

# JEWELLERY & WATCHES

*South Kensington · 9 May 2017*



CHRISTIE'S







## INTERNATIONAL JEWELLERY DEPARTMENT & AUCTION CALENDAR

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05/04/17

### 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.

**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

**14 NOVEMBER**  
**MAGNIFICENT JEWELS**  
GENEVA

**28 NOVEMBER**  
**MAGNIFICENT JEWELS**  
HONG KONG

**29 NOVEMBER**  
**IMPORTANT JEWELS**  
LONDON

**5 DECEMBER**  
**JEWELS**  
PARIS

**6 DECEMBER**  
**MAGNIFICENT JEWELS**  
NEW YORK



# JEWELLERY & WATCHES

TUESDAY 9 MAY 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.

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

Front cover: Lot 215  
Back cover: Lot 166

## AUCTION

Tuesday 9 May 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-14306**

## VIEWING

Friday	5 May	9.00 am – 5.00 pm
Saturday	6 May	11.00 am – 5.00 pm
Sunday	7 May	11.00 am – 5.00 pm
Monday	8 May	9.00 am – 7.30 pm

## AUCTIONEERS

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## CONDITIONS OF SALE

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

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# CHRISTIE'S













10

**10**  
A GROUP OF ROSE AND LASQUE-  
CUT DIAMOND JEWELLERY

Comprising: a necklace, the front composed of a line of graduated floral design drops with bar and scroll link spacers, 39.0cm; a pair of circular cluster earrings, later screw fittings, 1.2cm; and a scroll design ring, ring size M; set throughout with closed-set rose and lasque-cut diamonds (partly illustrated) (4)

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



11

**11**  
TWO LATE 19TH CENTURY ROSE-  
CUT DIAMOND-SET BROOCHES

Comprising: a flowerhead spray with textured stem, 3.9cm; and an openwork ribbon bow suspending a single pearl drop, 4.3cm; set with closed-set rose-cut diamonds, all circa 1890

**Please note that the pearl has not been tested for natural origin** (2)

£2,000-3,000      \$2,600-3,800  
€2,400-3,500



12

**12**  
TWO LATE 19TH CENTURY  
DIAMOND BANGLES

Each set to the front with an old-cut diamond and diamond cluster surround, flanked by a triple diamond cluster and single row, to a bifurcated hinged bangle, circa 1890, inner circumference 17.2cm (2)

£3,000-4,000      \$3,800-5,000  
€3,600-4,700



13

**13**  
A DIAMOND, SAPPHIRE,  
SYNTHETIC RUBY AND PEARL  
BROOCH/PENDANT

Of rose-cut diamond floral openwork cartouche design, with old-cut diamond detail and synthetic ruby accents suspending a single cultured pearl drop, panel late 19th century, to later twin chains with cabochon sapphire and rose-cut diamond flowerhead cluster front and later neckchain, later brooch fitting, *some repairs*, pendant 8.0cm, neckchain 45.0cm

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

£1,500-2,000      \$1,900-2,500  
€1,800-2,300



14

**14**  
A VICTORIAN GOLD AND DIAMOND  
HEART LOCKET PENDANT

The hinged locket with central old-cut diamond within old-cut diamond cluster and black enamel line detail, opening to reveal a glazed locket compartment and inscription dated 22nd Jan, 1862, to a matching diamond three stone suspension and Prince-of-Wales link neckchain, 3.4cm

£1,800-2,500      \$2,300-3,100  
€2,200-2,900



15

**15**  
AN EARLY 20TH CENTURY  
DIAMOND AND SYNTHETIC  
SAPPHIRE BROOCH/PENDANT

Centring a line of three graduated old-cut diamonds with pear shaped old-cut diamond single stone terminals, within an old-cut diamond pierced marquise design mount with calibr  synthetic sapphire line detail, to a detachable old-cut diamond collet pendant and later detachable twin prong clip fitting, pendant 6.2cm

£4,000-6,000      \$5,100-7,500  
€4,700-7,000





16

**16**  
A LATE VICTORIAN EMERALD AND  
DIAMOND BROOCH/PENDANT

The central collet-set rectangular-cut emerald set within an old-cut diamond openwork surround, in gold and silver mount, with pendant loop, to a fine neckchain, circa 1890, detachable brooch fitting, 3.0cm

