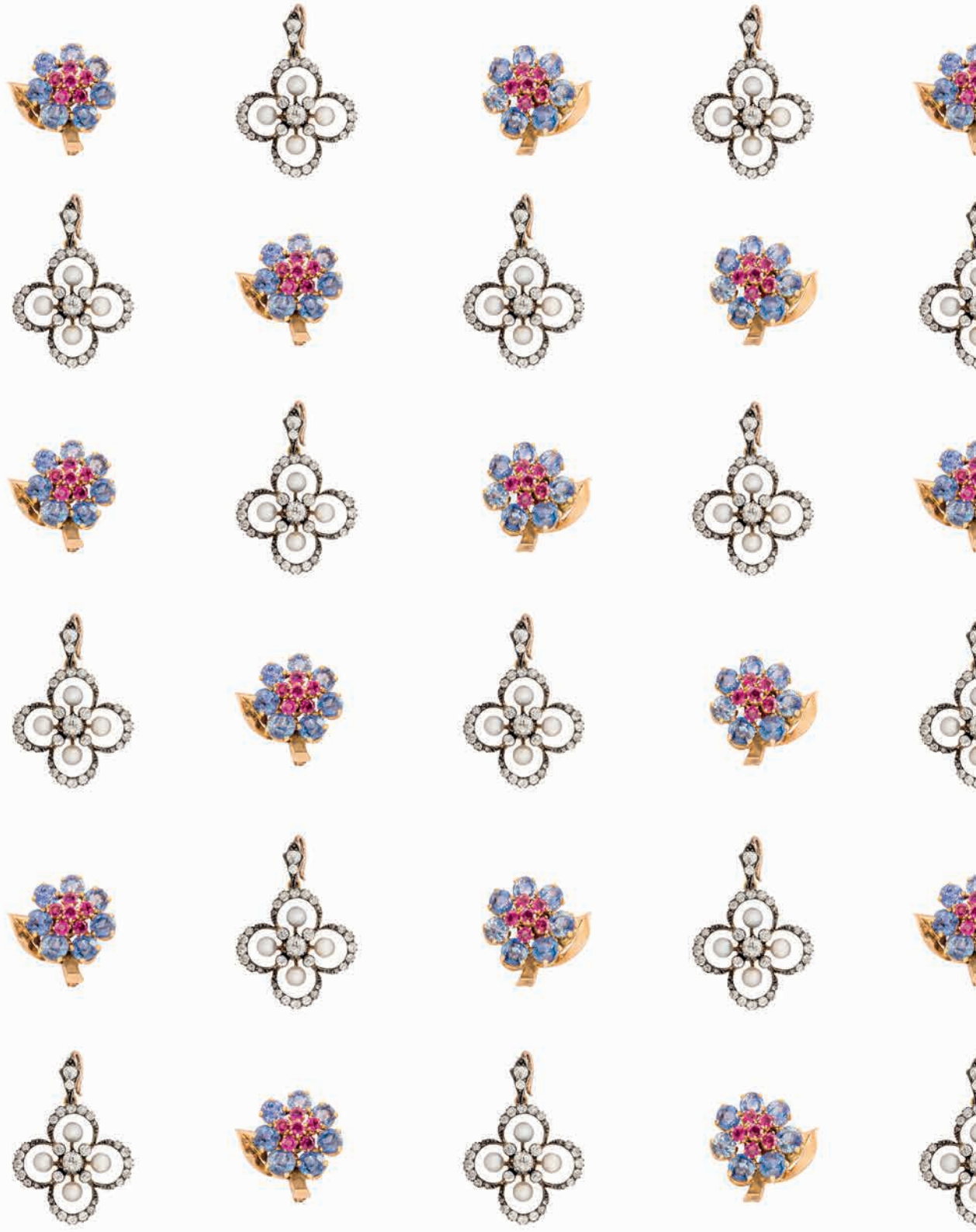


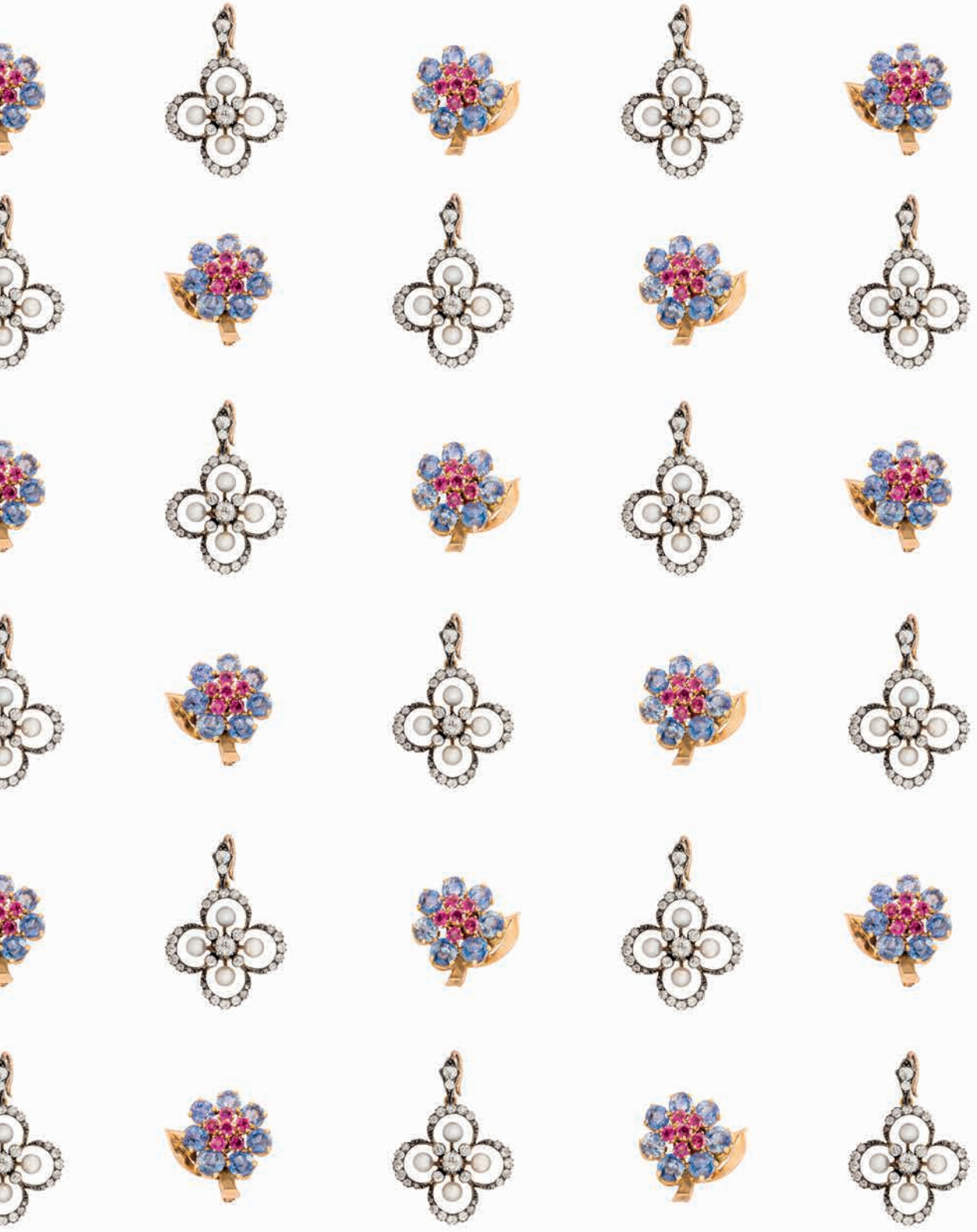
JEWELLERY & WATCHES

South Kensington · 18 January 2017



CHRISTIE'S





INTERNATIONAL JEWELLERY DEPARTMENT & AUCTION CALENDAR

CHAIRMAN, LUXURY GROUP

François Curiel
Tel: +852 2978 6800

INTERNATIONAL HEAD OF JEWELLERY

Rahul Kadakia
Tel: +1 212 636 2310

GLOBAL MANAGING DIRECTOR, LUXURY

Aline Sylla-Walbaum
Tel: +44 (0)20 7389 2554

INTERNATIONAL BUSINESS DIRECTOR

Sarah Cashin
Tel: +1 212 636 2306

CONSULTANT

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

BUSINESS MANAGERS & DIRECTORS

AMERICAS

Alison Curry
Tel: +1 212 636 2308

ASIA

Cindy Tse
Tel: +852 2978 6759

EUROPE

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

UNITED KINGDOM

Laure Camboulives
Tel: +44 (0)20 7752 3252
Saara Thomas
Tel: +44 (0)20 7389 2383

WORLDWIDE

AMSTERDAM

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

BANGKOK

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

BERLIN

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

DUBAI

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

GENEVA

Rahul Kadakia
Angela Berden
Leo Criaco
Max Fawcett
Tel: +41 (0)22 319 1730
Jean-Marc Lunel
(Senior International Specialist)
Tel: +41 (0)22 319 1737

David Warren

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

HONG KONG

Vickie Sek
Karen Au-Yeung
Shiu-Fung Chiang
May Lim
Jeff Chan
Monica Harrison
Connie Luk
Tel: +852 2760 1766
JAKARTA
Charmie Hamami
Tel: +62 (0)21 7278 6268

KUALA LUMPUR

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

LONDON, KING STREET

Keith Penton
Francesca Valentini
Rachel Evans
Jessica Peshall
Tel: +44 (0)20 7389 2177
David Warren
(Senior International
Jewellery Director)
Tel: +44 (0)20 7389 2380

LONDON, SOUTH KENSINGTON

Geoff Young
Tel: +44 (0)20 7752 3267
Mark Bowis
Tel: +44 (0)20 7752 3266
Charlotte Peel
Tel: +44 (0)20 7752 3351
Johanna Seehuusen
Tel: +44 (0)20 3219 6178

LOS ANGELES

Peggy Gottlieb
Tel: +1 310 385 2665

MADRID

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

MILAN

Tiziana Appetiti
Tel: +39 02 303 2831

NEW YORK

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

PARIS

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

ROME

Tiziana Appetiti
Tel: +39 06 686 3340

SHANGHAI

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

SINGAPORE

Nicole Tee (Liaison)
Tel: +65 6735 1766

SYDNEY

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

TAIPEI

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

TOKYO

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

ZURICH

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

PRIVATE SALES

Julien-Vincent Brunie
(International Head)
Tel: +33 (0)1 40 76 83 82
Tom Burstein
(Head of Private Sales,
Americas)
Tel: +1 212 636 2316
Mei Y Giam
Tel: +44 (0)20 7389 5104

E-COMMERCE

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

08/11/16

AUCTION CALENDAR 2017

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

18 JANUARY JEWELLERY

SOUTH KENSINGTON

4 APRIL JEWELLERY

SOUTH KENSINGTON

12 APRIL
MAGNIFICENT JEWELS
NEW YORK

9 MAY
JEWELLERY & WATCHES
SOUTH KENSINGTON

17 MAY
MAGNIFICENT JEWELS
GENEVA

30 MAY
MAGNIFICENT JEWELS
HONG KONG

6 JUNE
JEWELS
PARIS

7 JUNE
MAGNIFICENT JEWELS
NEW YORK

13 JUNE
IMPORTANT JEWELS
LONDON

21 JUNE
JEWELLERY
SOUTH KENSINGTON

20 JULY
JEWELLERY & WATCHES
SOUTH KENSINGTON

12 SEPTEMBER
JEWELLERY
SOUTH KENSINGTON

JEWELLERY & WATCHES

WEDNESDAY 18 JANUARY 2017



EXPLANATION OF VAT SYMBOLS

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

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

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

SPECIALISTS

Geoff Young, F.G.A., D.G.A.
Tel: +44 (0)20 7752 3267
Mark Bowis, F.G.A., D.G.A., F.S.A.
Tel: +44 (0)20 7752 3266
Johanna Seehuusen, G.G.
Tel: +44 (0)20 3219 6178

SALE COORDINATOR

Emma Lavelle
Tel: +44 (0)20 7752 3269

HEAD OF SALE MANAGEMENT

Saara Thomas
Tel: +44 (0)20 7389 2383

BUSINESS MANAGER

Laure Camboulives
Tel: +44 (0)20 7752 3252

EMAIL

First initial followed by last name
@christies.com (eg. Mark Bowis =
mbowis@christies.com.)

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

Front cover: Lot 250
Back cover: Lot 105

AUCTION

Wednesday 18 January 2017
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-14304**

VIEWING

Saturday	14 January	11.00 am – 5.00 pm
Sunday	15 January	11.00 am – 5.00 pm
Monday	16 January	9.00 am – 7.30 pm
Tuesday	17 January	9.00 am – 5.00 pm

AUCTIONEERS

Nick Finch & Kate Flitcroft

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7752 3225
Fax: +44 (0)20 7581 1403

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com



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

These auctions feature

CHRISTIE'S  LIVE

Bid live in Christie's salerooms worldwide
register at christies.com

IMPORTANT NOTICE

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

POST-SALE SERVICES

Marta Tarallo
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

CONDITIONS OF SALE

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

BUYING AT CHRISTIE'S

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

[15]

christies.com

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's. © COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2017)

View catalogues and leave bids online
at christies.com

CHRISTIE'S



2

1

1
 A MOTHER-OF-PEARL 'ALHAMBRA' NECKLACE,
 BY VAN CLEEF & ARPELS

Composed of twenty quatrefoil shaped mother-of-pearl panels each within a beaded surround, joined by faceted chain-link connections, French import marks, 82.5cm
 £8,000-12,000

\$13,000-18,000
 €11,000-16,000

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

2
 A CHALCEDONY AND DIAMOND PENDANT NECKLACE,
 BY VAN CLEEF AND ARPELS

Modelled as a butterfly, the circular-cut diamond body, to chalcedony wings and a fine-link neckchain, French import marks, 45.5cm
 Signed VCA, maker's mark and no. B4040 C459
 £1,200-1,600

\$1,900-2,400
 €1,600-2,100



3



4



5

3
A DIAMOND LINE NECKLACE
 Composed of a claw-set circular-cut
 diamond line, 42.5cm
 £3,500-4,500 \$5,400-6,800
 €4,600-5,900

4
**A LATE 19TH CENTURY ENAMEL
 AND DIAMOND RING**
 The old cushion-cut diamond, to old-
 cut diamond tapered shoulders with
 blue enamel cross hatch decoration,
 circa 1880, ring size L
 £2,000-3,000 \$3,100-4,500
 €2,700-3,900

5
A DIAMOND LINE BRACELET
 Composed of forty-one collet-set
 circular-cut diamonds, 18.5cm
 £2,000-3,000 \$3,100-4,500
 €2,700-3,900



6



7



8

6
A MID 20TH CENTURY DIAMOND-
SET CLUTCH BAG

Of basket-weave design, set to the front with circular and baguette-cut diamond scroll details, French import marks, 15.0cm

No. 3283, maker's mark PB

£4,500-5,500

\$6,900-8,300

€5,900-7,200

7
AN AQUAMARINE AND DIAMOND
RING, MOUNTED BY CARTIER

The rectangular cut-cornered aquamarine between baguette-cut diamond shoulders, to an openwork hoop of ropework design, ring size O
Signed 'Mtd. Cartier'

£2,000-3,000

\$3,100-4,500

€2,700-3,900

8
A SMALL GROUP OF TOURMALINE
AND DIAMOND JEWELLERY,
MOUNTED BY CARTIER

Comprising: a ring set with a rectangular step-cut tourmaline between baguette-cut diamond shoulders, ring size N; and a pair of earrings, each set with a rectangular step-cut tourmaline within an openwork star-shaped surround, with diamond accents, clip fittings, 2.8cm
Signed 'Mtd. Cartier'

£3,000-4,000

\$4,600-6,100 (3)
€4,000-5,200



9

9
A GOLD BRACELET AND RING,
BY VAN CLEEF & ARPELS

The bracelet composed of a continuous row of twelve shaped, textured bombé panels, to a concealed clasp, French import mark, 16.2cm; ring of matching design, with maker's mark, in maker's pouch, ring size L½

Bracelet signed Van Cleef & Arpels no. 15936 ©, ring signed V.C.A

no. 1103B	(2)
£3,500-4,500	\$5,400-6,800
	€4,600-5,900



10

10
TWO PAIRS OF LAPIS LAZULI,
DIAMOND AND ENAMEL CUFFLINKS

The first pair composed of a carved hexagonal lapis lazuli panel, to a central millegrain-set old-cut diamond, French import marks, 1.2cm; the second pair composed of seven pinched collet-set old and rose-cut diamonds, to a blue engine-turned enamel background and a white border with blue dot detail, 1.7cm; both circa 1920

