed Shreve & Co. San Francisco, case no. 230584

£5,000-7,000

\$6,100-8,500  
€5,600-7,800



193

**193**

AN EARLY 19TH CENTURY SWISS GOLD OPEN FACE QUARTER REPEATING VERGE POCKET WATCH WITH JACQUERMARTS, BY DUBOIS FRERES

The skeletonised dial with Jacks striking on bells, enamel chapter ring with Arabic numerals and moon and poker hands, bright steel strike work visible through the dial, circular drum engine-turned case with coin edge band, push repeat pendant, the frosted gilt full plate movement with pierced and engraved balance cock, plain brass three arm balance, chain fusee and verge escapement, two hammers striking on blued steel gongs, circa 1810, case 55mm

The cuvet signed Dubois Freres, no. 22576

£3,000-5,000

\$3,700-6,100  
€3,400-5,600



194

**194**  
A PENDANT WATCH AND  
LONGCHAIN NECKLACE,  
BY CARTIER

The necklace composed of an alternating series of white and yellow rounded rectangular links, suspending a circular pendant with central white dial, black painted Roman numerals and blued steel hands, to the single-cut diamond-set bezel, pendant loop and similarly-set crown, mechanical movement, Swiss marks, French import marks, chain 60.5cm, watch pendant case 27mm, in maker's case Signed Cartier to the dial and case, no. 960730078

£3,000-5,000                      \$3,700-6,100  
€3,400-5,600



195

**195**  
A 1904 100 FRANCS COIN WATCH,  
BY CARTIER

The hinged cover opening to reveal a cream-coloured dial with black Roman numerals, outer minute divisions, and blued steel hands, *glass deficient*, the eighteen jewel movement adjusted to temperature and six positions, in circular case, the watch dial revealed by pressing a concealed thumbpiece in the milled band, circa 1930, 35mm wide, in maker's case

Dial signed Cartier Paris, case no. 8607.9, movement signed European Watch Co. Inc.

£2,500-3,000                      \$3,100-3,700  
€2,800-3,300



196

**196**  
AN EARLY 20TH CENTURY  
DIAMOND-SET COIN WATCH,  
BY CARTIER

The sovereign coin with the head of Queen Victoria to one side and King Edward VII to the other, the former opening to reveal a silvered circular dial with black painted Roman numerals and blued steel hands, to the rose-cut diamond-set winder and similarly-set bezel, with fine link suspension chain to the rose-cut diamond loop, mechanical movement, circa 1902, coin 2.2cm Dial signed Cartier London

£4,000-6,000                      \$4,900-7,300  
€4,500-6,700

*This watch is an unusual example, not only because of its small size; larger five pound coins were customarily used, but also because it depicts the heads of two monarchs, being composed of two halves of two different sovereign coins, rather than just one. With both Queen Victoria and King Edward VII depicted it may be reasonably supposed that this watch was issued to mark the accession of Edward VII to the throne in 1902, marking the transition of Victorian Britain to the Edwardian era and new 20th Century.*



197

**197**

AN ART DECO LAPIS LAZULI AND ENAMEL POCKET WATCH, BY CARTIER

The circular engine turned dial with black Arabic numeral seconds and blued steel hands, to the black enamel chapter ring with gold Roman numeral hours interspersed with flower detail, the lapis lazuli case with black enamel suspension loop surmount, mechanical movement, *lapis lazuli case cracked*, circa 1920, French marks, 4.9cm Signed Cartier to the dial, no.3023 and 12837

£2,000-3,000

\$2,500-3,700

€2,300-3,300



198

**198**

AN ART DECO ROCK CRYSTAL POCKET WATCH, BY CARTIER

The circular engine turned dial with black painted hour and minute markers and blued steel hands, to the rock crystal case with inset polished chapter ring and Roman numeral hours, to a faceted border, with winder, triangular suspension loop and adjoining original silk and chain link surmount, the reverse revealing the 19 jewelled mechanical movement, circa 1920, French marks, 44mm, in maker's case

Dial signed Cartier, pendant loop no.25470, movement signed European Watch and Clock Co. Inc, surmount no. 01761

£6,000-8,000

\$7,400-9,700

€6,700-8,900



199

•199

**A CULTURED PEARL AND DIAMOND BRACELET**

The twelve-row cultured pearl strands, to a large bombé multi-row circular-cut diamond clasp, 21.0cm

£1,600-2,200

\$2,000-2,700

€1,800-2,500



200

200

**A COLOURED DIAMOND AND DIAMOND RING**

Of crossover design, the cushion modified brilliant-cut fancy brownish greenish yellow diamonds, weighing approximately 1.01 carats and 1.05 carats, between circular-cut diamond clusters and similarly-set triple-shoulders, finger size N½ *Accompanied by reports no. 2151833813 and 6157833793 from the Gemological Institute of America, dated 23rd December 2013 and 6th January 2014, stating that the 1.05 carat cushion modified brilliant-cut diamond is natural fancy brown-greenish yellow colour, and the 1.01 carat cushion modified brilliant-cut diamond is natural fancy brown-greenish yellow colour and the colour of the stone changes temporarily when gently heated, or when left in darkness for a period of time and is known in the trade as "Chameleon".*

£3,500-5,500

\$4,300-6,700

€3,900-6,100



201



•201

**EIGHT DIAMOND RINGS**

Comprising: two old-cut diamond five stone half-hoops; three eternities, one with heart shaped diamonds, one alternate circular and triangular-cut diamonds, by Mouawad and one with a line of circular-cut diamonds, by Jahan; a pavé circular-cut diamond half hoop; a pavé circular-cut diamond twin domed half-hoop in 18ct white gold mount, hallmarked London 1975; and a pavé circular-cut diamond band with circular-cut diamond multi-tassel fringe; ring sizes M½(2), L, K, T½, W, U and M (partly illustrated) (8)