£2,000-3,000      \$2,600-3,800  
€2,400-3,500



17

**17**  
AN EARLY 20TH CENTURY,  
AQUAMARINE AND DIAMOND  
PENDANT

The claw-set circular-cut aquamarine, with a rose-cut diamond fixed fringe detail, to a diamond-set bow surmount and fine link neckchain, detachable brooch fitting, circa 1910, 4.5cm

£1,800-2,200      \$2,300-2,800  
€2,200-2,600

**18**  
AN EARLY 20TH CENTURY PEARL  
AND DIAMOND RING

The single pearl, measuring approximately 10.00 x 9.1 x 9.5 mm, to single-cut diamond twin leaf shoulders, *one diamond deficient*, circa 1920, ring size  
*Accompanied by a report please report to department for further details*

£1,500-2,500      \$1,900-3,100  
€1,800-2,900



18



19



**19**  
A DIAMOND BROOCH/PENDANT  
AND PAIR OF EARRINGS

Of matching circular-cut diamond butterfly design, the brooch/pendant to a detachable neckchain with circular-cut diamond collet detail, earrings with clip fittings, brooch/pendant 4.4cm, earrings 2.5cm (3)

£2,500-3,500      \$3,200-4,400  
€3,000-4,100



20

**20**  
A MOONSTONE NECKLACE

Of multiple tassel design, the neckchain with collet-set cabochon moonstones, London hallmark, 44.0cm

£1,500-2,000      \$1,900-2,500  
€1,800-2,300



21

**21**  
A DIAMOND BRACELET

Composed of a line of claw-set circular-cut diamonds, 17.8cm

£7,000-8,000      \$8,800-10,000  
€8,300-9,400



22

**22**

**AN AQUAMARINE NECKLACE**

The front claw-set with vari-cut aquamarines, suspending a similar-set drop, to a box link neckchain, London hallmark, 55.0cm

£1,500-2,000

\$1,900-2,500

€1,800-2,300



23

**23**

**A RUBY AND DIAMOND RING**

The bicoloured ring, collet set with a pear shaped ruby and diamond, to a vari-cut diamond bow accent detail, and diamond foliate shoulders, ring size L

*Accompanied by report no. 13935 dated 17th March 2017 from The Gem & Pearl Laboratory for the ruby stating no evidence of heat treatment was observed, origin opinion: Burma*

£2,500-3,500

\$3,200-4,400

€3,000-4,100



24



**24**

**A DIAMOND-SET BANGLE AND RING, BY BUCCELLATI**

The hoops of matching circular-cut diamond floral pierced design in two colour mounts, bangle internal diameter 5.5cm, ring size M, in maker's case

Both signed Gianmaria Buccellati Italy (2)

£2,500-3,500

\$3,200-4,400

€3,000-4,100



25

**•25**  
**A GEM AND DIAMOND-SET ALLEGRA BRACELET,  
 BY BULGARI**

Composed of a series of vari-cut gemstones, including peridot, topaz, amethyst and citrine, with three brilliant-cut diamond bar-link spacers, 17.0cm

Signed Bulgari

£4,000-6,000

\$5,100-7,500

€4,700-7,000



26

**•26**  
**A PAIR OF GEM-SET 'CORIANDOLI ALLEGRA' EARRINGS,  
 BY BULGARI**

Each cultured pearl suspended from a line surmount set with either a rectangular-cut citrine, an oval-cut amethyst and a cabochon green tourmaline, or a rectangular-cut pink tourmaline, an oval-cut citrine and a cabochon aquamarine, with a diamond-set connecting link, post and clip fittings, 4.6cm

Signed Bulgari

(2)

£2,000-3,000

\$2,600-3,800

€2,400-3,500





**FROM THE COLLECTION OF THE GHEZZI FAMILY, SWITZERLAND  
LOTS 30-74**



Fermo and Sonja Ghezzi in front of the shop in St Moritz

The Ghezzi family of Zürich has been passionate about jewels and antiques since the 1930s. In the 1940s Giacomo Ghezzi (1914-1995) opened a jewellery shop in the centre of Zürich, next to the Bahnhofstrasse, and one in St Moritz at Via Maistra. At the same time his wife Philomena ran an antique gallery elsewhere in the city. They both travelled extensively from New York to Tokyo, via Paris, London, Geneva and Hong Kong, hunting for the next treasure to sell.