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



11

11
A PAIR OF ONYX CUFFLINKS,
BY VAN CLEEF & ARPELS

Each designed as two cabochon black onyx panels with wirework cross bands to triple link connections, French marks Each signed VCA, no. B 4082 C58 (2)
£1,500-2,000 \$2,300-3,000
€2,000-2,600



12



13

12
A 19TH CENTURY GOLD NECKLACE

Of archaeological revival style, comprising a series of articulated graduated vine leaf panels, the centre section with bar link connections, to an 'S' link clasp, circa 1870, 45.0cm
£3,000-5,000

\$4,600-7,600
€4,000-6,500

13
A DIAMOND PENDANT BROOCH, BY TIFFANY & CO.

Designed as a sculpted gold cross enhanced with collet-set diamond detail, with pendant hook for suspension, 5.1cm
Signed Tiffany & Co. and Schlumberger Studios
£3,500-4,500

\$5,400-6,800
€4,600-5,900



14



15



16



17

-14

A DIAMOND AND ENAMEL
BLACKAMOOR CLIP BROOCH,
BY CARTIER

The black enamel head with cream
enamel headdress with coral, corallium
rubrum, domed top and diamond
ornamental detail and seed pearl
earrings, circa 1950, French marks,
34mm

Signed Cartier, Paris no. 00000
£3,000-5,000 \$4,600-7,600
 €4,000-6,500

15

A CHRYSOPRASE, RUBY AND
DIAMOND BROOCH,
BY VAN CLEEF & ARPELS

Modelled as a bird, the oval cabochon
chrysoprase and textured body to
a circular-cut ruby and single-cut
diamond eye, French marks, 4.0cm
Signed Van Cleef & Arpels and
no. 101687 – 59

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

16

A GEM-SET LION BROOCH,
BY VAN CLEEF & ARPELS

The textured lion with pavé-set
diamond muzzle, black enamel nose,
emerald eyes and prominent whiskers,
French marks and import marks, 2.7 cm
With maker's mark, signature indistinct
Arpels no. 10176

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

17

A DIAMOND-SET FIGURAL BROOCH,
BY CHATILA

Modelled as a standing female figure
holding a furred umbrella with circular-
cut diamond detail, 8.5cm

The reverse with maker's mark NC
£500-700 \$760-1,100
 €660-920



18



19



20

18
A NATURAL PEARL MULTI-ROW SAUTOIR NECKLACE

Composed of five rows of graduated baroque pearls, measuring approximately 2.1 - 9.3mm, to a ring design gathering loop, 73cm
Accompanied by report no. 11194, dated 24th April 2015, from the Gem and Pearl Laboratory, London, stating that the pearls were found to be natural (saltwater)

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

19
A VIENNESE DIAMOND AND EMERALD BRACELET

Designed as four rectangular-cut emerald and circular-cut diamond bow shaped articulated panels each with diamond points, with square-cut emerald and diamond smaller connecting panels, to a matching clasp, Austrian marks, 17.5cm

£4,500-6,500 \$6,900-9,900
 €5,900-8,500

20
A GROUP OF JEWELLERY

Comprising: a cabochon emerald and single-cut diamond cluster ring, ring size H; three eternity rings, set with either circular-cut diamonds, rubies or sapphires, ring sizes I(2) & J; a sapphire and diamond cluster ring, the cushion shaped sapphire within a circular-cut sapphire and diamond surround, ring size J; and a pair of cultured pearl and marquise-cut diamond flowerhead cluster earrings, clip fittings, 1.7cm
(partly illustrated)

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



21



22



23

21
AN 18CT GOLD FLEXIBLE
NECKLACE

Designed as a broad collar with torpede-shaped articulated links, Swiss marks, European convention marks, 33.0cm
£1,000-1,500

\$1,600-2,300
€1,400-2,000

22
A SINGLE STONE EMERALD RING

The octagonal step-cut emerald, weighing approximately 11.98 carats, split claw-set, to polished shoulders and hoop, ring size M
Accompanied by report no.1136076565 dated 11 February 2011 from the GIA Gemological Institute of America stating that the emerald shows indications of minor clarity enhancement

£18,000-25,000 \$28,000-38,000
€24,000-33,000

23
A GROUP OF JEWELLERY,
BY LALAOUNIS

Comprising: an 18ct gold necklace of broad flexible design composed of articulated torpede shaped links, European convention marks, 33cm; a pair of earclips designed as openwork palmette panels; and a cultured pearl single stone ring with tapering hoop, ring size M (partly illustrated)

All with maker's mark for Lalaounis (4)
£600-800 \$910-1,200
€790-1,000



24



25



26



24

AN 9CT GOLD, CULTURED PEARL, PEARL AND DIAMOND NECKLACE AND A BRACELET

Composed of two rows of cultured pearls and pearls, interspersed with twelve double textured roundels set with single-cut diamonds, and a similar single row pearl bracelet, *necklace clasp deficient*, necklace 38cm, bracelet inner circumference 16.0cm *Accompanied by report no. 13468 dated 29th November 2016, from The Gem & Pearl Laboratory, London, stating that the pearls on the necklace were found to be twenty bead-nucleated cultured pearls and remainder natural pearls (saltwater), the pearls on the bracelet were found to be natural (saltwater).* (2)
 £4,000-6,000 \$6,100-9,100
 €5,300-7,800

25

A DIAMOND SINGLE STONE RING

The claw-set old-cut diamond, weighing approximately 2.03 carats, to millegrain and four rose-cut diamond shoulders, ring size L
 £2,500-3,000 \$3,800-4,500
 €3,300-3,900

26

A PAIR OF ART DECO DIAMOND EARCLIPS

Designed as old-cut diamond scroll shaped cluster panels with old-cut diamond single stone collet terminals and diamond graduated line detail, *one diamond deficient*, circa 1930, 3.0cm (2)
 £1,500-2,000 \$2,300-3,000
 €2,000-2,600



27



28



29



30

27
A CULTURED PEARL AND DIAMOND NECKLACE,
BY BULGARI

Composed of a single row of graduating baroque cultured pearls, to a pavé-set circular-cut diamond free form clasp, 53.0cm

Stamped Bvlgari
£3,000-4,000

\$4,600-6,100
€4,000-5,200

28
A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS

Each with single cultured pearl to a single-cut diamond leaf surmount with baguette-cut diamond ribbon detail and old-cut diamond accent, clip fittings, 4.5cm (2)

£3,000-5,000

\$4,600-7,600
€4,000-6,500

29
A DIAMOND RING

The circular-cut diamond, flanked on each side by two baguette-cut diamonds, to a plain hoop, ring size K

£6,000-8,000

\$9,100-12,000
€7,900-10,000

30
A DIAMOND LINE BRACELET, BY GRAFF

Composed of a twin row of princess-cut diamonds, to a concealed clasp, 18.2cm

Signed Graff no. 45329

£4,000-6,000

\$6,100-9,100
€5,300-7,800



31



32



33

31

AN 18CT GOLD, DIAMOND AND VARI-COLOURED GEM-SET 'ASTRALE' QUARTZ WRISTWATCH, BY BULGARI

The circular mother-of-pearl dial, circular curved case, to a circular-cut diamond bezel surrounded by two diamond and vari-coloured gem-set rings, to maker's double deployant clasp, case 37mm

Dial, case and clasp signed Bvlgari, ref. AE P 36 G case no. VH 0115

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

32

A LADY'S BI-METALLIC 'TUBOGAS' QUARTZ WRISTWATCH, BY BULGARI

The circular black dial with applied Arabic and baton numerals, the bezel engraved 'BVLGARI BVLGARI', to a stainless steel sprung bangle, case 26mm

Case and bracelet signed Bvlgari, no. BB232T, P.13017

£600-800 \$910-1,200
€790-1,000

33

A TUBOGAS 'SERPENTI' QUARTZ WRISTWATCH, BY BULGARI

The pear shaped silvered dial with 'VI', 'XII' and baton hour markers, the bezel set with circular-cut diamond lines, with cabochon pink sapphire crown, to a sprung bracelet, case 23mm

Dial and case signed Bvlgari, case no. SP 35 S and PO 12985

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

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



34

34
A DIAMOND-SET 'BOULE' QUARTZ
WATCH PENDANT NECKLACE,
BY DE GRISOGONO

Designed as a sphere with inset circular-cut diamonds, to a pavé-set diamond dial and black steel hands, the openwork back plate set with circular-cut diamonds, to a cable-link chain, watch pendant 5.0 cm, chain 80.0cm
Watch pendant signed De Grisogono, no. 034937, chain with maker's mark
£2,000-3,000 \$3,100-4,500
€2,700-3,900



35

35
A STAINLESS STEEL DIAMOND-
SET 'INSTRUMENTINO' DUAL TIME
QUARTZ WRISTWATCH,
BY DE GRISOGONO

The black square dial with Arabic numerals, diamond-set hour markers and four luminous hands, within a polished rectangular bezel and diamond-set lugs, case 29mm, bracelet inner circumference approximately 16.5cm, in maker's presentation box with papers
Dial, case and buckle signed De Grisogono, case signed Instrumentino, no. 014220
£600-800 \$910-1,200
€790-1,000



36

36
A BI-COLOUR 'ST MORITZ' QUARTZ
WRISTWATCH, BY CHOPARD

The circular white dial with Roman numerals and baton hour markers, date aperture and sweep centre seconds to a bi-coloured integral bracelet with double deployant clasp, case 23mm, bracelet inner circumference approximately 15.5cm, in maker's case
Dial signed Chopard, case signed St Moritz, no. 00642 8020, clasp with maker's mark C
£400-600 \$610-910
€530-780



37

37
A DIAMOND-SET QUARTZ
WRISTWATCH, BY CHOPARD

The circular dial within a circular-cut diamond surround, to a diamond-set quatrefoil cluster bracelet, case 21mm, bracelet 17.5cm
Dial signed Chopard, clasp signed L.U.C., case no. G 33.84 1 401065
£1,500-2,000 \$2,300-3,000
€2,000-2,600



38

38
AN 18CT GOLD MOTHER-OF-PEARL,
DIAMOND AND SAPPHIRE QUARTZ
WRISTWATCH, BY ENIGMA

The circular mother-of-pearl dial with diamond hour markers within a circular-cut diamond surround with sapphire accents, the fancy-link bracelet similarly set to the front, European Convention mark, case 23mm, bracelet inner circumference approximately 16.5cm

Dial signed Enigma, case marked 'Created by Gianni Bulgari', and no. 603.300 G2 00.0.63

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



39

39
A DIAMOND-SET QUARTZ
WRISTWATCH, BY FRED

The white rectangular dial with Roman numerals and inner minute railway within a diamond-set bezel to fancy-link bracelet with diamond border accents, case 17mm, bracelet inner circumference approximately 19.0cm Dial, case and buckle signed Fred, case no. 231 16284, buckle also signed Jahan with French import marks

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



40

40
AN 18CT GOLD WRISTWATCH,
BY PIAGET

The rectangular lapis lazuli dial with applied gilt Roman and baton numerals, within abstract bamboo style bezel, jewelled lever movement, circa 1980, European Convention mark, *straps deficient*, case 28mm

Dial, case and movement signed Piaget
£700-900 \$1,100-1,400
 €920-1,200

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



41

41
AN 18CT GOLD AND CULTURED PEARL QUARTZ WRISTWATCH, BY CHANEL

The square white dial with Roman numerals to a five-row cultured pearl bracelet, European Convention mark, case 22mm

Dial, case and buckle signed Chanel, case signed © 1989, no. P.S. 62640
 £1,500-2,000 \$2,300-3,000
 €2,000-2,600



42

42
A ROCK CRYSTAL, RUBY AND DIAMOND QUARTZ WRISTWATCH, BY ROYAL DIAMOND FOR CHATILA

The pavé set diamond heart-shaped dial with square-cut ruby shoulders and pavé diamond bar spacers, case 22mm, bracelet 19.7cm
 Case signed Royal Diamond of Geneva, clasp with maker's mark NC for Chatila
 £1,000-1,500 \$1,600-2,300
 €1,400-2,000



43

43
A DIAMOND-SET BRACELET WATCH, BY VAN CLEEF & ARPELS

Of ropetwist eternal knot design, centring on a pavé diamond domed lid opening to reveal a circular dial with baton hour markers, French import marks, 15.9cm

Signed Van Cleef & Arpels, no. 18426
 £2,000-3,000 \$3,100-4,500
 €2,700-3,900



44

44
A COLOURED DIAMOND AND RUBY
'TASHA' QUARTZ WRISTWATCH,
BY MAJESTY

The pavé set diamond circular dial with Roman numerals, within a black diamond double surround, to pavé ruby gallery, lugs and crown, with black velvet straps, case 45mm, bracelet 23.5cm

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

Glass signed Majesty, case signed Tasha	
£1,500-2,000	\$2,300-3,000
	€2,000-2,600



45

45
A DIAMOND AND PINK SAPPHIRE
'TASHA' QUARTZ WRISTWATCH,
BY MAJESTY

The pavé diamond circular dial with Roman numerals, within a square-cut pink sapphire surround, to a pavé diamond gallery, lugs and crown, with pink velvet straps, case 45mm, bracelet 23.5cm

Glass signed Majesty, case signed Tasha	
£1,500-2,000	\$2,300-3,000
	€2,000-2,600



46

46
A DIAMOND-SET 'TASHA' QUARTZ
WRISTWATCH, BY MAJESTY

The pavé set diamond circular dial with Roman numerals, within a square-cut diamond double surround, to pavé diamond gallery, lugs and crown, with blue velvet straps, case 45mm, bracelet 25.5cm

Glass signed Majesty, case signed Tasha	
£2,000-3,000	\$3,100-4,500
	€2,700-3,900



47

47
A LARGE STAINLESS STEEL
SAPPHIRE AND DIAMOND-
SET 'BOOSTER' AUTOMATIC
WRISTWATCH, BY JAHAN

The circular dial with diamond openwork floral decoration within an oval-cut orange sapphire surround with diamond accents, to diamond-set lugs, with later leather straps and diamond-set maker's buckle, case 55mm, bracelets 25.0cm

Dial and buckle signed Jahan, case

signed Booster, no. 093

£1,000-1,500

\$1,600-2,300

€1,400-2,000



48

48
A PINK SAPPHIRE AND DIAMOND
'TAJ' QUARTZ WRISTWATCH,
BY JAHAN

The pavé set diamond circular dial with diamond hour markers to an oval-cut pink sapphire surround with diamond accents, leather straps and diamond-set clasp, case 42mm, bracelet 26.5cm
Dial and case signed Jahan, case signed Taj and no. 017

£1,000-1,500

\$1,600-2,300

€1,400-2,000



49

49
A STAINLESS STEEL GEM-SET
'R.S.A.F.' QUARTZ WRISTWATCH,
BY JAHAN

The pavé diamond and pink sapphire circular dial within a circular-cut diamond surround and lugs, to the integral bracelet with double deployant clasp, case 50mm, bracelet inner circumference approximately 22.0cm
Dial, case and clasp signed Jahan, case signed 'R.S.A.F.' and no. 003

£1,500-2,000

\$2,300-3,000

€2,000-2,600



50

-50
A PAIR OF CONCH PEARL AND
DIAMOND EAR PENDANTS

Each designed as single conch pearl drop suspended from a cabochon onyx and circular-cut diamond cluster stud, with torpedo shaped onyx and diamond connecting link, 4.0cm (2)
£4,000-6,000 \$6,100-9,100
€5,300-7,800

Prospective purchasers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to coral, ivory and tortoiseshell. Accordingly, prospective purchasers should familiarize themselves with relevant customs regulations prior to bidding if they intend to import this lot into another country.