£6,500-7,500

\$8,000-9,100

€7,300-8,400



202

**202**

**A COLOURED DIAMOND RING**

The old-mine brilliant-cut fancy light yellow diamond, weighing approximately 1.00 carats, to a plain hoop, hallmarked Sheffield, ring size N  
*Accompanied by report no. 5161030010, dated 9th April 2014, from the Gemological Institute of America (GIA) stating that the diamond is Natural Fancy Light Yellow*

£1,000-1,500

\$1,300-1,800  
 €1,200-1,700

**203**

**A SAPPHIRE AND DIAMOND BRACELET**

Composed of a line of square-cut sapphires between lines of circular-cut diamonds, 18.0cm  
 Signed Diafini

£2,800-3,200

\$3,500-3,900  
 €3,200-3,600



203



204

**204**

**A 20TH CENTURY GOLD, DIAMOND, SAPPHIRE, AND SEED PEARL COMPACT**

The rectangular domed case with pavé seed pearl hinged front with calibré sapphire striated pattern detail and collet-set circular-cut diamond points, opening to reveal compact, lipstick and mirror compartments each with cabochon sapphire thumbpiece, to a pavé diamond and seed pearl suspension loop and later belcher-link chain, circa 1940, French import marks, 10.0cm

£4,000-5,000

\$4,900-6,100  
 €4,500-5,600



205



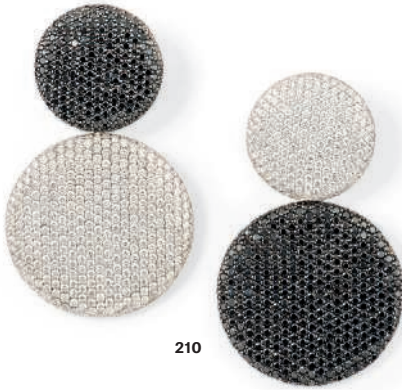
206

**205**  
 A PAIR OF ALUMINIUM 'PANSY' EAR CLIPS, BY JAR  
 Each sculpted aluminium pansy flowerhead, with polychrome enamel accents and sprung clip fittings to the reverse, circa 2002, 3.1cm, in JAR Paris pink suede pouch  
 Signed JAR (2)  
 £2,500-4,000 \$3,100-4,900  
 €2,800-4,500

**206**  
 AN UNMOUNTED DIAMOND  
 The marquise-cut diamond weighing approximately 5.10 carats  
 £4,000-6,000 \$4,900-7,300  
 €4,500-6,700







210



211

**210**

A PAIR OF COLOURED DIAMOND AND DIAMOND EAR PENDANTS, BY VHERNIER

Designed as one smaller circular disc suspending a larger disc, either pavé-set with circular-cut black diamonds or diamonds, the second opposed set, clip fittings, 5.3cm

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

Signed Vhernier no. 23D (2)  
 £4,000-6,000 \$4,900-7,300  
 €4,500-6,700



212

**211**

A COLOURED DIAMOND RING, BY VHERNIER

Of broad tapered abstract form pavé set throughout with circular-cut black diamonds, ring size L½

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

Signed Vhernier  
 £3,000-4,000 \$3,700-4,900  
 €3,400-4,500

**212**

A DIAMOND-SET RING, BY VHERNIER

Of broad tapered abstract form pavé set throughout with circular-cut diamonds, ring size L½

Signed Vhernier  
 £3,000-4,000 \$3,700-4,900  
 €3,400-4,500



213

**•Ω213**

FIVE DIAMOND AND COLOURED DIAMOND RINGS

Comprising: a circular-cut black diamond skull and crossbones to a hinged crossover design hoop, ring size S½; a pavé circular-cut cushion shaped panel with applied circular-cut diamond 'L', ring size T; a pavé circular-cut diamond and black diamond looped ribbon with tassel drop, each with pavé circular-cut diamond pear shaped terminal, ring size R; a circular-cut diamond broad openwork band of branch design suspending four circular-cut diamond and black diamond buds, ring size M; and a circular-cut black diamond saddle shaped ring with applied circular-cut diamond loop, ring size R (partly illustrated)

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

£2,000-3,000 \$2,500-3,700  
 €2,300-3,300





219



218



220

**218**  
AN EMERALD AND DIAMOND THREE  
STONE RING

The oval emerald, weighing approximately 3.64 carats, between triangular-cut diamond singles stones, ring size O

£4,200-5,800                      \$5,200-7,100  
    €4,700-6,500

**219**  
TWO EMERALD AND DIAMOND  
BRACELETS

Of matching design, each composed of a graduated line of rectangular-cut emerald with circular-cut diamond line single edge, each 16.8cm                      (2)

£4,000-6,000                      \$4,900-7,300  
    €4,500-6,700

**220**  
A PAIR OF EMERALD AND DIAMOND  
EARRINGS

Each pear shaped emerald drop to circular and baguette-cut diamond flexible line suspension and circular-cut diamond surmount, screw fittings with safety loops, 5.4cm                      (2)

£7,000-9,000                      \$8,600-11,000  
    €7,800-10,000



221



222



223



224

**•Ω221**

**EIGHT VARIOUSLY-SET DIAMOND AND GEM PENDANTS**

Comprising: a circular-cut diamond, ruby and sapphire square flexible panel depicting a flower, by Enigma, to herringbone design chain with circular-cut ruby square link terminal, 54cm; a glazed circular pendant enclosing free moving vari-cut emeralds and sapphires, together with a bead link neckchain with circular-cut diamond collet accent, pendant 3.3cm; an oval domed pendant composed of mother-of-pearl panels with circular-cut diamond line detail and border, to a fancy link neckchain, 4.1cm; a circular-cut diamond-set circular pendant with applied circular-cut diamond 'L' to a fancy link neckchain, pendant 3.8cm; a circular-cut diamond-set rectangular pendant with Arabic script, to a belcher link chain, pendant 3.6cm; a circular-cut brown diamond scroll with pavé circular-cut diamond bead detail, to a belcher link chain, pendant 5.3cm; a fancy link neckchain set with five open triangular sliding panels variously set with circular-cut diamonds, pink, yellow and green gems, 53.0cm; and a fine link neckchain suspending graduated circular-cut pale green gem or diamond open hearts (*partly illustrated*)