Their son, Fermo Ghezzi (1938-2006), continued the family's passion, obtaining his goldsmith's degree in 1958, and joining the family business together with his wife Sonja. A gemmologist and admirer of beautifully crafted period jewels, over his career he acquired some of the finest and noblest jewels, varying from important gemstones to jewels with provenance.



30



**Ω30**

**A GROUP OF ENAMELLED JEWELLERY**

Comprising: a green translucent enamel cable-link necklace, 78.0cm, with matching; a similar necklace with yellow enamel fish-link spacers, 72.0cm; a necklace composed of oval blue and green plique-a-jour enamel panels with chain-link connections, 100.0cm; a flexible bracelet composed of a triple row of green translucent enamel bar links with blue enamel connecting links, 18.0cm; a green and white enamel articulated fish pendant, 7.0cm (5)

£2,000-3,000

\$2,600-3,800  
€2,400-3,500



31

**Ω31**

**AN EARLY 20TH CENTURY CHARM BRACELET**

The curb-link bracelet suspending eight early 20th century diamond-set charms including: a telephone, twinned hearts, shamrock, key, diamond house with carved emerald ruby and sapphire tree detail, horseshoe, diamond and ruby-set rooster and diamond and sapphire basket of flowers, 19.0 cm

£6,000-8,000

\$7,600-10,000

€7,100-9,400





32



33

**Ω32**

**FOUR WRISTWATCHES**

Comprising: one by Piaget, the drop shaped dial with baton hour markers with graduated circular-cut diamond bezel, to an integral tapered textured bracelet, backwind mechanical movement, case 15mm, bracelet 17.0cm, dial signed Piaget; one by Bucherer, the oval dial with baton hour markers to a circular and single-cut diamond bezel and integral tapered textured bracelet, mechanical movement, case 10.0mm, bracelet 16.5cm, dial signed Bucherer; a bangle watch by Gucci, the cushion shaped dial with Roman numerals to an openwork bezel and plain bangle, mechanical movement, case 31mm, dial signed Gucci; and one by Ghezzi, the rectangular textured dial with baguette-cut diamond line edging to an integral textured bracelet, mechanical movement, case 17mm wide, bracelet 18.0cm, dial signed Ghezzi (partly illustrated)

(4)

£2,500-3,000

\$3,200-3,800

€2,900-3,500

**Ω33**

**AN EARLY 20TH CENTURY, PLATINUM DRESS POCKET WATCH, BY ULYSSE NARDIN**

The circular silvered dial with black 'Breguet' numerals and subsidiary dial for constant seconds, keyless 19 jewelled lever movement, 8 adjustments, in polished case with snap on back, the case back engraved in the inside, 'LA MADRA & CACHO EN EL DIA DE SU CUMPLEANOS 22-3-13 - 22-3-1933', the case back with engraved monogram, circa 1930, case 45mm

Dial and movement signed Ulysse Nardin, movement no. 26268, case no. 378685

£1,000-1,500

\$1,300-1,900

€1,200-1,700



**Ω34**

**A MID 19TH CENTURY CORAL PARURE**

Comprising: a coral, *corallium rubrum*, slightly graduated double-row bead necklace, 42.0cm; a graduated bead four row bracelet with central flowerhead cluster, 18.0cm; a bouton coral cluster brooch with five graduated torpedo shaped drops, 3.8cm; and a single matching earring, circa 1850, with fitted case (*partly illustrated*) (4)

£4,000-6,000

\$5,100-7,500  
€4,700-7,000



35



36



**Ω35**

**A DIAMOND PENDANT WATCH**

Of circular domed design, the covered silvered dial with baguette and pavé single-cut diamond bezel and domed back, to a diamond-set suspension loop, jewelled lever movement, to a box link neckchain, circa 1930, case 16mm