51
A DIAMOND LONGCHAIN

Spectacle set with 150 circular-cut diamonds, to a cable link chain, 87.5cm
£6,000-8,000 \$9,100-12,000
€7,900-10,000

52

52
A DIAMOND AND ONYX 'CARESSE
D'ORCHIDÉE' NECKLACE AND
PAIR OF PENDANT EARRINGS,
BY CARTIER

Each designed as a carved onyx stylised orchid with diamond stamen and a smaller pavé diamond one, necklace with a trace-link chain, French import marks, 42.5cm, post and clip fittings, 2.3cm
Each signed Cartier, necklace no.VM7100, earrings no. SP4583 (3)
£4,000-6,000 \$6,100-9,100
€5,300-7,800



53



56



56

53

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

Each pear-shaped kunzite, suspended from a graduating circular-cut diamond line with baguette-cut diamond accents, London hallmarks, post fittings, 5.4cm (2)
 £1,800-2,200 \$2,800-3,300
 €2,400-2,900

54

A GEM-SET AND DIAMOND 'MELI MELO' NECKLACE AND PAIR OF EARRINGS, BY CARTIER

The necklace composed of links randomly set with circular-cut diamond collets and vari-cut gems including pale blue chalcedony, iolite and aquamarine, to a bar-link chain with circular-cut diamond accents to the front, French marks, 39.5cm; the earrings of matching design set with multiple vari-cut gems and circular-cut diamonds, post and clip fittings, 4.4cm, in maker's case

Necklace signed Cartier no. 995101, earrings signed Cartier © no.40970B (3)
 £4,000-5,000 \$6,100-7,600
 €5,300-6,500



54



55

55

A PINK SAPPHIRE, COLOURED DIAMOND AND DIAMOND CANDY BROOCH

The wrapped sweet pavé-set with circular-cut diamonds, with black diamonds and pink sapphire reeded design, *one diamond deficient*, 7.5cm
Please note that the black diamonds have not been tested for natural colour
 £1,000-1,500 \$1,600-2,300
 €1,400-2,000

56

A DIAMOND PENDANT

The principal circular-cut diamond in drop-shaped mount with diamond three stone accents, 1.5cm
 £1,500-2,000 \$2,300-3,000
 €2,000-2,600



57

57
A WRISTWATCH, BY HERMÈS

The tonneau shaped champagne dial with gilt hands, jewelled lever movement, to a bi-colour bridle and bit-link bracelet, French import marks, case 21mm, 18cm long
Dial signed Hermès
£3,000-4,000

\$4,600-6,100
€4,000-5,200



58

•58
A PAIR OF DIAMOND, RUBY AND ENAMEL EARRINGS

Each modelled as a green enamel frog with cabochon ruby eyes and circular-cut diamond spots, 3.6cm (2)
£1,400-1,600

\$2,200-2,400
€1,900-2,100



59

59
A PAIR OF QUARTZ AND ONYX EAR PENDANTS, BY MARINA B

Each earring designed as a free moving rutilated quartz domed disc with cabochon black onyx terminal suspended from a hinged black onyx smaller disc, with optional spare corneal large discs, clip fittings, with maker's mark, 3.5cm

Signed Marina B, no. F 305 (4)
£1,500-2,000 \$2,300-3,000
€2,000-2,600



60



61



62

60
AN ONYX AND DIAMOND
NECKLACE, BY VAN CLEEF & ARPELS

Composed of a pavé-set circular-cut diamond woven design panel centre, to a plaited onyx bead necklace, interchangeable with a green agate bead necklace of the same design, French marks, 39.3cm, in maker's case Signed VCA, no. B4374 A61 (2)
£4,000-5,000 \$6,100-7,600
€5,300-6,500

61
A PAIR OF EMERALD, TOURMALINE
AND DIAMOND EAR PENDANTS

Each emerald drop, to a circular-cut diamond cap, suspended from a claw-set cabochon pink tourmaline, clip fittings, 6.0cm (2)
£4,000-6,000 \$6,100-9,100
€5,300-7,800

62
A PAIR OF SAPPHIRE, SPINEL AND
DIAMOND EAR PENDANTS

Composed of a graduating line of three claw-set cabochons, either sapphire or spinel, with circular-cut diamond spacers, post fittings, 4.5cm (2)
£2,000-3,000 \$3,100-4,500
€2,700-3,900



63



65



64

-63

A PAIR OF DIAMOND, AMETHYST AND CORAL 'DELICES DE GOA' EAR CLIPS, BY CARTIER

Each designed with a amethyst bead and diamond drop suspended from an amethyst, coral, *corallium rubrum*, graduated bead cluster with diamond accent, each larger coral bead with diamond collet detail, circa 2010, clip fittings, 3.0cm, in maker's case

Each signed Cartier, no. 32405A (2)
 £2,500-3,500 \$3,800-5,300
 €3,300-4,600

•64

A SAPPHIRE ETERNITY RING, BY VAN CLEEF AND ARPELS

The eternity band set with marquise-cut sapphires, French marks, ring size O½, in maker's case
 Signed VCA no. 24921
 £800-1,200

\$1,300-1,800
 €1,100-1,600

65

TWO 18CT GOLD AND DIAMOND-SET 'LOVE' RINGS, BY CARTIER

Each polished broad band with single diamond-set screwhead motif to the front, European Convention marks, ring sizes K and M

Each signed Cartier, no. OC0751 and ON9003 (2)
 £800-1,200 \$1,300-1,800
 €1,100-1,600



66



67



68



66

A PAIR OF AMETHYST, PERIDOT AND DIAMOND EAR PENDANTS

The large pear-shaped amethyst, suspended from a marquis-cut peridot and pear-shaped diamond suspension, post and clip fittings, 6.8cm

£1,500-2,000

(2) \$2,300-3,000

€2,000-2,600

67

AN 18CT GOLD, EMERALD AND DIAMOND BRACELET

Composed of seventeen graduating oval-cut emeralds, interspersed by two circular-cut diamonds, 18.5m

£3,000-5,000

\$4,600-7,600

€4,000-6,500

•68

AN AMETHYST AND DIAMOND RING, BY VAN CLEEF & ARPELS

Centring a cabochon amethyst with four circular-cut diamond corners and square-shaped hoop, French marks, ring size M½, in maker's case Signed Van Cleef and Arpels no. BL22548

£800-1,200

\$1,300-1,800

€1,100-1,600



69

Ω69
A LAPIS LAZULI, CHRYSOPRASE
AND DIAMOND PENDANT
NECKLACE

The necklace of palmier linking set with alternating lapis lazuli-set cartouches and cabochon chrysoprase single stones, to a detachable pendant/brooch modelled as an oriental guardian figure set with lapis lazuli and diamonds, French assay mark, necklace 56.5cm, pendant 6.8cm

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



70

70
A GROUP OF JEWELLERY AND
COSTUME JEWELLERY

Comprising: a diamond and carved lapis lazuli saddle shaped ring by Lalaounis; a rock crystal signet style ring depicting a stylised horse, by Lalaounis; a cabochon ruby, gem and mother-of-pearl dress ring with black onyx detail; two diamond-set serpent rings; a textured dress ring; and a group of costume jewellery (partly illustrated) (15)

£900-1,100	\$1,400-1,700
	€1,200-1,400



71

71
A GROUP OF GEM-SET JEWELLERY

Comprising: a French fancy textured fetter-link bracelet, French marks, 17.5cm; a pair of bouton cultured pearl and diamond abstract cluster openwork earclips and matching ring; a pair of mabé cultured pearl earclips, each with diamond border detail and matching ring; a diamond and ruby dress ring; and three pairs of various earclips (partly illustrated) (13)

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



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



72



72

A GROUP OF CULTURED PEARL AND OTHER JEWELRY

Comprising; a cultured pearl double-row necklace with early 19th century foiled gem and diamond flower head cluster clasp, 43cm; two uniform cultured pearl single-row necklaces, one with emerald and rose-cut diamond cluster clasp, the other with brown star sapphire and synthetic colourless sapphire cluster clasp, each 43cm; a cultured pearl and black cultured pearl necklace with seed pearl intervals, 96cm; two pairs of cultured pearl single stone earrings; and a late 19th century silver mounted pave turquoise and half-pearl bird brooch (9)

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



73

73

A COMPACT, BY BOUCHERON AND A VANITY CASE

The compact cover of openwork floral design with central bird motif, accented with cabochon rubies to a mirrored back and reeded case, French import marks, 9.5cm; the vanity case cover engraved with floral motifs with cabochon ruby centres, opening to reveal a mirror, a lipstick holder, a powder compartment, a clip and a compartment with comb holder, French import marks, 13.5cm

First signed Boucheron Paris, no. 875012 (2)

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



74



75



76

74
A DIAMOND SET 'PANTHER'
NECKLACE, BY CARTIER

The central panther realistically modelled 'en repose' with navette-shaped enamel spots, diamond-set collar and pear-shaped tsavorite garnet eye detail, suspended from a bar-link chain with diamond-set connectors and a concealed clasp, French import marks, 39.0cm

Signed Cartier, no. YC7365
£5,000-7,000 \$7,600-11,000
€6,600-9,200

75
A PAIR OF EMERALD AND DIAMOND
EAR PENDANTS

Each claw-set pear-shaped emerald suspended from a line of five old-cut diamond articulated collets, post fittings, 4.9cm (2)
£4,000-6,000 \$6,100-9,100
€5,300-7,800

76
A GROUP OF JEWELLERY

Comprising: a Prince-of-Wales-link necklace suspending a pendant mounted Austrian re strike gold 4 ducat coin; a 19th century gold curb-link bracelet suspending 24 various small fob seals; three various pairs of cufflinks; and two bracelets, one suspending a small fob seal, the other a medallion (*partly illustrated*) (10)
£3,000-5,000 \$4,600-7,600
€4,000-6,500



77

77

A DIAMOND BRACELET, BY CARTIER

Composed of five bow-shaped fluted panels each set in the centre with five claw-set circular cut diamonds to diamond three stone and matching fluted connecting panels, with original receipt from Cartier dated 20th December 1973, 16.5cm
Signed Cartier, no. P1479
£3,000-5,000 \$4,600-7,600
 €4,000-6,500



78

78

A COLOURED SAPPHIRE AND DIAMOND RING

The claw-set cushion-cut pink sapphire, each side flanked by three circular-cut diamonds, ring size N
£2,000-3,000 \$3,100-4,500
 €2,700-3,900



79

79

A GILT AND ENAMEL BASKET OF FLOWERS, BY CARTIER

The woven gilt basket, filled with stylized blue flowers and green leaves interspersed with drilled bead buds, *some loss to enamel*, 9.0cm high
Signed Cartier
£1,500-2,500 \$2,300-3,800
 €2,000-3,300



80

80

A 'TANK' WRISTWATCH, BY CARTIER

The rectangular white enamel dial with Roman numerals and hidden 'Cartier' signature at 7 o'clock, and blued steel hands, the rectangular polished case with cabochon sapphire crown, the case back secured by for screws, deployant clasp, *straps deficient*, circa 1990, case 24mm

Dial, case and movement signed Cartier, movement no. 2512-1 case no, 780868215
 £2,000-3,000

\$3,100-4,500
 €2,700-3,900

81

TWO 19TH CENTURY GOLD AND ENAMEL POCKET WATCHES

The first an early 19th century Swiss gold and enamel slim pocket watch, the gilt skeletonised dial with outer silvered chapter ring with Roman numerals and blued steel moon hands, male key wind 8 jewel cylinder movement, the back with engraved foliate decoration, in gold case with chased bezel and pendant, the engine-turned case back with central painted enamel floral spray, circa 1830, case 41mm, watch key and fitted case, movement no. 26058; the second a mid 19th century gold and enamel pocket watch the gilt engine-turned dial with outer chapter ring with Roman numerals and blued steel moon hands, the gilt full plate keywind lever movement with fusee and rose-cut diamond end stone, the bezel with green guilloché enamel and half-pearl decoration, the case back of matching green enamel and half-pearl border, circa 1840, case 47mm

£1,500-2,000

(2)
 \$2,300-3,000
 €2,000-2,600



81



82

A PAIR OF ART DECO SAPPHIRE WATCH CUFFLINKS

Of hinged design, set with a line of calibr -cut sapphire, one also set with a watch, the square-cut dial with Arabic numerals and blued steel hands, mechanical movement, case 8mm

No. 25474(2)

£1,000-1,500

\$1,600-2,300
 €1,400-2,000



82





83

83

A SWISS 18CT GOLD TRIPLE CALENDAR MINUTE REPEATING HUNTER CASE POCKET WATCH WITH MOONPHASE AND CHRONOGRAPH

The white enamel dial with Arabic numerals, sweep centre seconds, subsidiary dials for date, constant seconds with aperture for phases of the moon and twin oval apertures for days and months, keyless nickel-finished jewelled lever movement, the repeat and chronograph mechanism operated by two buttons in the band, gilt pendant, circa 1900, case 58mm

Dial signed Alpina
£2,400-3,500

\$3,700-5,300
€3,200-4,600



84

84

A SWISS GOLD AND ENAMEL HUNTER CASE QUARTER REPEATING POCKET WATCH WITH EROTIC AUTOMATON

The white enamel dial with Arabic numerals, outer five minute register and subsidiary dial for constant seconds, keyless jewelled lever movement with bi-metallic compensated balance wheel, the cuvet opening to reveal an engraved garden scene and polychrome enamel group of a lady and gentleman wearing medieval costume, in erotic embrace with gentleman onlooker, the repeat mechanism operated by a slide in the band, in plain polished case, circa 1900, Swiss assay marks, case 53mm

Case no. 228764
£3,000-4,000

\$4,600-6,100
€4,000-5,200



85

85

A SWISS GOLD HUNTER CASE QUARTER REPEATING POCKET WATCH WITH EROTIC AUTOMATON

The white enamel dial with Roman numerals, outer five minute register, decorative hands and subsidiary dial for constant seconds, keyless jewelled lever movement with bi-metallic compensated balance wheel, the cuvet opening to reveal an engraved bedroom scene with polychrome enamel lady and gentleman in erotic embrace, the repeat mechanism operated by a slide in the band, in plain polished case, circa 1900, case 58mm

Case no. 75483
£3,000-4,000

\$4,600-6,100
€4,000-5,200



86



87



88

86

AN EARLY 20TH CENTURY GOLD, DIAMOND AND ENAMEL FOB WATCH, BY CARTIER AND A POCKET WATCH

The first with engine-turned silvered dial with Arabic numerals and blued steel hands within a blue enamel line bezel and white enamel dot border, 18 jewel nickel-finished keyless lever movement with bi-metallic compensated balance, 8 adjustments, the case reverse with blue guilloché enamel striped decoration within a rose-cut diamond border to a rose-cut diamond-set pendant, circa 1925, French marks, case 30mm; and a gold openface fob watch, the white enamel dial with gilt-finished cylinder movement, the case reverse decorated with blue enamel and rose-cut diamond motif, circa 1890, case 35mm
The first, dial and movement signed Cartier, Paris, case no. 3914 7353 (2)
£1,000-1,500 \$1,600-2,300
 €1,400-2,000

87

A LADY'S UNUSUAL GOLD WRISTWATCH, BY CARTIER

The square silvered dial with Arabic numerals concealed beneath sprung shutter in rectangular case with back wind jewelled lever movement, circa 1940, *straps deficient*, case 17mm
The dial signed Cartier, case no. 26065
£1,500-2,000 \$2,300-3,000
 €2,000-2,600

88

A MOTHER-OF-PEARL AND DIAMOND-SET WRISTWATCH, BY CARTIER

The tonneau-shaped dial with Roman numerals and blued steel hands, within a stepped bezel set with mother-of-pearl bands and single-cut diamond lines, to an inverted diamond-set winder, and deployant clasp, mechanical movement, *straps deficient*, case 21.0mm
Dial, case and clasp signed Cartier, case no. 670813396
£2,000-3,000 \$3,100-4,500
 €2,700-3,900

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



89

89
AN 18CT GOLD 'TANK' QUARTZ
WRISTWATCH, BY CARTIER

The rectangular white dial with blued steel hands and secret signature at 'X' to a polished bezel and brick-link bracelet, European Convention marks, case 20mm, inner circumference approximately 18.0cm

Dial, case and buckle signed Cartier,
case no. 660130661
£2,000-3,000 \$3,100-4,500
 €2,700-3,900



90

90
A WRISTWATCH, BY CARTIER

The circular dial with Arabic quarters, baton hour markers and subsidiary dial for seconds, the back inscribed 'To Dommy with love, Dad, 21', mechanical movement, circa 1950, *straps deficient*, case 28mm

Dial signed Cartier, case no. 360587
£600-800 \$910-1,200
 €790-1,000

91
A 'TORTUE' WRISTWATCH,
BY CARTIER

The tonneau shaped white dial with Roman numerals, secret signature at 7 o'clock and blued steel hands, within a tonneau-shaped case with cabochon sapphire crown, nickel finished lever movement, the case secured by four screws, circa 1975, French import marks, to later leather straps, case 27mm