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

First signed Enigma	(8)
£2,000-3,000	\$2,500-3,700
	€2,300-3,300

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

**222**

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

Each composed of a single circular-cut emerald centre, within a circular-cut diamond frame, to a four stone marquise-cut diamond cluster accent, with diamond-line surmount, hook fittings, 3.0cm, in maker's case  
Signed Graff, no.7434 (2)

£3,000-4,000	\$3,700-4,900
	€3,400-4,500

**223**

**AN EARLY 20TH CENTURY EMERALD AND DIAMOND THREE STONE RING**

The cut-cornered rectangular emerald between triangular-cut diamond single stones, circa 1920, ring size L

£2,500-3,500	\$3,100-4,300
	€2,800-3,900

**224**

**AN EMERALD AND DIAMOND CLUSTER RING**

The cut-cornered square emerald to baguette, marquise and circular-cut diamond crossover design surround and shoulders, ring size O½

£4,200-6,000	\$5,200-7,300
	€4,700-6,700



**225**

A PAIR OF ROCK CRYSTAL AND DIAMOND EAR CLIPS, BY ALETTO BROTHERS

Composed of five faceted rock crystal cabochons, interspersed with collet-set circular-cut diamonds, clip fittings, 3.5cm, in maker's fitted case

Signed Aletto Brothers

(2)

£8,000-12,000

\$9,800-15,000

€9,000-13,000



226

**226**

A PASTE BANGLE, BY VERDURA FOR CHANEL

The broad curving hinged bangle set with a stylised Maltese Cross motif, the rose-cut red paste centre to a white and pale blue paste cluster surround and further radiating line detailing, further set with white paste accents, circa 1960, 20.5cm

£2,500-3,500

\$3,100-4,300

€2,800-3,900

**LITERATURE:**

Cf. Mauriès, Patrick, *Jewelry by Chanel*, Thames & Hudson, London, 2000, pp.89-90 for bangles of a similar design

Coco Chanel and Fulco Santo Stefano della Cerdà, Duke of Verdura, worked in close partnership to derive an entirely new decriptive format for jewellery. Drawing on a shared belief that pieces should be powerful but not simply valued for the stones used in their construction, they produced both precious gem and costume versions of some of their creations. The Maltese Cross motif pervaded many of their designs and is perhaps the most intrinsically linked to the Chanel name as well as Verdura's own. In varying forms, colours and derivations this pattern was reinvented time and time again, perhaps the most famous of which being the white enamel bracelet with applied precious stone cross, a version of which Chanel herself was pictured wearing.



227



228



229

**227**

A DIAMOND-SET 'BAMBOO' NECKLACE, BY CARTIER

Composed of a continuous row of realistically modelled matt bamboo design panels, the centre panel pavé-set with circular-cut diamonds, French marks, 37.2cm

Signed Cartier, no.6 31030

£6,000-8,000

\$7,400-9,700

€6,700-8,900

**228**

A PAIR OF DIAMOND EARRINGS, BY CARTIER

Each fluted polished hoop, with circular-cut diamond line detail, clip fittings, 2.8cm, in maker's case

Each signed Cartier, no. D64660

(2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

**-229**

A DIAMOND AND CORAL FLOWER BROOCH, BY CARTIER

The central ropework and circular-cut diamond cluster within a polished coral, *corallium rubrum*, eleven petal surround, raised on a textured stem and adjoining diamond-set leaves, circa 1955, 6.5cm

Signed Cartier Inc., Made in France, no.587896 (last two digits indistinct)

£3,000-5,000

\$3,700-6,100

€3,400-5,600





230



231



233



232

**230**

A GILT AND ENAMEL TABLE ORNAMENT, BY CARTIER

Modelled as a basket of wild strawberries, the woven gilt punnet filled with an abundance of red enamel fruits, among green enamel leaves interspersed with white flowers each with a green glass centre, circa 1950, 8.0cm

Signed Cartier

£1,500-2,000

\$1,900-2,400

€1,700-2,200

**231**

A GILT AND ENAMEL TABLE ORNAMENT, BY CARTIER

Modelled as a basket of flowers, the woven gilt punnet filled with a spray of various enamelled flowers, buds and leaves, circa 1950, 8.0cm

Signed Cartier

£1,500-2,000

\$1,900-2,400

€1,700-2,200

**232**

A GILT AND ENAMEL TABLE ORNAMENT, BY CARTIER

Modelled as a basket of flowers, the woven gilt punnet filled with a spray of blue enamel gentian flowers and buds among green enamel leaves, circa 1950, 8.0cm

Signed Cartier

£1,500-2,000

\$1,900-2,400

€1,700-2,200

**233**

AN UNUSUAL ENAMEL AND DIAMOND CLIP BROOCH, BY CARTIER

The columnar centre mounted en-tremblant and decorated with the American flag in red, white and blue enamel, with a cushion shaped sapphire terminal, to a polished reflective star shaped surround, of concave form with circular-cut diamond single-stone accents to each point, circa 1950, 3.7cm, engraved initials to the reverse C.M.R.