£1,800-3,000

(2)

\$2,300-3,800

€2,200-3,500

**Ω36**

**A GROUP OF DIAMOND AND GEM JEWELLERY**

Comprising: a black onyx hinged bangle with pavé circular-cut diamond terminals each modelled as an elephant's head with ruby-set eyes, inner diameter 7.0cm; a ruby and diamond ring of crossover design set with a pear-shaped ruby and pavé circular-cut diamond detail, ring size L; a rectangular-cut emerald single stone plaque brooch of pierced openwork design set with two pearl accents and diamond detail, 7.7cm; and an early 20th century grey pearl trefoil cluster ring, ring size L½

(4)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



**Ω37**

**A DIAMOND, SEED PEARL AND COLOURED DIAMOND  
PENDANT NECKLACE**

Designed as an old-cut diamond set entwined bow openwork panel suspended from twin diamond and seed pearl chains and diamond pendant loop, suspending in the centre a later added fancy light yellow briolette-cut diamond drop, weighing approximately 4.03 carats, to a fine neckchain, circa 1900, pendant 5.0cm

*Accompanied by report no. 112103001, dated November 8th 2002, from the Gemmological Institute of America, GIA, stating that the diamond is natural fancy light yellow*

**Please note that the report is more than 5 years old and might require an update**

£8,000-12,000

\$11,000-15,000

€9,400-14,000





38



39

**Ω38**

**TWO CULTURED PEARL, SAPPHIRE AND DIAMOND NECKLACES**

The first composed of two rows of cultured pearls, to a near-round sapphire and a circular-cut diamond double border cluster clasp, 67.5cm; the second a single row of graduating cultured pearls, to a cabochon sapphire and circular-cut diamond cluster clasp, 53.5cm (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**Ω39**

**A 19TH CENTURY SAPPHIRE AND DIAMOND BROOCH**

Modelled as a feather with central cushion-shaped sapphire and old-cut diamond cluster to rose-cut diamond frond and stem detail, rhodium-plated silver mount, circa 1880, 6.5cm

£4,500-6,000

\$5,700-7,500

€5,300-7,000



40



41



42

**Ω40**  
TWO CULTURED PEARL AND  
DIAMOND RINGS

The first centring a cultured pearl with baguette-cut diamond surround, to a bifurcated hoop, ring size M; the second centring a cultured pearl to a single and circular-cut diamond double border surround, *one diamond deficient*, ring size L (2)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

**Ω41**  
THREE CULTURED PEARL RINGS,  
ONE BY BUCHERER, ONE MOUNTED  
BY CARTIER

The first with central cultured pearl, measuring approximately 15.0mm, the second with central cultured pearl, measuring approximately 11.7mm, with baguette diamond tapering shoulders the third with central cultured pearl, measuring approximately 15.0mm, with circular-cut diamond border and four stone shoulders, ring sizes K, G, & K

The first signed CB for Bucherer, the second signed Cartier MTD (3)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

**Ω42**  
A DIAMOND AND CULTURED PEARL  
BIRD BROOCH

The bird with cultured pearl body, pavé single-cut diamond head with ruby eye and diamond wing and feather detail, perched on a pavé diamond set branch, 4.0cm

Signed Royal

£1,200-1,500

\$1,600-1,900

€1,500-1,800



43



44



45

**Ω43**

**A FANCY- LINK DIAMOND BRACELET**

Composed of a series of broad hollow yellow oval links, with circular-cut diamond set white connecting links, 19.2cm

£1,500-2,000

\$1,900-2,500

€1,800-2,300

**Ω44**

**A BI-METALLIC BRACELET, BY RENE BOIVIN**

Of alternate openwork abstract panel design, 19.0cm, with maker's case  
Maker's lozenge mark

£3,800-5,400

\$4,800-6,800

€4,500-6,300

**Ω45**

**A BI-METALLIC RING, BY RENE BOIVIN**

The band of graduated plait design, ring size K, with maker's case  
Signed R.Boivin