Dial and case signed Cartier, case no. 107120161
£1,000-1,500 \$1,600-2,300
 €1,400-2,000



91



92



93



94

92
A GOLD HUNTER-CASE POCKET
WATCH AND WATCH CHAIN

The white enamel dial with Roman numerals, subsidiary dial for constant seconds and moon hands, the nickel-finished jewelled keyless lever movement with bi-metallic compensated balance, the engine-turned case with engraved monogram, circa 1900, case 53mm, to a curb-link watch chain 22.0cm

Movement signed Ch. Hormann & Co
£800-1,000 \$1,300-1,500
 €1,100-1,300

93
AN 18TH CENTURY GOLD PAIR-
CASE VERGE POCKET WATCH

The white enamel dial with Roman numerals, Arabic five minute divisions and blued steel beetle and poker hands, the gilt-finished verge and fusée escapement with pierced balance cock three arm wheel and rose-cut diamond end stone, the outer repoussé case depicting the classical figures of Mars and Venus, circa 1770, case 47mm

The movement signed William Plumley
£800-1,200 \$1,300-1,800
 €1,100-1,600

94
AN AUTOMATIC WRISTWATCH,
BY BAUME & MERCIER

The gilt cushion shaped dial with Roman numerals and date aperture, with maker's gilt metal buckle, case 32mm

Dial signed Baumer & Mercier
Baumatic, case no. 5505 16 37072
£400-600 \$610-910
 €530-780



99

99
AN 18CT GOLD AUTOMATIC PERPETUAL CALENDAR WRISTWATCH WITH MOONPHASE, BY VACHERON CONSTANTIN

The white matt dial with with applied baton markers, three subsidiary dials for day, date and month with leap year indication, fan form sector for phases of the moon and lunar calendar, the nickel-finished 36 jewel 1120/1 calibre movement with glucydur balance and gold rimmed rotor, in circular case with stepped bezel and extended lugs, circa 1990, European convention mark, *straps deficient*, case 36mm, in maker's case

The dial case and movement signed Vacheron Constantin, movement no. 718514, case no. 611665
£3,000-5,000 \$4,600-7,600
€4,000-6,500



100

100
A GOLD 'BUBBLE BACK' AUTOMATIC WRISTWATCH, BY ROLEX

The black dial with applied gilt triangular markers and red sweep centre seconds, the tonneau shaped hooded-scalloped case with screw down crown and milled domed screw on back, circa 1945, *straps deficient*, case 32mm

Dial signed Rolex Oyster Perpetual Officially Certified Chronometer, case signed Rolex no. 6048 movement signed Rolex
£3,000-4,000 \$4,600-6,100
€4,000-5,200



101

101
A RARE 18CT PINK GOLD CHRONOGRAPH WRISTWATCH, BY ROLEX REF. 2508

The oval champagne dial with Arabic black numerals, telemeter and tachometer scales, two engine-turned subsidiary dials for constant seconds and 30 minutes register, 17 jewel nickel finished lever movement, large circular case, snap on case back, flat bezel, down-turned lugs and two rectangular chronograph buttons in the band, circa 1937, *straps deficient*, case 36mm

Dial signed Rolex Anti Magnetic, movement signed Rolex Geneve, 17 Rubies, case signed Rolex no. 2508
£6,000-8,000 \$9,100-12,000
€7,900-10,000

The reference 2508 was introduced to the market in the mid-1930's as the company's first chronograph wristwatch with two registers and two buttons. The first generation featured oval chronograph buttons while later generations, such as the present example featured rectangular buttons.



102

102

AN 'OYSTER IMPERIAL' MECHANICAL WRISTWATCH, BY ROLEX

The circular cream dial with baton hour markers and blued steel hands, within a stepped bezel, to curved lugs, to later leather straps, case 31mm

Dial signed Rolex, case no. 14075

£1,000-2,000

\$1,600-3,000

€1,400-2,600



103

103

A STAINLESS STEEL AUTOMATIC 'OYSTER PERPETUAL PRECISION EXPLORER' WRISTWATCH, BY ROLEX REF. 6098

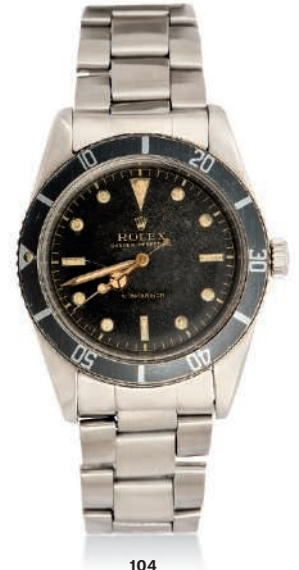
The cream honeycomb explorer dial with raised gilt dagger markers and Arabic numerals, sweep centre seconds, nickel-finished jewelled lever movement in tonneau-shaped case, screw back and screw down crown, circa 1953, case 35mm

Dial signed Rolex Oyster Perpetual, Precision, case ref. 6098, case no. 725607

£1,500-2,000

\$2,300-3,000

€2,000-2,600



104

104

A RARE STAINLESS STEEL 'OYSTER PERPETUAL SUBMARINER', BY ROLEX REF. 6205

The black dial with luminous baton and dot numerals, luminous mercedes hands and sweep centre seconds, nickel-finished 18 jewel, Cal. A260 9 ¾ movement in tonneau-shaped case with revolving black bezel calibrated to 60 units, screw back and screw down crown to a Rolex steel flexible link bracelet with deployant clasp, circa 1954, case 37mm

Dial signed Rolex Oyster Perpetual Submariner, case ref. no. 6205 case no. 85981

£8,000-10,000

\$13,000-15,000

€11,000-13,000

The reference 6205 is one of the rarest and most sought after Submariner models ever made. It was only available in 1954 and 1955 and a comparatively small number were produced.



105

105

A PAIR OF DIAMOND EARRINGS

Each suspending a tassel of briolette-cut diamonds, to a circular-cut diamond cap and circular and oval-cut diamond surmount, post fittings, 4.4cm (2)

£15,000-20,000	\$23,000-30,000
	€20,000-26,000



106



107

106

A SAPPHIRE AND DIAMOND CLUSTER RING AND A DIAMOND HALF ETERNITY RING

The cluster ring with central claw-set oval mixed-cut sapphire within circular-cut diamond border to diamond six stone line shoulders; and an 18ct. white gold, circular-cut diamond line half eternity ring,

ring size G½	(2)
£2,500-3,000	\$3,800-4,500
	€3,300-3,900

107

A COLOURED DIAMOND AND DIAMOND RING

The cushion modified brilliant-cut fancy dark brown-greenish yellow diamond, weighing approximately 2.03 carats, to circular-cut diamond shoulders, ring size M½

Accompanied by report no.2165238480, dated 25th June 2014, from the Gemological Institute of America (GIA) stating that the diamond is Natural Fancy Dark Brown-Greenish Yellow

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



108

108
A PAIR OF SAPPHIRE AND DIAMOND
EAR PENDANTS

Each circular-cut diamond pierced panel drop with circular-cut sapphire scrolling line details, to a similarly-set flexible suspension and surmount, post fittings, 6.1cm (2)
£2,500-3,000 \$3,800-4,500
€3,300-3,900



109

109
A SAPPHIRE AND DIAMOND
BRACELET

Composed of eleven circular-cut diamond open-work triangular-shaped links with calibré sapphire and circular-cut diamond connections, 17.8cm
£2,000-3,000 \$3,100-4,500
€2,700-3,900



110

110
A SAPPHIRE AND DIAMOND RING

The cushion-cut sapphire, weighing approximately 7.34 carats, within a circular and baguette-cut diamond cluster, to circular-cut diamond shoulders, ring size N
£1,500-2,500 \$2,300-3,800
€2,000-3,300



111

111
AN 18CT WHITE GOLD,
AQUAMARINE, SAPPHIRE AND
DIAMOND RING

The claw-set oval-cut aquamarine, each side flanked by a pear-cut sapphire, to a circular-cut diamond border, London hallmarks, ring size M½
£1,500-2,000 \$2,300-3,000
€2,000-2,600



-112

A LADY'S ART DECO FABRIC HANDBAG WITH GEM-SET CLASP,
BY CARTIER

The rectangular polychrome handbag of floral design, to a collet-set cabochon coral, corallium rubrum, thumb piece, between a double black enamel surround with rose-cut diamond and coral accents, the beige silk interior opening up to reveal two compartments, one with pouches for mirror, lipstick and a small purse, circa 1930, 27cm, in maker's box

Interior signed Cartier Ltd London
£4,000-6,000

\$6,100-9,100
€5,300-7,800



113



114

115

113

A PAIR OF EMERALD AND DIAMOND EARRINGS

Each of scroll design set with circular and baguette-cut diamonds and circular-cut emeralds, clip fittings, 3.0cm

£1,000-1,500

\$1,600-2,300

€1,400-2,000

114

AN EARLY 20TH CENTURY DIAMOND BRACELET

Composed of four old and single-cut diamond square stylised openwork millegrain-set panels, centring a millegrain collet-set old-cut diamond, interspersed with five similar rectangular panels and connecting links, circa 1930, 18.5cm

£4,000-5,000

\$6,100-7,600

€5,300-6,500

115

AN ART DECO DIAMOND BRACELET

Composed of four old single-cut diamond cluster square articulated panels, each with central circular-cut diamond collet and three matching smaller rectangular-cut panels with matching clasp, to diamond single-stone connecting links, circa 1935, 18.5cm

£2,000-3,000

\$3,100-4,500

€2,700-3,900



116



117

116
A JADEITE JADE AND DIAMOND RING

The claw-set cabochon jadeite jade, between a double row of baguette and circular-cut diamond cluster, to baguette-cut diamond shoulders, ring size P

Accompanied by report no. 13464 dated 29th November 2016, from The Gem & Pearl Laboratory, London, stating that the jadeite jade was found with no evidence of treatment observed.

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

117
A DIAMOND AND NATURAL PEARL BROOCH

Designed as a vine leaf and grape spray, the three pavé-set vari-cut diamond leaves with polished veining and vari-cut diamond accents, with pearl grape detail, suspending a pearl, old and circular-cut diamond cluster, circa 1960, French import mark, 6.7cm

Accompanied by report no. 13469 dated 29th November 2016, from The Gem & Pearl Laboratory, London, stating that the pearls were found to be natural pearls (saltwater)

£3,500-4,500 \$5,400-6,800
€4,600-5,900



118

118
AN ART DECO JADEITE JADE NECKLACE AND A PAIR OF EARRINGS

Of stylised carved floral design, the necklace composed of an oval carved open-work jadeite jade disc with flower accents, suspending an oval similar carved jadeite jade disc, to a double fine back chain, each side with four smaller drilled oval jadeite jade discs, 44.5cm, largest disc 4.2cm; each earring suspending a flat carved and drilled jadeite jade disc, suspended from a jadeite jade cabochon and single-cut diamond cluster, with single-cut diamond stylised spacer, post fittings, 6.3cm

Accompanied by report no. 13255 dated 28th September 2016, from The Gem & Pearl Laboratory, London, stating that the jade was found to be jadeite jade and no evidence of treatment was observed; also accompanied by report no. 13248 dated 28th September 2016, from The Gem & Pearl Laboratory, London, stating that the jade was found to be jadeite jade and no evidence of treatment was observed (both cabochons not tested)

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



119

119
A PAIR OF OPAL, DIAMOND AND ENAMEL EAR
PENDANTS

Composed of three graduating oval-cut opals to an enamel and circular-cut diamond surround, with circular-cut diamond spacers, post fittings, 6.3cm (2)
£2,000-3,000 \$3,100-4,500
€2,700-3,900



120

120
A PAIR OF 18CT WHITE GOLD, EMERALD AND DIAMOND
EAR PENDANTS

Each oval-cut emerald and circular-cut diamond cluster suspending a three-row fringe of oval-cut emerald and circular-cut diamond clusters, to single circular-cut diamond connector, London hallmarks, post fittings, 7.2cm (2)
£2,500-3,500 \$3,800-5,300
€3,300-4,600



121

121
TWO EMERALD AND DIAMOND BRACELETS

The first set with oval cabochon emeralds between circular and tapered baguette-cut diamond clusters, 16.7cm; the second set with cabochon emerald collets between diamond-set crossover links, 18.6cm (2)
£3,000-4,000 \$4,600-6,100
€4,000-5,200



123

122

A DIAMOND 'WRAP-AROUND' BRACELET

Composed of a row of circular-cut diamonds in four-claw mounts, 55.2cm
 £3,000-4,000 \$4,600-6,100
 €4,000-5,200



122



124

124

A PAIR OF CULTURED PEARL, ONYX AND DIAMOND EAR PENDANTS

Each pear-shaped grey cultured pearl, with a circular-cut diamond cap, suspended from a calibré cut onyx and circular-cut diamond flexible line, post fittings 6.0cm
 £2,500-3,000 \$3,800-4,500
 €3,300-3,900

123

A COLOURED DIAMOND AND DIAMOND RING

The round brilliant-cut fancy dark yellowish brown diamond, weighing approximately 5.17 carats, within a circular-cut diamond cluster, to baguette-cut diamond shoulders, ring size N

Accompanied by report no. 1162917318, dated 9th January 2015, from the Gemological Institute of America (GIA) stating that the diamond is Natural Fancy Dark Yellowish Brown
 £5,000-7,000 \$7,600-11,000
 €6,600-9,200



125

125

A LADY'S ART DECO DIAMOND WRISTWATCH

The circular silvered dial with Arabic numerals, within single-cut diamond bezel to baguette and pavé diamond stepped fan-shaped cluster shoulders, to a white gold mesh-link cordette bracelet, 17 jewel lever movement, circa 1930, case 18.0mm, 16.0cm
 £1,500-2,000 \$2,300-3,000
 €2,000-2,600



126

126

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

Each briolette-cut aquamarine drop, to a circular-cut diamond cap, suspended from a circular and baguette-cut diamond line, London hallmarks, post fittings, 5.7cm (2)
 £2,000-3,000 \$3,100-4,500
 €2,700-3,900



128

128

AN AQUAMARINE AND DIAMOND RING

The cushion-cut aquamarine, to a circular-cut diamond twin row border, ring size (sizing band) P½
 £4,500-5,500 \$6,900-8,300
 €5,900-7,200



127

129

127

AN 18CT WHITE GOLD DIAMOND-SET 'POSSESSION' NECKLACE, BY PIAGET

The row of tube-shaped links with diamond-set clasp to the front, European Convention mark, 92.0cm adjustable length, in maker's box Signed Piaget, no. D33015
 £2,000-3,000 \$3,100-4,500
 €2,700-3,900

129

A DIAMOND ETERNITY RING

Set with a continuous line of French-cut diamonds, ring size N½
 £2,000-3,000 \$3,100-4,500
 €2,700-3,900



130



131



132

130

A RUBY AND DIAMOND NECKLACE

Composed of forty-two graduating oval-cut ruby and circular-cut diamond clusters, each interspersed with a single circular-cut diamond, 45.5cm
Accompanied by report no. 13466 dated 29th November 2016, from The Gem & Pearl Laboratory, London, stating that the rubies were found to be natural with evidence of heat treatment was observed, negligible to moderate residues from the heat treatment process are present in healed fissures, origin opinion Burma, Mong-Hsu district
 £4,000-6,000 \$6,100-9,100
 €5,300-7,800

131

A SAPPHIRE AND DIAMOND RING

The cabochon claw-set sapphire, within a circular and baguette-cut diamond surround, to circular-cut diamond shoulders, ring size O
Accompanied by report no. 13465 dated 29th November 2016, from The Gem & Pearl Laboratory, London, stating that the sapphire was found to be natural with no evidence of heat treatment observed, origin opinion is common to Thailand, Australia, East Africa, etc
 £3,000-5,000 \$4,600-7,600
 €4,000-6,500

132

AN EMERALD, ENAMEL AND DIAMOND RING

Realistically modelled as two opposing parrots, the pavé set circular-cut diamond body with black enamel beak and circular-cut emerald eye detail, ring size M
 £2,800-3,500 \$4,300-5,300
 €3,700-4,600



133



134



135



136

133

AN 18CT WHITE GOLD, AMETHYST AND DIAMOND RING

The cushion-cut amethyst, to a circular-cut diamond cluster, London hallmark, ring size M½
£1,500-2,000