Signed Cartier

£2,500-3,000

\$3,100-3,700

€2,800-3,300



234

**-234**

AN ART DECO ENAMEL AND GEM-SET VANITY CASE, BY CARTIER

The rectangular case with chased Indian design throughout depicting exotic birds, elephants, tigers and gazelles among a scrolling floral and foliate ground, with polychrome enamel detailing to the cover and reverse, the rectangular coral, corallium rubrum, thumbpiece, set with a circular cabochon lapis lazuli collet, opening to reveal a mirror, a powder compartment and three further open compartments, circa 1930, 15.5cm, with outer maker's case

Signed Cartier no. 4048 (indistinct)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



235

**235**

TWO SAPPHIRE AND DIAMOND-SET 'PANTHERE' BANGLES, BY CARTIER

Of torc design, each composed of a tapering ropetwist sprung band to panther head terminals, each with circular-cut diamond double line collar, marquise-cut sapphire eyes and onyx nose detail, one of larger scale, 15.7 and 15.3cm respectively, in maker's case

Each signed Cartier, no. 640343 and 62058 (?) respectively (2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

**236**

**A GENTLEMAN'S EARLY 20TH CENTURY ENAMEL DRESS-SET, BY CARTIER**

Comprising a pair of cufflinks and four buttons, each circular panel with red guilloché enamel striped decoration, to a white enamel spotted line border, circa 1920, French marks, in maker's fitted case

Cufflinks and two buttons signed Cartier Paris, all no.1830 (6)

£5,000-7,000

\$6,100-8,500

€5,600-7,800



236



237

**237**

**AN ART DECO SAPPHIRE COMPACT**

Of rectangular form, the hinged cover with engraved geometric pattern inset with rectangular-cut sapphire accent detail, and similarly-set thumb piece, opening to reveal a mirror, with compartments for powder and lipstick, circa 1937, 6.5cm

No.62067

£8,000-10,000

\$9,800-12,000

€9,000-11,000

**238**

**A PAIR OF THREE COLOUR CUFFLINKS, BY CARTIER**

Each octagonal panel of rose, white and yellow coloured basket weave design, to a polished border, French Import marks, 1.5cm

Signed Cartier, Paris, no. 0897 (2)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



238



239



240



241

**239**  
TWO RUBY AND DIAMOND  
BROOCHES

Each of flowerhead design, with pavé single-cut diamond or circular-cut ruby hemi-sphere centre, to either diamond or diamond and calibre-cut ruby stem and diamond leaf accents, *one ruby deficient*, 7.1cm (2)

£2,500-4,500

\$3,100-5,500  
€2,800-5,000

**240**  
A DIAMOND-SET CLIP BROOCH,  
BY VAN CLEEF & ARPELS

Of stylised palm head design, each textured wirework frond set with a central line of circular-cut diamonds, circa 1960, 5.1cm  
Signed VCA for Van Cleef & Arpels, no. 37714

£7,000-9,000

\$8,600-11,000  
€7,800-10,000

**241**  
AN ART DECO CIGARETTE CASE

Of square cut-cornered form, the hinged cover with engraved and black and white enamel 'Le Banquier' or Baccarat card game rules, within a white enamel geometric line border, opening to reveal a plain interior, *loss to the enamel*, circa 1930, French Import marks, 9.4cm

£2,000-3,000

\$2,500-3,700  
€2,300-3,300



242



244



243



245

**242**

A DIAMOND-SET 'ALVEARE' NECKLACE, BY BULGARI

Composed of articulated geometric links, the front pavé-set with circular-cut diamonds, circa 1990, maker's mark and French assay marks, 40.0cm, in maker's pouch  
Signed Bvlgari

£5,000-7,000

\$6,100-8,500

€5,600-7,800

**243**

AN 18CT GOLD AND DIAMOND-SET BROOCH AND EAR CLIPS, BY KUTCHINSKY

Of abstract rosette design, each openwork panel composed of a radiating cluster of polished gold filaments and pavé-set circular-cut diamond panels, London hallmarks, circa 1969, 5.5cm and 3.2cm respectively

Each signed Kutchinsky

(3)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

**244**

A CITRINE AND DIAMOND-SET 'LUDO' BRACELET, BY VAN CLEEF & ARPELS

The broad flexible strap of polished brick-link design, to a scrolling old-cut diamond terminal with oval-cut citrine centre and similarly-set bar buckle clasp, circa 1940, French marks, 22.2cm

Signed Van Cleef & Arpels, no. 43925

£8,000-10,000

\$9,800-12,000

€9,000-11,000

**LITERATURE:**

Cf. Coffin, Sarah D., *Set in Style: The Jewelry of Van Cleef & Arpels*, Thames & Hudson, London 2011, p.38, figs 31 and 32 for bracelets of a similar design

**245**

TWO DIAMOND-SET BROOCHES

Each modelled as a bee of similar design, one with pavé circular-cut diamond body, wings and head, the other with carved rock crystal body and pavé circular-cut diamond wings and head, 2.8cm

£3,000-4,000

\$3,700-4,900

€3,400-4,500



246



247



248

**246**  
A HEMATITE AND DIAMOND  
NECKLACE AND EARRINGS,  
BY BULGARI

The necklace composed of a continuous row of pavé-set circular-cut diamond waisted links joined by polished hematite beads, the earrings of matching design, 40.4cm and 2.8cm respectively

Each signed Bulgari and no. BA1565 and BA673 respectively (3)  
£8,000-12,000 \$9,800-15,000  
€9,000-13,000

**247**  
A GEM-SET AND ENAMEL BROOCH,  
BY VAN CLEEF & ARPELS

Modelled as a stylised gazelle in repose, the engraved matte body with black enamel markings and pavé-set circular-cut diamond detail, the head with marquise-cut sapphire eye and curving ringed horns, double prong fitting French Import marks, 6.2cm Signed Van Cleef & Arpels, no. 23710

£8,000-12,000 \$9,800-15,000  
€9,000-13,000

**248**  
A PAIR OF DIAMOND-SET EARCLIPS,  
BY BULGARI

The half-hoops composed of graduated beads with circular-cut diamond-set panels between, clip fittings, 2.8cm, with two maker's pouches Signed Bulgari © 1988 and no. BA816 (2)

£3,500-4,500 \$4,300-5,500  
€3,900-5,000



249



250



251

**249**

A DIAMOND-SET NECKLACE,  
BY VAN CLEEF & ARPELS

Of graduated collar design, composed of a series of oxidized panels, joined by circular-cut diamond four-row highlights, 17.5cm