£1,500-2,000

\$1,900-2,500

€1,800-2,300



46



**Ω46**

**A GROUP OF SAPPHIRE AND DIAMOND JEWELLERY**

Comprising: a pair of cushion-cut sapphire and circular-cut diamond cluster earclips; an oval-cut sapphire and old-cut diamond cluster ring; a pear-shaped sapphire and circular-cut diamond half-hoop ring, by Louis-Gerard; a flexible bracelet designed as a line of collet-set diamonds with square-cut sapphire spacers 18.5cm; and a sapphire and diamond openwork spray brooch, the central sapphire and diamond cluster with twin stylised feathers and diamond scroll surmount Half-hoop ring signed Louis-Gerard and no. 189 (6)

£3,000-5,000	\$3,800-6,300
	€3,600-5,900

**Ω47**

**A LAPIS LAZULI MOUNTED WHISTLE, BY CHAUMET, AND A MUSICAL PENDANT**

The barrel shaped whistle with lapis lazuli body, to a pendant loop, 5.5cm; and a mechanical musical pendant modelled as a miniature Swiss chalet, 1.5cm The whistle signed Chaumet, no. 780 D (2)

£1,000-1,500	\$1,300-1,900
	€1,200-1,800

**Ω48**

**A PAIR OF SAPPHIRE AND DIAMOND EARCLIPS, BY CHAUMET**

Each designed as a central hammered dome within white band to collet-sapphire and diamond four stone surmount, circa 1980, French marks, 2.2cm

Each signed Chaumet, Paris (2)  

£1,000-1,500	\$1,300-1,900
	€1,200-1,800



47



48







52

**Ω52**  
A DIAMOND RING AND PAIR OF EARRINGS

The ring with central graduated line of baguette-cut diamonds between pavé circular-cut diamond sides, ring size L, French marks; the earrings of matching design, clip fittings, French marks, 2.4cm (3)

£1,500-2,000      \$1,900-2,500  
€1,800-2,300



53

**Ω53**  
A GROUP OF RUBY, SYNTHETIC RUBY AND DIAMOND JEWELLERY

Comprising: a ruby and diamond cluster ring, the central oval claw-set ruby within baguette-cut diamond ballerina surround; a cushion-cut ruby and old-cut diamond two stone crossover ring with diamond five stone shoulders; a diamond and ruby necklace designed as a fancy link flexible line suspending ten ruby single stone graduated abstract triangular drops with circular-cut diamond intervals, 43.0cm; and two calibre synthetic ruby and diamond panel-link bracelets, 18.5cm & 17.0cm (partly illustrated) (5)

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



54

**Ω54**  
A DIAMOND RING

The cut-cornered rectangular diamond within a pavé circular-cut diamond bombé surround, ring size M

£2,000-2,500      \$2,600-3,100  
€2,400-2,900



55



**Ω55**

**A SMALL GROUP OF DIAMOND-SET JEWELLERY**

Comprising: a pair of earclips, of pavé circular-cut diamond twin bicoloured flowerhead design, clip fittings, 3.3cm; a bangle, with central circular-cut diamond line, 19.0cm; and three rings, one bridge set with a circular-cut diamond, to tapered baguette and circular-cut diamond shoulders, the second with four central rectangular-cut diamonds, to triple diamond detail shoulders, the third of concave design, entirely pavé set with circular-cut diamond, ring sizes O, K, M respectively (6)

£2,000-3,000                      \$2,600-3,800  
 €2,400-3,500



56

**Ω56**

**A DIAMOND-SET BANGLE**

Of pierced foliate openwork design, set with circular-cut diamonds within diamond line border, circa 1990, inner diameter 6.2cm

£1,500-2,000                      \$1,900-2,500  
 €1,800-2,300



57

**Ω57**

**A CULTURED PEARL AND DIAMOND PENDANT**

The cultured pearl drop suspended from a pavé circular-cut diamond cap and circular and marquise-cut diamond suspension, to a fine link neckchain, pendant 4.3cm, chain 80.5cm (2)