\$2,300-3,000
€2,000-2,600

135

AN 18CT WHITE GOLD, PERIDOT AND DIAMOND RING

The claw-set oval-cut peridot, to a circular and baguette-cut diamond cluster, London hallmarks, ring size M
£2,000-2,500

\$3,100-3,800
€2,700-3,300

134

A TREATED DIAMOND AND DIAMOND RING

The pavé set treated purple diamond cluster within a stylised circular-cut diamond flower surround, ring size L½
£1,000-1,500

\$1,600-2,300
€1,400-2,000

136

A TOURMALINE, COLOURED DIAMOND AND DIAMOND RING

The oval-cut pink tourmaline to a tapered openwork hoop set with vari-coloured diamonds, to circular-cut diamond edges, ring size N½

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

£1,000-1,500

\$1,600-2,300
€1,400-2,000



137

137
A RUBY AND DIAMOND-SET
QUARTZ WRISTWATCH,
BY HARRY WAGMAN

The pavé diamond square dial with ruby Arabic '6' and '12', within a pavé ruby broad bezel, to later leather straps, case 40mm, bracelet 23.5cm

Case signed Harry Wagman
£1,000-1,500 \$1,600-2,300
 €1,400-2,000



138

138
A COLOURED DIAMOND
AND DIAMOND 'XXI' QUARTZ
WRISTWATCH, BY SAECULUM

The silver-coloured rectangular dial with engraved Roman numerals with pavé diamond centre, to a black diamond pavé surround and reeded bezel, with later leather straps, case 23mm, bracelet 23.5cm

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

Case signed Saeculum XXI, no. 01
£800-1,000 \$1,300-1,500
 €1,100-1,300



139

139
A MOTHER-OF-PEARL AND
DIAMOND 'LIMITED EDITION
EXCELSIOR' QUARTZ WRISTWATCH,
BY MIELVACQUE

The mother-of-pearl tonneau-shaped dial between baguette-cut diamond double borders, case 40mm, bracelet 24.0cm

Glass and case signed Mielvacque, case signed Limited Edition Excelsior, case no. 001
£2,000-3,000 \$3,100-4,500
 €2,700-3,900

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



140

140

A STAINLESS STEEL MOTHER-OF-PEARL AND DIAMOND DUAL TIME 'SECOND CHANCE' QUARTZ WRISTWATCH BY TIRET

The blue mother-of-pearl oval dial with pavé diamond abstract centre, luminous Arabic quarters, date apertures and six subsidiary dials to a diamond-set bezel, with later leather straps, accompanied by maker's diamond-set deployant buckle, case 60mm, bracelet 24.5cm

Dial, case and buckle signed Tiret, case signed Second Chance, no. 0503

£800-1,200

\$1,300-1,800

€1,100-1,600

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

141

THREE DIAMOND-SET QUARTZ WRISTWATCHES, BY TECHNOMARINE

The first two with circular dials, one in mother-of-pearl, luminous baton hour markers and hands, date aperture, sweep centre seconds and three subsidiary dials, to a diamond-set bezel and rubber straps, case 40mm, bracelet 23.5cm; the third with mother-of-pearl rectangular dial, Arabic quarters with diamond details, diamond bezel and shoulders, and diamond accents on the rubber straps, case 23mm, bracelet 21.0cm (partly illustrated)

The three dials and cases signed Technomarine, the third with case no. DXSL 01656 (3)

£1,000-1,500

\$1,600-2,300

€1,400-2,000

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



141



141



142



143



144

142
A DIAMOND-SET QUARTZ
WRISTWATCH, BY KUTCHINSKY

The pavé diamond rectangular dial with baton hour markers, within a tonneau-shaped bezel inset with marquise and pear-shaped diamonds, to rubber straps, case 32mm, bracelet 23.5cm

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

143
A MOTHER-OF-PEARL AND
DIAMOND 'ACTION' QUARTZ
WRISTWATCH, BY KUTCHINSKY

The mother-of-pearl square dial with applied Arabic quarters and pavé diamond centre, to pavé diamond surround, bezel and open lugs, with later leather straps, case 27mm, bracelet 22.0cm

Dial and case signed Kutchinsky, case signed 'Action', no. 027
£1,000-1,500 \$1,600-2,300
 €1,400-2,000

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

144
A DIAMOND AND COLOURED
DIAMOND 'LIMITED EDITION SUAVE'
QUARTZ WRISTWATCH,
BY KUTCHINSKY

The pavé diamond elongated oval dial with brown enamel Roman quarters and blue steel hands, within a brown diamond surround, to diamond-set bezel, lugs and crown, with fabric straps, case 52mm, bracelet 23.0cm

Please note that the brown diamonds have not been tested for natural colour
Glass and case signed Kutchinsky, case signed Limited Edition Suave 3, no. 003
£1,500-2,000 \$2,300-3,000
 €2,000-2,600



145



146



147

145

A GEM-SET 'LIMITED EDITION FIRE BALL' QUARTZ WRISTWATCH, BY KUTCHINSKY

Of ball design, the pavé diamond circular dial, within a diamond surround, to a pavé shaded green and blue sapphire ball bezel, with diamond-set lugs and crown, and fabric straps, case 30mm, 25mm high, bracelet 24.5cm

Glass and case signed Kutchinsky, case signed Limited Edition Fire Ball, no. 008

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

146

THREE DIAMOND-SET 'LOVALE' QUARTZ WRISTWATCHES, BY KUTCHINSKY; AND A DIAMOND-SET 'LOVALE MEDIUS' CHRONOGRAPH QUARTZ WRISTWATCH, BY DELACOUR

Each oval dial with luminous Arabic numerals and hands to a circular-cut diamond surround, one with mother-of-pearl central panel, cases 30mm, bracelets 23.0cm (partly illustrated)

Three with dial and case signed Kutchinsky, case signed L'Ovale; one with dial and case signed Delacour, case signed L'Ovale Medius (4)

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

147

A DIAMOND AND RUBY 'TASHA' QUARTZ WRISTWATCH, BY KUTCHINSKY

The pavé diamond circular dial with Roman numerals, within a square-cut ruby double surround, to pavé diamond gallery, lugs and crown, with stingray straps, case 45mm, bracelet 25.0cm

Glass signed Kutchinsky, case signed Tasha

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

Please note the buyer of this lot will be required to identify the species of stingray should they want to export it out of the EU.

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



148



149



150

148

A MOTHER-OF-PEARL, SAPPHIRE AND DIAMOND QUARTZ 'LIMITED EDITION SWING' WRISTWATCH, BY MARIA GASPARI

The pavé diamond square dial with vari-coloured mother-of-pearl plaques and luminous hands, to a vari-coloured sapphire double surround and lugs, with later leather straps, case 40mm, bracelet 24.0cm

Glass and case signed Maria Gaspari, case signed Swing Limited Edition, no. 030

£1,500-2,000

\$2,300-3,000
€2,000-2,600

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

149

A MOTHER-OF-PEARL, GARNET AND DIAMOND QUARTZ WRISTWATCH, BY MARIA GASPARI

The circular mother-of-pearl dial with green Arabic numerals, three subsidiary dials and a pavé diamond centre, within a pavé diamond surround and crown, with pavé tsavorite garnet lugs and gallery, to later leather straps, case 43mm, bracelet 24.0cm

Glass signed Maria Gaspari

£1,000-1,500

\$1,600-2,300
€1,400-2,000

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

150

A YELLOW SAPPHIRE, COLOURED DIAMOND AND DIAMOND 'TASHA' QUARTZ WRISTWATCH, BY MAJESTY

The pavé diamond circular dial with Arabic numerals, within a square-cut yellow sapphire surround, to a pavé brown diamond gallery and lugs, with later leather straps, case 45mm, bracelet 24.5cm

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

Glass signed Majesty, case signed

Tasha
£1,500-2,000

\$2,300-3,000
€2,000-2,600



151

151

A MOTHER-OF-PEARL, CHRYSOBERYL AND DIAMOND 'LIMITED EDITION VIA LARGA' QUARTZ WRISTWATCH, BY DELACOUR

The circular yellow mother-of-pearl dial with Arabic numerals, sweep centre seconds and date aperture, with pavé diamond centre, within a pavé diamond tonneau-shaped surround to pavé yellow chrysoberyl border, gallery and lugs, with later leather straps, case 35mm, bracelet 25.0cm

Dial, case and buckle signed Delacour, case signed Via Larga Limited Edition, no. 277 S.3517.M SN. 33553

£1,000-1,500

\$1,600-2,300

€1,400-2,000



152

152

A DIAMOND-SET 'LIMITED EDITION VIA LARGA' QUARTZ WRISTWATCH, BY DELACOUR

The pavé diamond tonneau-shaped dial with luminous Arabic numerals, sweep centre seconds and date aperture, to pavé diamond surround, gallery and lugs, with later leather straps, case 35mm, bracelet 25.0cm

Dial, case and buckle signed Delacour, case signed Limited Edition Via Larga, no. 161 S.3517.M SN, 29507

£1,000-1,500

\$1,600-2,300

€1,400-2,000



153

153

A SILVER AND DIAMOND CHRONOGRAPH QUARTZ WRISTWATCH, BY VAN DER BAUWEDE

The blue engine-turned dial with Arabic numerals, date aperture, three subsidiary dials and two centre seconds hands, to the pavé diamond bezel and coloured fabric straps, European Convention mark, case 40mm, bracelet 22.5cm

Dial, case and straps signed Van Der Bauwede, clasp with maker's mark, case no. 225 001 1039

£800-1,000

\$1,300-1,500

€1,100-1,300

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



154

154

A STAINLESS STEEL AND GLASS 'ATMOS ATLANTIS' CLOCK WITH MOONPHASE, BY JAEGER LECOULTRE

The white spiral dial with baton hour markers, blue disc indicating the phases of the moon, cal . 543, 13 jewel movement wound by changes in air pressure, within glass prismatic style cabinet with bevelled panels and internal level gauge, removable front panel on three polished rhodium plated adjustable feet, circa 2000, 27.3cm high

Dial, glass case and movement signed, movement no 695466
£6,000-8,000

\$9,100-12,000
€7,900-10,000



155



156

155

A PLATINUM AND DIAMOND NECKLACE,
BY ASPREY & CO.

Composed of one hundred and twenty two graduating
circular-cut diamonds, London hallmark and European
Convention mark, 40.0cm

With maker's mark

£8,000-12,000

\$13,000-18,000
€11,000-16,000

156

A DIAMOND RING

The claw-set cushion-cut diamond, within a circular-cut
diamond cluster, to single-cut diamond shoulders and reeded
hoop, ring size L

£2,500-3,500

\$3,800-5,300
€3,300-4,600



157

157
A DIAMOND BANGLE

Of flexible coiled design, the front pavé set with circular-cut diamonds, the back of v-shaped linking (*sprung*)

£10,000-15,000 \$16,000-23,000
€14,000-20,000



158

158
A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS

Each cultured pearl drop with circular-cut diamond cap, to circular and baguette-cut diamond shaped cluster surmount, clip and post fittings, 4.2cm (2)

£1,800-2,500 \$2,800-3,800
€2,400-3,300



159

159
A NATURAL PEARL AND CULTURED PEARL NECKLACE

Composed of graduated natural pearls, each interspersed with two smaller cultured pearl spacers, 41.5cm
Accompanied by a report from The Gem & Pearl Laboratory, London, stating that the larger pearls were found to be natural (saltwater) and the smaller spacers were found to be bead-nucleated cultured pearls

£1,600-2,200 \$2,500-3,300
€2,100-2,900



160

160

A DIAMOND-SET 'SHARK JAW' BANGLE, BY STEPHEN WEBSTER

Of sprung hinged design, with twin loop, each pavé set with circular-cut diamonds and diamond 'tooth' detail, inner circumference 16.0cm

With maker's mark

£2,000-3,000

\$3,100-4,500

€2,700-3,900



161

161

A SAPPHIRE AND DIAMOND BANGLE

The hinged bangle with raised scroll design terminals set with cabochon sapphires to baguette and circular-cut diamond centres, circa 1960s, inner diameter 5.8cm

£1,500-2,500

\$2,300-3,800

€2,000-3,300



162

162

A COLOURED DIAMOND AND DIAMOND RING

Designed as a circular wave design panel, claw-set with circular-cut yellow diamonds and circular-cut diamonds, ring size M½

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

£1,000-1,500

\$1,600-2,300

€1,400-2,000



163

163

A TREATED DIAMOND AND DIAMOND RING

The circular panel claw-set with circular-cut treated blue diamonds and vari-shaped rose-cut diamonds, ring size N½

£1,000-1,500

\$1,600-2,300

€1,400-2,000



164



165



166

164

AN 18CT WHITE GOLD, MOTHER-OF-PEARL AND SAPPHIRE 'SULTAN' QUARTZ WRISTWATCH, BY MIELVACQUE

The blue mother-of-pearl oval dial with Arabic numerals and pavé diamond centre, within a calibré-cut sapphire surround, to later leather straps and diamond-set buckle, European Convention mark, case 35mm, bracelet 24.5cm

Case signed Mielvacque Sultan
 £2,000-3,000 \$3,100-4,500
 €2,700-3,900

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

166

A MOTHER-OF-PEARL AND DIAMOND 'LIMITED EDITION J14' QUARTZ WRISTWATCH, BY JAHAN

The mother-of-pearl circular dial with pavé diamond panels and Arabic quarters, within a circular-cut diamond surround, and diamond-set lugs and maker's buckle, to later leather straps, case 47mm, bracelet 24.0cm
 Glass, case and buckle signed Jahan, case signed Limited Edition J14, no. 022

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

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



167

165

AN 18CT WHITE GOLD, COLOURED DIAMOND AND DIAMOND 'SULTAN' QUARTZ WRISTWATCH, BY MIELVACQUE

The brown oval dial with Arabic numerals and pavé diamond centre, within a brown diamond surround, to later leather straps and diamond-set buckle, European Convention mark, case 35mm, bracelet 24.5cm

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

Dial and case signed Mielvacque, case signed Sultan
 £2,000-3,000 \$3,100-4,500
 €2,700-3,900

167

AN 18CT GOLD DIAMOND-SET 'PRINCESS' QUARTZ WRISTWATCH, BY JAHAN

The pavé diamond square dial, asymmetrically-set within the baguette-cut diamond bezel, to later leather straps and diamond-set maker's buckle, European Convention mark, case 33mm, bracelet 22.0cm
 Glass, case and buckle signed Jahan, case signed Princess, no. 007

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

168

A COLOURED DIAMOND 'SHADOW' QUARTZ WRISTWATCH, BY JAHAN

The tonneau-shaped black dial with green Arabic numerals and cream coloured centre to square-cut brown diamond surround and lugs, case 33mm, bracelet 23.0cm

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

Case and dial signed Jahan, case signed Shadow
£800-1,200 \$1,300-1,800
€1,100-1,600



168

169

A COLOURED DIAMOND AND DIAMOND 'STREAM MINI' QUARTZ WRISTWATCH, BY JAHAN

The brown rectangular dial with Roman 'VI' and 'XII' and baton hour markers with pavé diamond centre, to a brown diamond surround and lugs, pavé diamond crown and later leather straps, case 37mm, bracelet 22.0cm

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

Case and dial signed Jahan, case signed Stream Mini, no. 003
£1,000-1,500 \$1,600-2,300
€1,400-2,000



169

170

FOUR DIAMOND-SET WRISTWATCHES, BY JAHAN

The first quartz with mother-of-pearl rectangular dial, Arabic numerals, sweep centre seconds and three subsidiary dials, within pavé diamond bezel, gallery and lugs, case 35mm, bracelet 25.0cm; the second quartz with mother-of-pearl octagonal dial, diamond hour markers, sweep centre seconds and three subsidiary dials, within a pavé diamond surround, case 35mm, bracelet 25.5cm; the third automatic with engraved circular dial, diamond details, sweep centre seconds, date aperture and three subsidiary dials for 60 second, 30 minute and 12 hour register, within a pavé diamond surround and lugs, to later leather straps, case 35mm, bracelet 23.5cm; the fourth quartz with purple engine turned circular dial and diamond hour markers, within a reeded diamond-set bezel, to later leather straps and maker's buckle, case 34mm, bracelet 22.7cm (partly illustrated)

Each dial and case signed Jahan, first case signed Bolide, second case signed Hummer, no. 03, third case signed Oxus, no. 27, fourth case signed Anata, no. 031 (4)
£3,000-4,000 \$4,600-6,100
€4,000-5,200