Signed V.C.A. for Van Cleef & Arpels

£6,000-8,000

\$7,400-9,700

€6,700-8,900

**250**

A DIAMOND SINGLE STONE RING

The old-cut diamond collet set within a bi-colour openwork tapering hoop, ring size J

£4,000-6,000

\$4,900-7,300

€4,500-6,700

**251**

AN 18CT GOLD AND DIAMOND  
TIGER BROOCH, BY ASPREY

Realistically modelled, the snarling head set with circular-cut diamond and yellow diamond highlights, with black enamel stripe detailing, red enamel tongue and navette shaped buff-top emerald eyes, circa 1977, London hallmarks, 4.5cm, in maker's fitted case  
**Please note that the yellow diamonds have not been tested for natural colour**

Maker's mark for Asprey

£4,000-6,000

\$4,900-7,300

€4,500-6,700



252

**252**

AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BAR BROOCH, BY CARTIER

Millegrain-set with a tapering line of sugar loaf sapphires, to a graduated line of circular-cut diamonds and further sapphire cabochon terminals, with sprung mechanism to the centre for wear as a stock pin, circa 1917, French Import marks, 8.1cm, original maker's case with embossed date 12 Jun 1917

Later signed Cartier Paris, no. 7493

£5,000-7,000

\$6,100-8,500  
€5,600-7,800

253



**253**

A SAPPHIRE BRACELET, BY CARTIER

Composed of a continuous series of channel-set square-cut sapphires, French Import marks, 17.3cm  
Signed Cartier, Paris with maker's mark, indistinctly no. 01010

£5,000-7,000

\$6,100-8,500  
€5,600-7,800

254



**254**

A DIAMOND BRACELET, BY CARTIER

Composed of a continuous series of channel-set circular-cut diamonds, French marks, 17.0cm  
Signed Cartier, Paris, no. 010734

£4,000-6,000

\$4,900-7,300  
€4,500-6,700

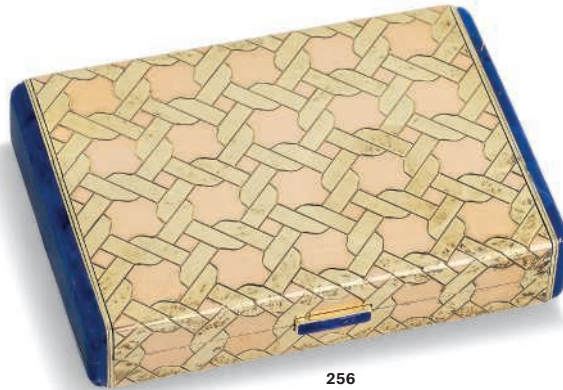




255



257



256

**255**

AN EARLY 20TH CENTURY ENAMEL  
LOCKET PENDANT, BY CARTIER

The circular locket with pink guilloché enamel centre, to a green and blue entwined ivy leaf and ribbon border, with white enamel ground, to a rose-cut diamond pendant loop, circa 1910, French marks, 3.2cm, in maker's case Signed Cartier Paris Londres New York, no.3711

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**256**

A BI-COLOUR AND ENAMEL  
CIGARETTE CASE, BY CARTIER

Of rounded rectangular outline, engraved with a two colour chain-link pattern, the push piece and sides decorated with blue enamel imitating lapis lazuli, the hinged cover opening to reveal dual cigarette compartments with pierced sprung retaining clips, circa 1930, 7.9cm

Signed Cartier, no. 848

£3,000-4,000

\$3,700-4,900

€3,400-4,500

**257**

AN ART DECO SAPPHIRE AND  
DIAMOND CLIP, BY CARTIER

The carved sapphire of stylised bud and leaf design, to a sapphire bead and single-cut diamond-set foliate panel and similarly-set bar surmount, circa 1925, French import marks, 3.5cm, in maker's later fitted case Signed Cartier London no. 7581 (indistinct)

£4,000-6,000

\$4,900-7,300

€4,500-6,700



258

**258**  
A JADEITE JADE AND IMITATION PEARL NECKLACE

Composed of a single row of jadeite jade beads, measuring approximately 4.9 - 9.2mm, with imitation pearls between, 58.0cm

*Accompanied by report no. 10622 dated 1st January 2015 from The Gem & Pear Laboratory, London, stating that two beads as a sample were examined and found to be jadeite jade, no evidence of treatment was observed*

£1,500-2,000	\$1,900-2,400
	€1,700-2,200



259

**259**  
A PAIR OF DIAMOND AND RUBY EARRINGS

Each circular-cut diamond and calibré-cut ruby oval-shaped pierced panel drop to a similarly-set flexible line suspension, post fittings, 4.8cm (2)

£2,500-3,000	\$3,100-3,700
	€2,800-3,300



260

**260**  
A DIAMOND DOUBLE CLIP BROOCH

Each of loop ribbon spray design, set throughout with circular-cut diamonds. 4.8cm

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



261



262



263

**•Ω261**

**SIX DIAMOND AND GEM RINGS**

Comprising: a pavé circular-cut ruby and diamond heart, by Chatila; a pavé ruby half-hoop; a pavé circular-cut diamond looped half-hoop with pear shaped ruby collet accent; a pavé circular-cut pink sapphire tapered half-hoop; a triple row half-hoop composed of alternate circular-cut diamond and square-cut ruby sections; and a broad band set with a circular-cut diamond single line border; ring sizes N, M½, L, U, J and R (*partly illustrated*)

The first signed Chatila

£2,400-3,000

(6)

\$3,000-3,700

€2,700-3,300

**262**

**A DIAMOND SINGLE STONE PENDANT**

The old-cut diamond in claw mount to a flexible link neckchain

£6,000-8,000

\$7,400-9,700

€6,700-8,900

**263**

**AN ART DECO DIAMOND BRACELET**

Of pierced geometric design set throughout with single-cut diamonds with circular and old-cut diamond single stone accents, circa 1930, 18.7cm