170

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



171

171
AN 18CT WHITE GOLD, PINK
SAPPHIRE AND DIAMOND QUARTZ
WRISTWATCH, BY MAJESTY

The pavé square-cut diamond dial to square-cut pink sapphire bezel, shoulders and gallery, inverted diamond crown, rubber strap and stainless steel double deployant clasp, European Convention mark, case 30mm, bracelet inner circumference approximately 21.0 cm
Glass signed Majesty
£1,000-1,500

\$1,600-2,300
€1,400-2,000



172

172
A MOTHER-OF-PEARL, COLOURED
DIAMOND AND DIAMOND 'LIMITED
EDITION TRIPLEX' QUARTZ
WRISTWATCH, BY JAHAN

The three mother-of-pearl dials with baton hour markers within a brown diamond and diamond tonneau-shaped bezel, to later leather straps and diamond-set maker's buckle, case 40mm, bracelet 24.5cm

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

Dial and buckle signed Jahan, case signed Triplex, no. 005
£1,500-2,000

\$2,300-3,000
€2,000-2,600

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



173

173
A MOTHER-OF-PEARL AND GEM-
SET 'LIMITED EDITION J6' QUARTZ
WRISTWATCH, BY JAHAN

The circular mother-of-pearl dial with diamond-set baton hour markers and pavé diamond centre, within a yellow sapphire surround, to a pavé diamond bezel, lugs and clasp, case 40mm, bracelet 24.5cm

Dial, case, straps and buckle signed Jahan, case signed Limited Edition J6 and no. 010

£1,500-2,000

\$2,300-3,000
€2,000-2,600

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



174

174

A MOTHER-OF-PEARL AND COLOURED DIAMOND 'ADVISOR LIMITED EDITION' QUARTZ WRISTWATCH, BY JAHAN

The cream circular dial with Roman numerals, blue steel hands, sweep centre seconds, phases of the moon and two subsidiary dials for day and date, within a brown diamond double surround, to later leather straps and diamond-set maker's buckle, case 45mm, bracelet 24.cm

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

Dial, case and buckle signed Jahan, case signed Advisor Limited Edition, no. 010 SN. 36270
 £1,000-1,500 \$1,600-2,300
 €1,400-2,000

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



175

175

AN 18CT WHITE GOLD ENAMEL AND DIAMOND 'TUR CLASSIC' AUTOMATIC WRISTWATCH, BY JAHAN

The red enamel circular dial with circular-cut diamond circle, to a diamond-set gallery and glazed back, with later leather strap and diamond-set maker's buckle, European Convention mark, case 40mm, bracelet 24.0cm

Case and buckle signed Jahan, case signed Tur Classic, no. D-010
 £1,000-1,500 \$1,600-2,300
 €1,400-2,000



176

176

A DIAMOND AND ONYX QUARTZ WRISTWATCH, BY JAHAN

The pavé diamond circular dial with onyx panel hour markers and onyx centre to diamond surround, lugs and clasp, with fabric covered leather straps, case 45mm, bracelet 25.5cm

Glass and case signed Jahan, case no. 071
 £1,500-2,000 \$2,300-3,000
 €2,000-2,600



177

177
A CULTURED PEARL AND DIAMOND
NECKLACE, BY FRED

Composed of eight strands of cultured pearls centring on a diamond-set bow-shaped clasp, suspending a cultured pearl tassel with diamond-set surmount, *one diamond deficient*, French assay marks, 40.0cm
Signed FRED
£2,000-2,500

\$3,100-3,800
€2,700-3,300



178

178
A DIAMOND RING

The pavé-set circular-cut diamond concave panel, to a broad oval hoop, ring size approximately P
Signed Schullin
£3,500-4,500

\$5,400-6,800
€4,600-5,900

179
A COMPACT, BY HERMES

The bi-coloured rectangular-shaped engine-turned case with wedge shaped thumb piece, opening to reveal a mirror, a lipstick, and other compartments, 12.9cm
Signed Hermes Paris no. 45
£1,500-2,000

\$2,300-3,000
€2,000-2,600



179



181

180

A GROUP OF SAPPHIRE, SYNTHETIC SPINEL, RUBY AND DIAMOND-SET JEWELLERY

Of snake design, comprising; a necklace, the crossover front with pavé circular, single and cushion-cut diamond snake head motif with pear-shaped sapphire collet accent and cabochon ruby eyes, to a textured flexible necklace, French marks, 45cm, fitted case by Asprey; a matching sprung flexible bangle with twin snake head terminals, *one diamond deficient*, French marks; and a pair of similarly designed earclips, each pavé circular-cut diamond snake head with pear shaped synthetic blue spinel centre and cabochon ruby eyes, 4.0cm (*partly illustrated*) (4)

£6,500-8,500 \$9,900-13,000
 €8,600-11,000



180



182

181

A LADY'S 18CT GOLD, DIAMOND AND YELLOW GEM, QUARTZ WRISTWATCH, BY DELANEAU

The circular pavé diamond dial with spear point hands within a calibre yellow gem bezel to diamond crescent shoulders with collet-set yellow gem single collets, to a fancy cable-link bracelet, quartz movement, circa 2000, European convention marks, 17.5cm

Dial & case signed Delaneau, case no. L 444 1684

£1,800-2,500 \$2,800-3,800
 €2,400-3,300

182

A PAIR OF RUBY EARRINGS

Each hoop pavé set to the front and back with circular-cut rubies, post fittings, 4.2cm (2)

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



183

183

AN EARLY 20TH CENTURY INDIAN GOLD, DIAMOND, PEARL AND ENAMEL NECKLACE

Comprising: twenty one graduated panels each set with pear-shaped rose-cut diamonds against a red guilloche enamel ground with Jaipur floral enamel reverse and with pearl and red paste bead tops, suspending a matching pearl fringe

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

£1,500-2,000

\$2,300-3,000

€2,000-2,600



184

184

A MULTI-ROW NATURAL SEED PEARL AND DIAMOND BRACELET

Composed of thirteen rows of seed pearls, to a triangular-shaped clasp set with old-cut diamond details, 17.0cm

Accompanied by report no. 13470 dated 29th November 2016 from The Gem & Pearl Laboratory, London, stating that the pearls were found to be natural pearls (saltwater)

£2,000-3,000

\$3,100-4,500

€2,700-3,900



185



186

185

A 20TH CENTURY GILT DIADEM, BY HERMES

Designed as a garland of entwined flowers, foliage and feathers with engraved detail to a wirework frame, 15cm
Signed Hermes, Paris
£1,500-2,000

\$2,300-3,000
€2,000-2,600

186

A SAPPHIRE RING

The claw-set oval-cut sapphire, raised on a scrolled gallery, to decorated shoulders, ring size N
£1,500-2,000

\$2,300-3,000
€2,000-2,600

187

AN EARLY 19TH CENTURY GOLD AND FOILED GEM BROOCH

Of openwork cluster design set with cushion-shaped foiled garnets, citrines and emerald points, suspending a matching stylised flowerhead cluster drop, circa 1830, 9.0cm
£1,500-2,000

\$2,300-3,000
€2,000-2,600



187



188



189

188

AN 18CT PINK GOLD, MANUAL WINDING 8 DAYS 'RADIOMIR' WRISTWATCH, BY PANERAI

The black hobnailed dial with luminous baton markers and Arabic numerals at 6 & 12 o'clock and subsidiary dial for constant seconds, 33 jewelled lever movement, 8 days indicator, the cushion-shaped case with screw down crown and screw down display case back, to later leather straps, European convention marks, circa 2000, case 42mm Dial, case and movement signed Panerai, case no. BB1157715 movement no. 3352192

£7,000-9,000

\$11,000-14,000
€9,200-12,000

189

A STAINLESS STEEL AUTOMATIC 'LUMINOR MARINA' WRISTWATCH, BY PANERAI

The circular black dial with luminous baton markers and Roman numerals at 6 & 12 o'clock, luminous hands and subsidiary dial for constant seconds and magnified date aperture, the cushion shaped case with patented crown protective bridge and lever lock and screw back, to Panerai rubber straps and deployant clasp,

The dial signed Panerai, Luminor, Marina, the case signed Officine Panerai, stainless steel 300m, no. OP 6560 BB

£2,500-3,000

\$3,800-4,500
€3,300-3,900



190

-190
TWO CORAL AND LAPIS LAZULI
BANGLES, BY BULGARI

Each of sprung tubogas design, one with coral, corallium rubrum, disc terminals signed Bulgari, the other with lapis lazuli

Each signed Bulgari	(2)
£1,500-3,000	\$2,300-4,500
	€2,000-3,900



191

191
A DIAMOND RING, BY DAVID WEBB
Of abstract bombé design, the textured mount with randomly-set circular-cut diamonds, ring size I
Signed David Webb
£1,200-1,500

\$1,900-2,300
€1,600-2,000



192

192
AN AUTOMATIC CALENDAR
WRISTWATCH WITH
CHRONOGRAPH, BY PIAGET

The circular champagne dial with gilt baton markers, spear point hands, sweep centre seconds and three subsidiary dials for five minute and twelve hour register and date, the chronograph mechanism operated by two buttons in the band, to a tapering integral bracelet and deployant clasp, circa 1990, case 33mm, with box and documents

Dial and case signed Piaget no.14081 M 401 D 582800	\$4,600-7,600
£3,000-5,000	€4,000-6,500



193



194



195



196

193

A DIAMOND WRISTWATCH, BY BAUME & MERCIER

The circular silvered dial with circular-cut diamond bezel, one side with marquise and circular-cut diamond double row border, to a circular-cut diamond triple row wave design bracelet, mechanical movement, *one side of bracelet damaged*, case 24mm, bracelet 19.0cm

Dial signed Baumer & Mercier, case no. 820430 36668
 £4,000-5,000 \$6,100-7,600
 €5,300-6,500

195

AN ART DECO PLATINUM AND DIAMOND LAPEL WATCH, BY INTERNATIONAL WATCH CO.

The silvered dial with Arabic and truncated baton markers, within a diamond-set bezel with baguette and circular-cut diamond articulated link surmount to a matching baguette and circular-cut diamond geometric design brooch suspension, jewelled lever movement, circa 1930, case 19.0mm

Movement signed International Watch Co, no. 914095, case no. 45819
 £1,000-1,500 \$1,600-2,300
 €1,400-2,000

194

A DIAMOND AND RUBY LAPEL WATCH AND A DIAMOND WRISTWATCH, BY LECOULTRE

The lapel watch designed as a circular and baguette-cut diamond flower spray brooch with central cabochon ruby suspending a circular watch, the dial with Arabic numerals within a circular-cut diamond bezel, jewelled lever movement, circa 1930, case 11mm, bracelet 6.0cm; the wristwatch by LeCoultre, the circular dial with triangular and dot markers, within a single-cut diamond bezel, jewelled lever movement in white gold case, circa 1950, case 18mm (*partly illustrated*)

The wristwatch with movement signed Le Coultre Co, the case signed By LeCoultre, cased and timed in U.S.A.
 £800-1,000 \$1,300-1,500
 €1,100-1,300

196

A LADY'S PLATINUM AND DIAMOND BRACELET WATCH, BY INTERNATIONAL WATCH CO.

The square silvered dial with applied baton markers, jewelled lever movement, within pavé single-cut diamond ribbon bow design case, the watch concealed beneath a single and circular-cut diamond sprung hinged cover released by pressing a diamond three stone button in one shoulder, to a circular-cut diamond line double-row tapering articulated collet bracelet, circa 1960, case 30mm, bracelet 16cm
 Dial and movement signed International Watch Co., movement no. 1658427

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



197

197

A LADY'S DIAMOND COCKTAIL WATCH, BY HAMILTON & CO

The tonneau-shaped silvered dial with dot, Arabic and diamond markers, concealed by a diamond-set hinged cover with baguette and circular-cut diamond fan shaped cluster shoulders, 17 jewel lever movement, the case with snap on back, to a diamond square-collet link double-row tapering flexible bracelet, *one link is detached on bracelet*, circa 1960, case 14mm, bracelet 18.0cm

Dial and movement signed Hamilton, movement no. 114133A
 £2,500-3,000 \$3,800-4,500
 €3,300-3,900



198

198

A DIAMOND-SET WRISTWATCH, BY JAEGER LECOULTRE

The marquise, baguette and circular-cut diamond circular cluster cover opening to reveal a circular dial with dot and spearhead markers, back wind movement, to a twin row circular-cut diamond bracelet and later brick-link back section, French marks, 17.5cm, in maker's case

Dial signed Jaeger-LeCoultre, case no. 136173
 £3,500-4,500 \$5,400-6,800
 €4,600-5,900



199

199

A DIAMOND-SET WRISTWATCH, BY PATEK PHILIPPE

The circular grey dial with diamond hour markers, concealed beneath an openwork hinged flowerhead cover with circular-cut diamonds, to a circular-cut diamond openwork tapering bracelet, mechanical movement, case 30mm, bracelet 15.5cm

Dial signed Patek Philippe
 £3,000-5,000 \$4,600-7,600
 €4,000-6,500



200

200
TWO LADY'S DIAMOND
WRISTWATCHES

The first watch with circular silvered dial with Arabic numerals, within a single-cut diamond bezel to diamond stylised entwined ribbon design detail and articulated panel link shoulders and cord straps, jewelled lever movement, *damaged*, circa 1930, case 14mm; the second watch with circular silvered dial with applied star and diamond shaped markers, within a diamond bezel and four stone shoulders, jewelled lever movement, to a brick-link bracelet, circa 1960, case 13mm

The second watch dial signed Gübelin (2)
£800-1,200 \$1,300-1,800
 €1,100-1,600



201

201
TWO LADY'S ART DECO DIAMOND
COCKTAIL WATCHES

The first with rectangular silvered dial with Arabic numerals and blue steel hands, within a baguette and circular-cut diamond bezel and pavé diamond and baguette-cut diamond stepped shoulders to a diamond hexagonal fancy articulated link bracelet, 17 jewel lever movement, circa 1930, case 18mm, bracelet 16.0cm; the second with rectangular silvered dial and Arabic numerals within baguette-cut diamond bezel and diamond and baguette-cut diamond flared cluster shoulders to a Milanese bracelet, 17 jewel lever movement, circa 1930, case 10.0mm, bracelet 17.0cm (*partly illustrated*)

The first signed on the movement S.Kochler, the second watch unsigned
£1,000-1,500 \$1,600-2,300
 €1,400-2,000



202

202
A LADY'S DIAMOND BRACELET
WATCH, BY LONGINES

The rectangular silvered dial with applied baton markers, within a single-cut diamond bezel with circular-cut diamond single stone accents to diamond articulated link shoulders and diamond line bracelet, with 17 jewel unadjusted movement, in case with engraved edges, circa 1950, case 11.5mm, bracelet 17.5cm

Dial and movement signed Longines, movement no. 54007932
£800-1,200 \$1,300-1,800
 €1,100-1,600



203

203
A LADY'S ART DECO
DIAMOND WRISTWATCH,
BY J.E. CALDWELL & CO.

The circular silvered dial with Arabic numerals and blued steel hand, set within a single-cut diamond-set openwork asymmetrical foliate surround, to an adjustable milanese bracelet, the back inscribed 'MAK', mechanical movement, case 20mm

Dial signed J.E. Caldwell & Co.
£1,500-2,000 \$2,300-3,000
€2,000-2,600

204
AN ART DECO PLATINUM,
ONYX, DIAMOND AND IMITATION
STONE PENDANT WATCH,
BY DREICER & CO.

The triangular silvered dial with Roman numerals, and engraved edge, the case back set with a domed black onyx within a single-cut diamond border, centrally-set with a triangular imitation colourless stone, circa 1930, case 29mm

Dial signed Dreicer & Co
£600-800 \$910-1,200
€790-1,000



204



205

205
THREE LADY'S ART DECO
DIAMOND WRISTWATCHES,
ONE BY PATEK PHILIPPE

The first by Patek Philippe with rectangular silvered dial and Arabic numerals in plain polished case, the 18 jewel movement with eight adjustments and bi-metallic compensated balance, in 18ct gold case to a Milanese bracelet, circa 1925, case 13mm; the second watch, by Jules Jurgensen Watch Co., the rectangular silvered dial with Arabic numerals and blued steel hands, within circular-cut diamond bezel, the eighteen jewel lever movement adjusted five positions, with bi-metallic compensated balance, in platinum case with engraved edge, to a meshwork cordette bracelet with baguette and circular-cut diamond collars, circa 1930, case 13mm; the third watch by Paul Vallette, the rectangular silver dial with Arabic numerals within single-cut diamond bezel to marquise diamond, diamond and calibre emerald cluster articulated panel shoulders, the 17 jewel movement adjusted three positions, the platinum case with engraved edge, circa 1930, one emerald and bracelet deficient, case 15mm

First dial and movement signed Patek Philippe & Co, movement no. 815670, case signed PP, no. 744; second case and movement signed and no. Jules Jurgensen, no. 17591; third case and movement signed Paul Vallette, case no. 0351
£1,200-1,500 (3)
\$1,900-2,300
€1,600-2,000



206

206
AN EARLY 20TH CENTURY
RUBY AND DIAMOND QUARTZ
WRISTWATCH

The engine-turned dial with Arabic numerals and outer minute railway within a ruby surround, to a rose-cut diamond bezel, the sprung bracelet composed of curved links set with a ruby line between rose-cut diamond borders, the back inscribed 'AAT 19 Mars 1911', later quartz movement, French Import marks, case 22mm, inner circumference approximately 15.5cm

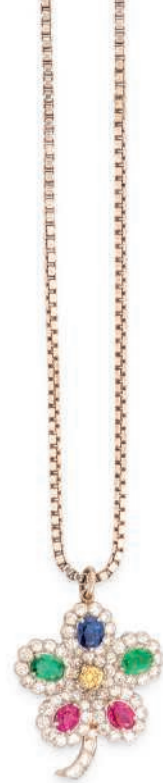
Case no. 82789
£2,000-3,000 \$3,100-4,500
€2,700-3,900



207



208



209

207
A PAIR OF RUBY EAR PENDANTS, BY
BOUCHERON

Each circular-cut ruby cluster
suspending a series of openwork
circular-cut ruby loops with circular-cut
ruby terminals, French marks, post and
clip fittings, 4.5cm

Each signed Boucheron no. E03600 (2)
£1,500-2,000 \$2,300-3,000
 €2,000-2,600

208
AN EMERALD AND DIAMOND RING

The claw-set cushion-cut emerald
between pear-shaped diamonds, to a
plain hoop, ring size N

£3,500-4,500 \$5,400-6,800
 €4,600-5,900

209
A COLOURED DIAMOND, DIAMOND
AND GEM-SET PENDANT

Designed as a flower set with a
circular-cut yellow diamond centre
with oval-cut ruby, sapphire or emerald
petals within diamond surrounds, to a
diamond-set stem, suspended from a
box-link chain, pendant 3.5cm

**Please note that the yellow diamond
has not been tested for natural colour**
£1,800-2,500 \$2,800-3,800
 €2,400-3,300



210

210

A PAIR OF AQUAMARINE, DIAMOND AND COLOURED DIAMOND EARRINGS

Of pavé circular-cut diamond oval bombé design, the circular-cut aquamarine with a circular-cut yellow diamond star surround, clip and post fittings, French Import marks, 2.1cm

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

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



211

211

AN 18CT WHITE GOLD, COLOURED SAPPHIRE AND DIAMOND RING

The oval-cut yellow sapphire, to a circular and baguette-cut diamond cluster, London hallmarks, ring size M½

£1,800-2,000	\$2,800-3,000
	€2,400-2,600

212

A COLOURED DIAMOND AND DIAMOND RING

Of crossover design, the bombé terminals pavé set with either yellow diamonds or diamonds, ring size O½

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

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



212



213

213

A PAIR OF DIAMOND EARRINGS

Each oval hoop pavé set to the front and back with circular-cut diamonds, post and clip fittings, 5.7cm ⁽²⁾

£3,200-4,500	\$4,900-6,800
	€4,200-5,900



214



215



216

214

A DIAMOND CHOKER NECKLACE

Composed of seven free-form open-work links set with circular-cut diamonds, to a fine-link back chain, 35.7cm (*hoops for various lengths*)

£1,500-2,000

\$2,300-3,000

€2,000-2,600

215

A PAIR OF COLOURED SAPPHIRE EARRINGS

Comprising: one earring with claw-set cushion-shaped sapphire with smaller sapphire drop, the other similar with orange sapphires, post fittings, 19mm (2)

£4,000-6,000

\$6,100-9,100

€5,300-7,800

216

A PAIR OF RUBY AND SAPPHIRE EARCLIPS, BY CARTIER

Of flowerhead design, each composed of circular-cut ruby centre, to circular-cut sapphires petals, with leaf and stem detail, circa 1940, clip fittings, 2.0cm

Signed Cartier London, no. 9951 (2)

£2,500-3,000

\$3,800-4,500

€3,300-3,900



217



218



219



217
AN 18CT GOLD MOONSTONE
NECKLACE

Of festoon design, the fine neckchain suspending a series of spectacle-set oval cabochon moonstone graduated drops, 40cm
£1,500-2,000

\$2,300-3,000
€2,000-2,600

218
AN EMERALD, SAPPHIRE AND
DIAMOND RING

Of bombé design, the central cabochon emerald within a circular-cut diamond cluster, to an oval-cut sapphire and emerald cluster surround, interspersed with circular-cut diamond details, raised on a tapering hoop, ring size N
£2,800-3,200

\$4,300-4,900
€3,700-4,200

219
THREE GEM AND DIAMOND RINGS

Either set with a marquise-cut emerald and circular-cut diamond cluster, a cabochon moonstone cluster or a circular-cut diamond, ring size E (leading edge), K, L½ (partly illustrated) (3)
£1,000-1,500

\$1,600-2,300
€1,400-2,000



220



221



222

220

A MID 20TH CENTURY DIAMOND-SET EVENING BAG

Of basket-weave design, with polished scroll details and diamond-set 'L' applied to the front, set inside with a mirror, to a torsade double chain handle, 18.0cm

£6,000-8,000

\$9,100-12,000
€7,900-10,000

221

A MID 20TH CENTURY ENAMEL LIGHTER, BY CARTIER

Decorated with dark blue enamel geometric motifs, circa 1935, French import marks, 3.3cm

Signed Cartier Paris, Made in France, no. 03786

£600-800

\$910-1,200
€790-1,000

222

A 9CT GOLD, RUBY AND SAPPHIRE NECKLACE

Of cable-link design, each link alternately set with either a cabochon ruby or sapphire, London hallmark for 1992, 44.5cm

£1,800-2,500

\$2,800-3,800
€2,400-3,300



223

223
 A RUBY AND DIAMOND BEAD
 NECKLACE

The graduated multi-row ruby bead necklace, interspersed with diamond roundels, with two detachable ruby and diamond fan-shaped connecting links, each set with a raised graduated line of calibre-cut rubies and diamond four-stone raised line, connecting links with separate double clip brooch fitting, *one spacer deficient*, circa 1950, 45.0cm
 Brooch fitting signed Boucheron Paris
 £2,500-3,000 \$3,800-4,500
 €3,300-3,900



224

224
 A 'PERRUQUE' RING, BY CARTIER

Designed as a cluster of flexible bead tassels, to a tapering hoop, *one tassel deficient*, ring size N, in maker's case
 Signed Cartier © Cartier 1999,
 no. N19914
 £2,000-3,000 \$3,100-4,500
 €2,700-3,900



225

225
 A DIAMOND SINGLE STONE RING

The circular-cut diamond, weighing approximately 7.44 carats, in claw-set mount to baguette-cut diamond single stone shoulders, ring size D
 £8,000-10,000 \$13,000-15,000
 €11,000-13,000



226



227

***226**

A LATE 19TH CENTURY DIAMOND NECKLACE

Composed of a line of graduated old-cut diamonds, the front suspending a series of graduated old-cut diamond drops in pinched collet mounts with rose-cut diamond line suspensions, mounted in silver and gold, circa 1890, cased, 43.4cm
 £5,000-7,000

\$7,600-11,000
 €6,600-9,200

227

A LATE 19TH CENTURY DIAMOND, PEARL AND GEM-SET DRAGONFLY BROOCH

Modelled as a dragonfly, set en tremblant, the wings pavé set with rose-cut diamonds and oval-cut demantoid garnet, ruby and sapphire detail, to the bouton pearl body, ruby and diamond head and cushion-cut emerald abdomen, mounted in gold and silver, circa date 1890, French marks, 5.7cm, in fitted case

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

£2,000-3,000

\$3,100-4,500
 €2,700-3,900

228

A MID 19TH CENTURY DIAMOND BRACELET

The central flowerhead cluster, flanked by stylised panels, to a pinched collet-set single stone and leaf design bracelet, set throughout with rose-cut diamonds, *central cluster originally detachable now fixed*, 18.7cm

£3,000-5,000

\$4,600-7,600
 €4,000-6,500



228



229



229
TWO DIAMOND AND PEARL
PENDANTS

The first of circular and rose-cut diamond and seed pearl Art Nouveau foliate style suspending a pearl and diamond drop, to a diamond suspension loop and fine neck chain, 5.0cm; the second of diamond quatrefoil openwork design with central pearl and diamond cluster, to a diamond suspension loop, 3.5cm, both circa 1900, in fitted cases

Please note that the pearls have not been tested for natural origin (2)
£1,500-2,000 \$2,300-3,000
€2,000-2,600



230



232



230
A PAIR OF BELLE EPOQUE DIAMOND
AND PEARL EAR PENDANTS

Each designed as a pearl and millegrain-set old-cut diamond cluster drop with rose-cut diamond detail to an alternate collet-set pearl and old-cut diamond square collet line suspension, circa 1900, 4.5cm, in later fitted case

Please note that the pearls have not been tested for natural origin (2)
£1,500-2,000 \$2,300-3,000
€2,000-2,600

231
A PAIR OF LATE 19TH CENTURY
VICTORIAN DIAMOND EAR
PENDANTS

Each designed as an old-cut diamond pear-shaped openwork drop with central diamond single stone upper and lower drop to a diamond foliate stud suspension and diamond single collet connecting link, circa 1890, 5.0cm

£3,500-5,500 (2)
\$5,400-8,300
€4,600-7,200

232
A LATE VICTORIAN DIAMOND AND
PEARL BROOCH PENDANT

The scrolling open work panel set with old-cut diamonds with central pearl and diamond cluster motif, suspending a single pearl drop, to a diamond three stone suspension, to a neckchain, detachable brooch fitting, circa 1890, 5.0cm, in fitted case

Please note that the pearls have not been tested for natural origin
£1,500-2,000 \$2,300-3,000
€2,000-2,600



233

233
AN EARLY 19TH CENTURY GOLD
AND AMETHYST NECKLACE
AND BROOCH

The necklace composed of five oval mixed-cut amethyst panels each with cannetille work border to a mesh-link back section and matching amethyst single stone clasp; and a matching amethyst single stone brooch, circa 1830, 5.0cm (2)
£1,500-2,000 \$2,300-3,000
 €2,000-2,600

234
A PAIR OF EARLY 17TH CENTURY
DIAMOND BROOCHES

Each open-work stylized ribbon bow, closed-set with table-cut diamonds, with later clip fittings, 3.3cm (2)
£1,500-2,000 \$2,300-3,000
 €2,000-2,600



234





235

235

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

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



236

236

A 19TH CENTURY GOLD ARCHAEOLOGICAL REVIVAL NECKLACE, BY ROBERT PHILLIPS

Composed of a series of stylised amphora panel drops with matching smaller amphora intervals suspended from a mesh-link neck chain with reeded bar link divisions to a shepherd's hook clasp, circa 1870, 37.5cm
 Maker's applied plaque with the initials R P for Robert Phillips
 £2,000-3,000 \$3,100-4,500
 €2,700-3,900

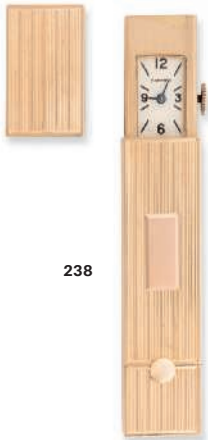


237

237

A 19TH CENTURY MICROMOSAIC BOX

The early 19th century micromosaic of the Parthenon inset in the lid of a late 19th century silver box, box hallmarked London 1899, 5.5cm
 £600-800 \$910-1,200
 €790-1,000



238

238
A COMBINATION LIPSTICK AND
PURSE WATCH, BY CARTIER

The rectangular engine-turned case with slide action with vacant at one end and lipstick at the other, the watch with rectangular cream dial, baton marks and Arabic quarters, jewelled lever movement, circa 1930, 70mm, in maker's case

Dial signed Cartier, case no. 12988
£2,000-3,000 \$3,100-4,500
 €2,700-3,900



239

239
AN ART DECO LAPIS LAZULI,
TURQUOISE AND ROCK CRYSTAL
SAUTOIR

The pendant of geometric design centred on a carved rock crystal plaque, within a lapis lazuli and turquoise frame, with blue enamel and rose and single-cut diamond accents, to a barrel-shaped rock crystal bead necklace, interspersed to the front with vari-size turquoise beads, circa 1930, pendant 8.5cm, necklace 70.0cm
£4,000-5,000 \$6,100-7,600
 €5,300-6,500



240

240
A NATURAL PEARL, CULTURED
PEARL AND DIAMOND NECKLACE

Composed of two rows of uniform natural pearls, each with smaller cultured pearl twin spacers, to a rectangular shaped clasp with central old-cut diamond and circular and baguette diamond detail, 44cm
Accompanied by a report from The Gem & Pearl Laboratory, London, stating that the larger pearls were found to be natural (saltwater) and the smaller spacers were found to be bead-nucleated cultured pearls

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



241

241

A NATURAL PEARL BRACELET

Composed of three graduated rows of natural pearls to a paste star cluster clasp 17.5cm

Accompanied by a report from the Gem & Pearl Laboratory, London, stating that the pearls were found to be natural (saltwater)
 £1,600-2,200 \$2,500-3,300
 €2,100-2,900

242

A DIAMOND BROOCH

The brooch of pavé diamond scroll cluster panel design with collet-set circular-cut diamond points, converted from single clip, circa 1930, 3.5cm
 £1,000-1,500 \$1,600-2,300
 €1,400-2,000



244



242



243

243

AN EARLY 20TH CENTURY AGATE AND DIAMOND SPIRIT LIGHTER DESK ORNAMENT

Designed as a grey agate truncated pyramid, with cabochon moonstone corners and applied rose-cut diamond oval plaque with the date 1916, the central domed agate top with rock crystal flame finial, opening to reveal the wick, possibly Russian, 10.0cm
 £800-1,000 \$1,300-1,500
 €1,100-1,300

244

AN ART DECO DIAMOND DOUBLE-CLIP BROOCH

Each detachable clip designed as a pavé diamond and baguette diamond bar with collet-set circular-cut diamond palmette panels to pavé and baguette diamond stylised scroll terminals, the clip fittings with foliate engraving to the reverse, brooch fitting, circa 1930, 5.5cm, in fitted case
 £3,000-4,000 \$4,600-6,100
 €4,000-5,200



245



246



247

245
A PAIR OF RUBY AND DIAMOND
EARRINGS

The triangular shaped panel composed of six millegrain-set circular-cut rubies, suspended from a circular-cut diamond tapered, flexible openwork suspension and single-stone surmount, hook fittings, 4.8cm (2)
£2,000-3,000 \$3,100-4,500
€2,700-3,900

246
A DIAMOND BRACELET

The central circular-cut diamond in a circular and single-cut diamond radiating surround, to a similarly-set bracelet of foliate scroll design, *two diamonds deficient*, 16.2cm
£2,000-3,000 \$3,100-4,500
€2,700-3,900

247
A PAIR OF DIAMOND, CITRINE AND
ONYX EARRINGS

Each designed as a carved onyx palmette shaped plaque with central pear-cut citrine and rose-cut diamond cluster motif, to a calibre onyx and diamond scroll top and hook fittings, 4.0cm (2)
£1,500-2,000 \$2,300-3,000
€2,000-2,600



248

248
AN EARLY 20TH CENTURY
DIAMOND AND RUBY BAR BROOCH

Centring a claw-set old cut diamond,
to a millegrain-set old-cut ruby and
diamond line with further old-cut
diamond terminals, 6.0cm
£2,000-4,000 \$3,100-6,100
 €2,700-5,200

249
AN EARLY 20TH CENTURY
DIAMOND BOW BROOCH

Designed as a pavé old-cut diamond
ribbon bow, circa 1930, 5.5cm,
in fitted case
£2,500-3,000 \$3,800-4,500
 €3,300-3,900