£6,000-8,000

\$7,400-9,700

€6,700-8,900



264

**264**

A LADY'S WRISTWATCH, BY JAEGER LE COULTRE, INSET WITH SAPPHIRE AND DIAMOND PANELS, BY CARTIER

The circular dial with black painted Arabic quarter hours and blued steel hands, to the plain case and integral two-row snake-link bracelet, with inset calibr -cut sapphire and baguette-cut diamond panel highlights, mechanical movement, circa 1950, Swiss marks, case 12mm, bracelet 17.7cm, in Cartier card box

Watch dial signed Le Coultre, each panel signed Cartier Paris, probably converted from cufflinks

£2,500-3,500

\$3,100-4,300  
 2,800-3,900



265

**265**

A LADY'S WRISTWATCH, BY CARTIER

The square satined dial with black painted Arabic quarter hours and baton numerals, to the polished case and fluted lugs, with integral triple snake-link bracelet and further fluted clasp, back wind mechanical movement, circa 1950, French marks, case 13mm, bracelet 17.2cm, in maker's case Signed Cartier to the dial, the case no. 88969

£2,000-3,000

\$2,500-3,700  
 2,300-3,300



266

**266**

A LADY'S WRISTWATCH, BY CARTIER

The rectangular white dial with black painted Arabic numerals and blued steel hands, to the rectangular case and integral openwork fluted panel bracelet, mechanical movement, circa 1930, French Import mark, case 9.0mm Dial signed Cartier, case no. 21866 05788 30043

£4,000-6,000

\$4,900-7,300  
 4,500-6,700



267

**267**  
 A LADY'S QUARTZ DIAMOND-SET 'CALANDRE'  
 WRISTWATCH, BY CARTIER

The silvered dial with black painted Arabic numerals and blue steel hands, to the pavé-set single-cut diamond stirrup shaped case, crown and lug, with maker's black silk and leather strap and deployant clasp, circa 1980, French import marks, case 18mm

Signed Cartier to the dial, case and clasp and no. B660320920

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300



268

**268**  
 AN EARLY 20TH CENTURY DIAMOND-SET  
 WRISTWATCH, BY CARTIER

The rectangular cream dial with black painted Roman numerals and blue steel hands, to the rose-cut diamond-set bezel and plain crown, with replacement black silk and leather strap and deployant clasp, mechanical movement, circa 1920, French mark, case 15mm, in maker's case Signed Cartier to the dial, case indistinctly no.15011 02239 and 6668 to the clasp

£6,000-8,000

\$7,400-9,700  
 €6,700-8,900



269

**-269**

AN EARLY 20TH CENTURY AGATE AND DIAMOND-SET DESK CLOCK,  
BY CARTIER

The circular silvered dial with engine turned centre, black painted Roman numerals and Arabic seconds, with rose-cut diamond-set hands within a gold and white enamel bezel, the polished agate surround with silver-gilt case and hinged strutt to the reverse and ivory panel backing, circa 1920, French Import marks, 11.6cm Signed Cartier to the dial and case

£6,000-8,000

\$7,400-9,700

€6,700-8,900

This clock was serviced by Cartier 14 September 2013



270

**270**

A LADY'S EARLY 20TH CENTURY DIAMOND AND ENAMEL POCKET WATCH, BY CARTIER

The circular engine turned dial with black painted Arabic numerals and blue steel hands, mechanical movement, to a pink guilloché enamel bezel and millegrain-set rose-cut diamond border, the reverse similarly decorated with further rose-cut diamond cluster centre, to the polished foliate suspension loop surmount, circa 1900, case 33mm Signed Cartier to the dial

£2,000-3,000

\$2,500-3,700

€2,300-3,300



271

**\*271**

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

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

£6,000-8,000

\$7,400-9,700

€6,700-8,900



272

**272**  
A JADEITE JADE NECKLACE

Composed of a single row of jadeite jade beads, measuring approximately 8.9-9.1 to 5.1mm, to a pierced and carved jade panel clasp, with single-cut diamond panel shoulders, jade in clasp chipped, 51.0cm

*Accompanied by report no. 13106 dated 5th August 2016 from The Gem & Pearl Laboratory, London, stating that samples were found to be jadeite jade, no evidence of treatment was observed*

£1,500-2,000	\$1,900-2,400
	€1,700-2,200



273

**273**  
A PAIR OF DIAMOND AND EMERALD EARRINGS

Each circular-cut diamond-set pierced fan-shaped drop with calibr -cut emerald edging, to a baguette and circular-cut diamond line suspension and foliate surmount, post fittings, 5.7cm

£2,500-3,000	\$3,100-3,700
	€2,800-3,300



274

**274**  
A RUBY AND DIAMOND BOW BROOCH

Designed as a stylized ribbon bow, entirely pav -set with circular-cut diamonds, to calibr -cut ruby line accents, 7.0cm

£1,500-2,000	\$1,900-2,400
	€1,700-2,200



275

**275**  
A PAIR OF DIAMOND SINGLE STONE EARSTUDS

The round brilliant-cut diamonds, weighing approximately 2.00 and 2.02 carats, in claw mounts, post fittings *Accompanied by reports no. 13942048 and 14158823 dated 18th November 2014 and 31st January 2015 from GIA Gem Trade Laboratory stating that the diamonds are clarity SI1 and colour F, fluorescence none*

£15,000-20,000	\$19,000-24,000
	€17,000-22,000





276

**276**

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

Composed of three rows of graduated cultured pearls, measuring approximately 5.40-9.50mm, to a cabochon emerald and single-cut diamond geometric clasp, circa 1940, 43.5cm

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**277**

**AN ART DECO DIAMOND-SET VANITY CASE, BY BULGARI**

Of rectangular outline, the case entirely decorated with black enamel, the hinged cover with central circular and baguette-cut diamond flowering basket motif between geometric design scrolling borders, opening to reveal a bevelled mirror and four covered compartments, *some damages*, circa 1930, 14.1cm