249



250

250
A BELLE EPOQUE PLATINUM AND
DIAMOND PENDANT

Designed as an millegrain-set old-
cut diamond openwork foliate top
with diamond single stone drops
suspending a diamond articulated
garland frame with central diamond
two stone drop and rose-cut diamond
detail, the centre with diamond cluster
drop, to a platinum fine neckchain, with
optional detachable brooch fitting,
circa 1910, 7.5cm, fitted case
£4,000-6,000 \$6,100-9,100
 €5,300-7,800

End of Sale

The next Jewellery sale will be held on
Tuesday 4 April

INDEX

A

Asprey & Co., 155

B

Baume & Mercier, 94, 193
Boucheron, 73, 207
Bulgari, 27, 31-33, 190

C

Cartier, 7-8, 14, 52, 54, 63, 65, 74, 77, 79-80, 86-91, 112, 216, 221, 224, 238
Chanel, 41
Chatila, 17, 42
Chopard, 36-37

D

De Grisogono, 35
Delacour, 151-152
Delaneau, 181
Dreicer & Co., 204

E

Enigma, 38

F

Fred, 39, 177

G

Gaspari, Maria, 148-149
Graff, 30

H

Hamilton & Co, 197
Hermes, 57, 185

I

International Watch Co., 195-196

J

J. E. Caldwell & Co., 203
Jaeger-LeCoultre, 97-98, 198
Jahan, 47-49, 166-170, 172-176

K

Kocher, S, 201
Kutchinsky, 142-146

L

Lalaounis, 23, 70
LeCoultre, 194
Longines, 202

M

Majesty, 44-46, 147, 150, 171
Marina B, 59
Mielvacque, 139, 164-165

P

Panerai, 188-189
Patek Philippe, 95, 199, 205
Phillips, Robert, 236
Piaget, 40, 127, 192

R

Rolex, 100-104

S

Saeculum, 138
Schullin, 178
Stephen Webster, 160

T

Technomarine, 141
Tiffany & Co., 13
Tiret, 140

V

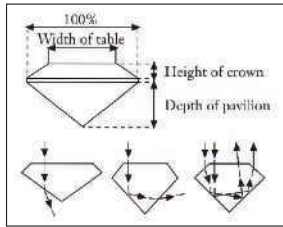
Vacheron Constantin, 96, 99
Van Cleef & Arpels, 1-2, 9, 11, 15, 43, 60
Van Cleef and Arpels, 16, 64, 68
Van Der Bauwede, 153

W

Wagman, Harry, 137
Webb, David, 191

DIAMONDS • THE 4 C'S

Cut



Round Brilliant Oval Marquise Pear Heart Emerald

Colour (G.I.A.)



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

Clarity (G.I.A.)



FL IF VVS₁ VVS₂ VS₁ VS₂ SI₁ SI₂ I₁ I₂ I₃
 Flawless Very, very small inclusions Very small inclusions Small inclusions Inclusions

Carat

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

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

CONVERSION CHART

RING SIZE

MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC
½	—	A	37.8252
¾	—	A½	38.4237
1	—	B	39.0222
1¼	—	B½	39.6207
1½	—	C	40.2192
1¾	—	C½	40.8177
2	1	D	41.4162
2¼	2	D½	42.0147
2½	—	E	42.6132
2¾	3	E½	43.2117
3	4	F	43.8102
3¼	—	F½	44.4087
3½	5	G	45.0072
3¾	—	G½	45.6057
4	6	H	46.2042
4¼	—	H½	46.8027
4½	7	I	47.4012
4¾	8	I½	47.9997
5	—	J	48.5982
5¼	9	J½	49.1967
5½	10	K	49.7952
5¾	—	K½	50.3937
6	11	L	50.9922
6¼	—	L½	51.5907
6½	12	M	52.1892
6¾	13	M½	52.7877
7	—	N	53.4660
7¼	14	N½	54.1044
7½	15	O	54.7428
7¾	—	O½	55.3812
8	16	P	56.0196
8¼	—	P½	56.6580
8½	17	Q	57.2964
8¾	18	Q½	57.9348
9	—	R	58.5732
9¼	19	R½	59.2116
9½	20	S	59.8500
9¾	—	S½	60.4884
10	21	T	61.1268
10¼	22	T½	61.7652
10½	—	U	62.4026
10¾	23	U½	63.0420
11	24	V	63.6804
11¼	—	V½	64.3188
11½	25	W	64.8774
11¾	—	W½	65.4759
12	26	X	66.0744
12¼	—	X½	66.6729
12½	—	Y	67.2714
12¾	—	Y½	67.8699
13	—	Z	68.4684

INCHES	CM
—	—
—	1
—	2
1	—
—	3
—	4
2	—
—	5
—	6
—	7
3	—
—	8
—	9
4	—
—	10
—	11
—	12
5	—
—	13
—	14
6	—
—	15
—	16

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a lot (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.

B WATCHES & CLOCKS

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

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

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(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** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 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 λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (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**, that we have 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, titles, goods or advertisements, damage in respect of bindings, stains, spottings, 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 sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(i)(ii) above and the **lot** must be returned to us in accordance with E2(ii) above. Paragraphs E2(i), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

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

- (i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-03. You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways: (i) Wire transfer

(ii) Credit Card.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- (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;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us the difference between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you 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 us to 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 shall apply.

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

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

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or
(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to this agreement, 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. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authenticity warranty: a genuine example, rather than a copy or forgery of;
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for † and Ω **lots**. All other **lots** must be exported within three months of collection.

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

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

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

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

SYMBOLS USED IN THIS CATALOGUE

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

o

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

△

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

◆

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

λ

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

•

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

~

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

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Pages.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**

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

o **Minimum Price Guarantees**

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

◆ **Third Party Guarantees/Irrevocable bids**

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR JEWELLERY

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

Jewellers in the Title

1. By Boucheron

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

Jewellers beneath the description

2. Signed Boucheron

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

3. With maker's mark for Boucheron

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

4. By Boucheron

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

5. Mounted by Boucheron

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

6. Mount only by Boucheron

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

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

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

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

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

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

PAYMENT OF ANY CHARGES DUE

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

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

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

CHRISTIE'S WAREHOUSE

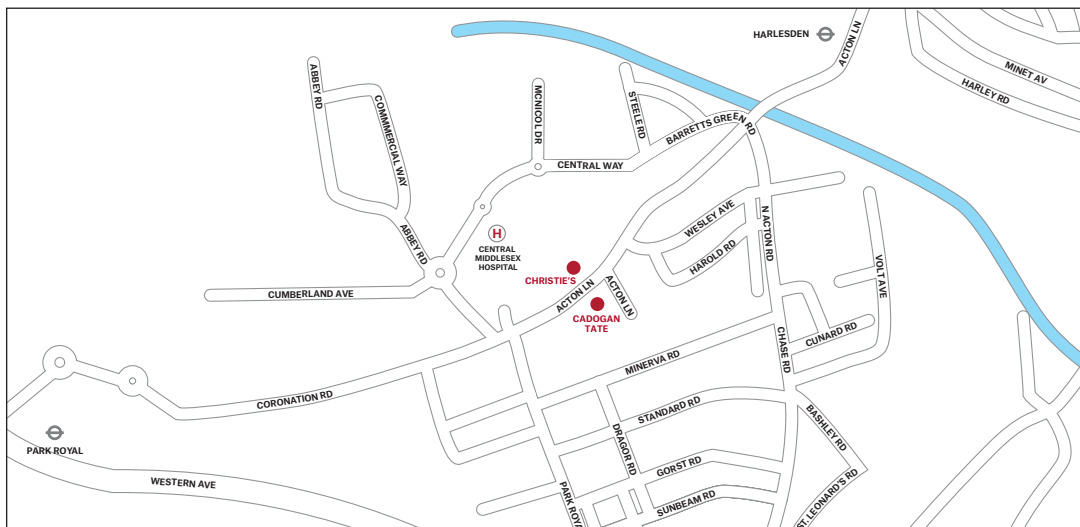
Unit 7, Central Park
Acton Lane
London NW10 7NQ

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

COLLECTION FROM CADOGAN TATE LTD

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



JEWELLERY & WATCHES

WEDNESDAY 18 JANUARY 2017 AT 10.30 AM

85 Old Brompton Road, London SW7 3LD

CODE NAME: JLS

SALE NUMBER: 14304

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

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)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

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**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,001 up to and including £2,000,000 and 12% of the amount above £2,000,001. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**. I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS FORM CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

**CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT:
TEL: +44 (0)20 7752 3225 • FAX: +44 (0)20 7581 1403 • ON-LINE WWW.CHRISTIES.COM**

14304

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

Address _____

Postcode _____

Daytime Telephone _____ Evening Telephone _____

Fax (Important) _____ E-mail _____

Please tick if you prefer not to receive information about our upcoming sales by e-mail
I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships; please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) _____

Address of Bank(s) _____

Account Number(s) _____

Name of Account Officer(s) _____

Bank Telephone Number _____

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below: _____



A SHINY VERT FONCÉ POROSUS CROCODILE SELLIER KELLY 28
WITH PALLADIUM HARDWARE
HERMÈS, 2002

HANDBAGS & ACCESSORIES

London, King Street, 12 June 2017

VIEWING

9–11 June 2017
8 King Street
London SW1Y 6QT

CONTACT

Matthew Rubinger
mrubinger@christies.com

CHRISTIE'S

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Héloïse Temple-Boyer,
Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
Viscount Linley, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EMERI

Guillaume Cerutti, President

SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,
Edouard Boccon-Gibod, Prof. Dr. Dirk Boll,
Olivier Camu, Roland de Lathuy,
Eveline de Proyart, Roni Gilat-Baharraf,
Francis Outred, Christiane Rantzau,
Andreas Rumbler, François de Ricqlès, Juan Vareza

ADVISORY BOARD

Pedro Girao, Chairman,
Patricia Barbizet, Arpad Busson, Loula Chandris,
Kemal Has Cingillioglu, Ginevra Elkann,
I. D. Fürstin zu Fürstenberg, Laurence Graff,
H.R.H. Prince Pavlos of Greece,
Marquesa de Bellavista Mrs Alicia Koplowitz,
Viscount Linley, Robert Manoukian,
Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio,
Usha Mittal, Çiğdem Simavi



CHRISTIE'S UK

CHAIRMAN'S OFFICE

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, James Hervey-Bathurst,
Amin Jaffer, Nicholas White, Mark Wrey

SENIOR DIRECTORS

Simon Andrews, Jeremy Bentley, Ellen Berkeley,
Jill Berry, Peter Brown, Sophie Carter,
Benjamin Clark, Karen Cole, Paul Cutts,
Isabelle de La Bruyere, Leila de Vos,
Harriet Drummond, David Elswood,
David Findlay, Margaret Ford, Edmond Francey,
Daniel Gallen, Karen Harkness, Philip Harley,
James Hastie, Karl Hermanns, Paul Hewitt,
Rachel Hilderley, Mark Hinton, Nick Hough,
Michael Jeha, Donald Johnston,
Erem Kassim-Lakha, Nicholas Lambourn,
William Lorimer, Catherine Manson,
Nic McElhatton (Chairman, South Kensington),
Jeremy Morrison, Nicholas Orchard,
Henry Pettifer, Steve Phipps, Will Porter,
Paul Reason, Tara Rastrick, Amjad Rauf,
William Robinson, Tim Schmelcher,
John Stainton, Alexis de Tiesenhausen,
Lynne Turner, Jay Vincze,
Andrew Ward, David Warren,
Andrew Waters, Harry Williams-Bulkeley,
Martin Wilson, André Zlattinger

DIRECTORS

Zoe Ainscough, Cristian Albu, Marco Almeida,
Maddie Amos, Katharine Arnold, Alexis Ashot,
Alexandra Baker, Karl Barry, Sven Becker,
Jane Blood, Piers Boothman,
David Bowes-Lyon, Louise Broadhurst,
Robert Brown, Lucy Campbell, Jason Carey,
Sarah Charles, Romilly Collins,
Ruth Cornett, Nicky Crosbie,
Armelle de Laubier-Rhally, Eugenio Donadoni,
Christopher O'Neil-Dunne, Anna Evans,
Arne Everwijn, Adele Falconer, Nick Finch,
Emily Fisher, Peter Flory, Elizabeth Floyd,
Nina Foote, Christopher Forrest, Giles Forster,
Zita Gibson, Alexandra Gill, Keith Gill,
Leonie Grainger, Simon Green, David Gregory,
Annabel Hesketh, Sydney Hornsby,
Peter Horwood, Kate Hunt, Simon James,
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,
Robert Lagneau, Joanna Langston, Tina Law,
Adriana Leese, Tom Legh, Brandon Lindberg,
Laura Lindsay, David Llewellyn,
Murray Macaulay, Graeme Maddison,
Sarah Mansfield, Nicolas Martineau,

Roger Massey, Joy McCall, Neil McCutcheon,
Michelle McMullan, Daniel McPherson,
Neil Millen, Jeremy Morgan, Leonie Moschner,
Giles Mountain, Chris Munro, Liberté Nuti,
Beatriz Ordoñas, Rosalind Patient, Anthea Peers,
Keith Penton, Romain Pinganaud,
Sara Plumbly, Anne Qaimmaqami,
Marcus Rådecke, Pedram Rasti, Lisa Redpath,
Sumiko Roberts, Sandra Romito, Tom Rooth,
Alice de Roquemareul, François Rothlisberger,
Patrick Saich, Rosemary Scott, Tom Scott,
Nigel Shorthouse, Dominic Simpson, Nick Sims,
Clementine Sinclair, Sonal Singh, Katie Siveyer,
Nicola Steel, Kay Sutton, Cornelia Svedman,
Rakhi Talwar, Thomas Venning, Edwin Vos,
Amelia Walker, Rosanna Widen, Ben Wiggins,
Sophie Wiles, Bernard Williams,
Georgina Wilsenach, Toby Woolley, Geoff Young

ASSOCIATE DIRECTORS

Guy Agazarian, Ksenia Apukhtina, Fiona Baker,
Sarah Boswell, Mark Bowis, Phill Brakefield,
Clare Bramwell, Jenny Brown, David Cassidy,
Marie-Louise Chaldecott, Helen Culver Smith,
Laetitia Delaloye, Charlotte Delaney,
Milo Dickinson, Freddie De Rougemont,
Grant Deudney, Howard Dixon, Virginia Dulucci,
David Ellis, Antonia Essex, Kate Flitcroft,
Eva French, Pat Galligan, Elisa Galuppi,
Julia Grant, Pippa Green, Angus Granlund,
Christine Haines, Coral Hall, Adeline Han,
Charlotte Hart, Daniel Hawkins, Anke Held,
Valerie Hess, Carolyn Holmes,
Adrian Hume-Sayer, James Hyslop,
Helena Ingham, Pippa Jacob, Guady Kelly,
Hala Khayat, Alexandra Kindermann,
Julia Kiss, Polly Knewstubb, Mark Henry Lampé,
Aoife Leach, Rob Leatham, Antoine Leboutellier,
Peter Mansell, Stephanie Manstein,
Amparo Martinez Russotto, Astrid Mascher,
Georgie Mawby, David McLachlan,
Lynda McLeod, Kateryna Merkalenko,
Toby Monk, Rosie O'Connor, Christopher Petre,
Louise Phelps, Eugene Pooley, Sarah Rancans,
Alexandra Reid, Sarah Reynolds,
Meghan Russell, Pat Savage, Julie Schutz,
Hannah Schweiger, Angus Scott, Ben Slinger,
James Smith, Graham Smithson, Mark Stephen,
Annelies Stevens, Charlotte Stewart,
Dean Stimpson, Dominique Suiveng,
Keith Tabley, Iain Tarling, Sarah Tennant,
Timothy Triptree, Flora Turnbull,
Paul van den Biesen, Mieke Van Embden,
Ben Van Rensburg, Lisa Varsani, Shanthi Veigas,
Julie Vial, Assunta Grafina von Moy,
Anastasia von Seibold, Zelig Walker-Noble,
Tony Walshe, Gillian Ward, Chris White,
Annette Wilson, Julian Wilson,
Miriam Winson-Alio, Elissa Wood,
Suzanne Yalcin-Pennings, Charlotte Young



CHRISTIE'S

85 OLD BROMPTON ROAD LONDON SW7 3LD