Signed Bulgari, no.05049

£5,000-7,000

\$6,100-8,500

€5,600-7,800



277



278

**\*278**

AN EARLY 20TH CENTURY DIAMOND AND ONYX PENDANT WATCH, BY CARTIER

Of elongated hexagonal shape with onyx centre within a single-cut diamond surround, the case with applied old-cut diamond collet accents, cluster drops and square-cut diamond single stone surmount, the reverse with elongated hexagonal dial with Roman numerals, to a woven fabric necklace with single-cut diamond twin slides, circa 1915, pendant 5.2cm  
Dial signed Cartier, case no. 6492 12359

£6,500-9,500	\$8,000-12,000
	€7,300-11,000



279

**Ω279**

TWO ART DECO BRACELETS, BY CARTIER

The first composed of a flexible line of milligrain old-cut diamonds, 19.0cm; the second a flexible line of old-cut and calibre-cut onyx sections, *two onyx deficient*, 19.2cm; both with French marks for platinum

Diamond bracelet signed Cartier Paris no. 3204, diamond and onyx bracelet signed Cartier no. 3398 (2)

£6,500-9,500	\$8,000-12,000
	€7,300-11,000



280

**\*280**

AN EARLY 20TH CENTURY RUBY AND DIAMOND RING

Composed of three graduated cushion shaped rubies within a single-cut diamond surround, circa 1910, ring size L

*Accompanied by report no. 13298 dated 11th October 2016, from The Gem & Pearl Laboratory, London, stating that the rubies were found to be natural, no evidence of heat treatment was observed, origin opinion Burma*

£8,000-12,000	\$9,800-15,000
	€9,000-13,000



281



282



283

**281**

AN EARLY 20TH CENTURY ONYX AND DIAMOND BROOCH, BY CARTIER

Of bow design, the ribbon entirely decorated with a millegrain-set onyx Greek key pattern to a rose-cut diamond ground, mounted in platinum, circa 1900, 5.6cm, in maker's later fitted case

Indistinctly signed Cartier

£6,000-8,000                \$7,400-9,700  
   €6,700-8,900

**282**

AN EARLY 20TH CENTURY ENAMEL AND DIAMOND CIGARETTE CASE, BY CARTIER

Of rounded rectangular outline, the black enamel cover and base each millegrain-set with with rose-cut diamond borders, the hinged cover further decorated with a central rose-cut diamond circular motif and similarly-set onyx and diamond thumb piece, opening to reveal a polished gold interior, with further hinged vesta compartment to one end, circa 1925, French Import marks, 9.2cm

Signed Cartier Paris Londres New York (rubbed), no. 5991  
£6,000-8,000                \$7,400-9,700  
   €6,700-8,900

**LITERATURE:**

Cf. *Cartier Le Style et L'Histoire*, Grand Palais, 2013, pg.149 for a cigarette case of similar design, 1925

**283**

AN ART DECO ONYX AND DIAMOND JABOT PIN, BY CARTIER

Modelled as a stylised feather, the central polished onyx panel to a millegrain-set old-cut diamond curling frond border, to an opposing similarly-set fletch terminal, circa 1920, French marks, 7.5cm, in maker's case

Signed Cartier, Paris, no.0492  
£2,000-3,000                \$2,500-3,700  
   €2,300-3,300

## INDEX

### A

Aletto Brothers, 225  
Asprey, 251

### B

Baumann, Ernst, 26  
Baume & Mercier, 95  
Buccellati, 163  
Bulgari, 45, 55, 128, 242, 246, 248, 277

### C

Cartier, 1-21, 96-101, 139-143, 164-173, 194-198, 227-238, 252-257, 264-271, 278, 279, 281-283  
Chanel, 42, 226  
Chatila, 116  
Chopard, 93  
Corum, 91

### D

David Webb, 156  
de Grisogono, 37, 38, 61, 67  
Dior, 112

### F

Franck Muller, 83-85  
Fratelli Piccini, 122

### G

Gage, Elizabeth, 152  
Genta, Gerald, 94  
Graff, 222

### H

H. Moser & Cie, 86  
Hamilton, 185

### J

Jaeger-leCoultre, 92, 182  
Jahan, 69-72, 75, 80-82, 213, 215  
JAR, 205

### K

Köchert, 113, 125  
Kutchinsky, 243

### L

Lange & Sohne, 179

### M

Misani, 41

### N

Nardi, 33

### O

Omega, 89, 186

### P

Parmigiani, 87  
Patek Philippe, 187-192  
Piaget, 90, 180, 181

### R

Repossi, 32  
Roberge, 76, 77  
Rolex, 174-178  
Royal Swiss, 74

### S

Seaman Schepps, 31

### T

Tag Heuer, 88  
Trebtor, 79

### V

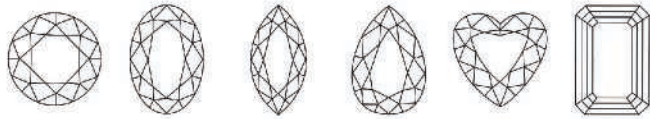
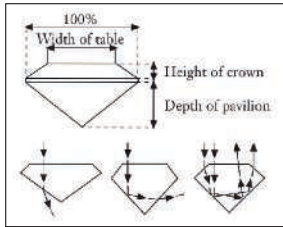
Vacheron Constantin, 183  
Van Cleef & Arpels, 127, 138, 145, 157-160, 162, 184, 240, 244, 247, 249  
Vhernier, 210-212, 216, 217

### W

Winston, Harry, 43

# DIAMONDS • THE 4 C'S

## Cut



Round Brilliant    Oval    Marquise    Pear    Heart    Emerald

## Colour (G.I.A.)



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

## Clarity (G.I.A.)



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

## Carat

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

# CONVERSION CHART

RING SIZE

MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
1/2	—	A	37.8252		
3/4	—	A 1/2	38.4237		
1	—	B	39.0222	—	1
1 1/4	—	B 1/2	39.6207		
1 1/2	—	C	40.2192		2
1 3/4	—	C 1/2	40.8177		
2	1	D	41.4162	1	
2 1/4	2	D 1/2	42.0147		3
2 1/2	—	E	42.6132	—	
2 3/4	3	E 1/2	43.2117		4
3	4	F	43.8102		
3 1/4	—	F 1/2	44.4087		
3 1/2	5	G	45.0072	2	5
3 3/4	—	G 1/2	45.6057		
4	6	H	46.2042		6
4 1/4	—	H 1/2	46.8027	—	
4 1/2	7	I	47.4012		7
4 3/4	8	I 1/2	47.9997		
5	—	J	48.5982		
5 1/4	9	J 1/2	49.1967	3	8
5 1/2	10	K	49.7952		
5 3/4	—	K 1/2	50.3937		
6	11	L	50.9922		9
6 1/4	—	L 1/2	51.5907		
6 1/2	12	M	52.1892		
6 3/4	13	M 1/2	52.7877	4	10
7	—	N	53.4660		
7 1/4	14	N 1/2	54.1044		11
7 1/2	15	O	54.7428	—	
7 3/4	—	O 1/2	55.3812		
8	16	P	56.0196		12
8 1/4	—	P 1/2	56.6580		
8 1/2	17	Q	57.2964	5	13
8 3/4	18	Q 1/2	57.9348		
9	—	R	58.5732		
9 1/4	19	R 1/2	59.2116		14
9 1/2	20	S	59.8500		
9 3/4	—	S 1/2	60.4884		
10	21	T	61.1268	6	15
10 1/4	22	T 1/2	61.7652		
10 1/2	—	U	62.4026		
10 3/4	23	U 1/2	63.0420		16
11	24	V	63.6804		
11 1/4	—	V 1/2	64.3188		
11 1/2	25	W	64.8774		17
11 3/4	—	W 1/2	65.4759		
12	26	X	66.0744	7	18
12 1/4	—	X 1/2	66.6729		
12 1/2	—	Y	67.2714		
	—	Y 1/2	67.8699		
	—	Z	68.4684		

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.  
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

## 3 CONDITION

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

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

## 4 VIEWING LOTS PRE-AUCTION

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

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

## 5 ESTIMATES

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

## 6 WITHDRAWAL

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

## 7 JEWELLERY

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

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

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be descriptive. 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 have any warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

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

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

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

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

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

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

### 5 BIDDING IN PERSON

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

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

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

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

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 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;
- 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 bids. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

## 6 BID INCREMENTS

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

## 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

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

### RESALE ROYALTY

#### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all **lots** we charge 25% of the **hammer price** up to and including £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  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

*Royalty for the portion of the hammer price*

*(in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

### 2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.  
(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

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

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

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

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

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

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

(i) the absence of 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;

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

(iii) books not identified by title;

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

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

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the 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)(h) above and the **lot** must be returned to us in accordance with E2(ii) above. Paragraphs E2(i)(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

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

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

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

(iii) any amounts due under section D3 above; and

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00177210, 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 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

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 7839 9060 or fax on +44 (0)20 7389 2863.

### 2 TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

(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 may still be liable to pay us 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 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 to pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(dv) 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](http://christies.com/storage) shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

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

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

### (b) Lots made of protected species

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

### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In 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, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our 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](http://www.christies.com).

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to 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 exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHISTIES.COM

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

## K GLOSSARY

**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 Plc, its subsidiaries and other companies within its corporate group.

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

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

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

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

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

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

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

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

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

**qualification**: 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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type**: means having all capital letters.

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

## VAT SYMBOLS AND EXPLANATION

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

### VAT payable

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

### VAT refunds: what can I reclaim?

If you are:

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

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

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

○  
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 Guarantee**  
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.

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#### FOR JEWELLERY

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

##### Jewellers in the Title

###### 1. By Boucheron

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

###### Jewellers beneath the description

###### 2. Signed Boucheron

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

###### 3. With maker's mark for Boucheron

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

###### 4. By Boucheron

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

###### 5. Mounted by Boucheron

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

###### 6. Mount only by Boucheron

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

##### Periods

###### 1. Antique

Over 100 years old

###### 2. Art Nouveau

1895-1910

###### 3. Belle Epoque

1895-1914

###### 4. Art Deco

1915-1935

###### 5. Retro

1940s

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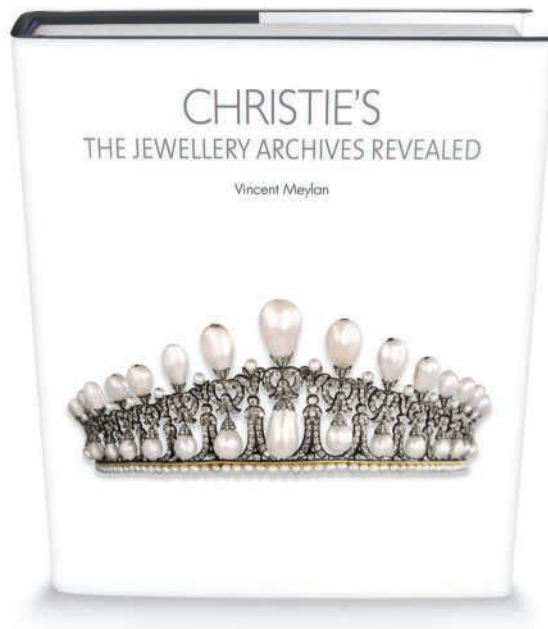
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**JEWELLERY & WATCHES**

**WEDNESDAY 7 DECEMBER 2016 AT 10.30 AM**

85 Old Brompton Road, London SW7 3LD

**CODE NAME: JLS**

**SALE NUMBER: 12302**

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UK£50 to UK £1000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
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The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
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I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

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

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