£2,000-3,000                      \$2,600-3,800  
 €2,400-3,500



58

**Ω58**  
THREE SAPPHIRE AND DIAMOND RINGS

Comprising: a cluster, the oval sapphire to a marquise-cut diamond surround, ring size N; a twin cluster of crossover design, the pear shaped sapphire and circular-cut diamond cluster terminals to baguette-cut diamond shoulders, ring size O; the third of bombé design, the oval sapphire to tapered baguette-cut diamond line shoulders within a pavé circular-cut diamond surround, ring size L (3)

£2,000-3,000                      \$2,600-3,800  
 €2,400-3,500



59

**Ω59**  
A SMALL GROUP OF RUBY AND DIAMOND JEWELLERY

Comprising: a crossover ring, the circular-cut diamond and ruby single stone terminals to marquise-cut diamond shoulders, ring size N; a pear shaped ruby with marquise-cut diamond partial surround, ring size P; a bombé cluster, the oval ruby to a pavé circular-cut diamond surround; and a pair of bombé earrings, the marquise-cut ruby leaf clusters against a pavé single-cut diamond ground, clip fittings, 2.1cm (5)

£2,000-3,000                      \$2,600-3,800  
 €2,400-3,500



60

**Ω60**  
TWO EMERALD AND DIAMOND RINGS

Comprising: one with cut-corned rectangular emerald to a circular-cut diamond surround, the rectangular panel mounted on a broad brushed effect hoop, ring size L; and a three stone, the cut-cornered rectangular emerald between marquise-cut diamonds, mounted in 14ct white gold, hallmarked Sheffield 1989, ring size M, hoop signed Larry (2)

£1,200-1,500                      \$1,600-1,900  
 €1,500-1,800







64

**Ω64**

**AN ART NOUVEAU, ENAMEL, DIAMOND AND GEM-SET BUTTERFLY BROOCH**

Designed as a butterfly en tremblant, the wings with graduated green and blue plique-à-jour enamel and collet-set cabochon sapphire accents and rose-cut diamond edges to the wings, centring a cushion shaped sapphire, the body set with old-cut diamonds to ruby eye detail, detachable brooch fitting, circa 1900, 7.0cm

£5,000-7,000

\$6,300-8,800

€5,900-8,200



65

**Ω65**

**A TOURMALINE AND DIAMOND BROOCH**

The carved pink tourmaline, designed as a cockerel, with circular-cut diamond tail feathers and eye detail, resting on a baguette-cut diamond perch, twin prong fitting, 3.8cm

£2,000-3,000

\$2,600-3,800

€2,400-3,500



66

**Ω66**

**A GROUP OF GEM AND ENAMEL ANIMAL JEWELLERY**

Comprising: a pair of red enamel earclips by Frascarolo (unsigned), each modelled as a roaring lion with black enamel mane pavé diamond and black enamel nose, and emerald eye; a pair of earclips modelled as horses heads each with ruby eyes (one ruby deficient) and engraved detail; and a brooch modelled as a novelty giraffe with diamond eyes and translucent enamel detail, 8.0cm (5)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



67

**Ω67**

**A GEM-SET AND DIAMOND BRACELET, BY BOUCHERON**

Composed of five circular-cut diamond, sapphire, ruby and emerald flowerhead cluster, interspersed by rope twist oval links, French marks, 19.5cm, in maker's case

Signed Boucheron no. 3846

£2,000-3,000

\$2,600-3,800

€2,400-3,500



68

**Ω68**

**TWO SAPPHIRE RINGS**

Each rectangular-cut sapphire in twin-claw settings, to either a yellow or white broad hoop, ring sizes N & M respectively (2)

£1,600-2,200

\$2,100-2,800

€1,900-2,600

**Ω69**

**A JADEITE JADE AND DIAMOND RING**

The claw-set cabochon jade to baguette-cut diamond shoulders and plain hoop, ring size N½ (sizing spheres)

*Accompanied by report no. 13934 dated 17th March 2017 from The Gem & Pearl Laboratory for the jadeite jade stating no evidence of treatment was observed*

£1,500-2,000

\$1,900-2,500

€1,800-2,300



69



70

**Ω70**

A DIAMOND, SAPPHIRE, RUBY AND EMERALD RING AND PAIR OF EARCLIPS

The ring of 'V' shaped design, set with a line of a pear shaped ruby, emerald and sapphire, on pavé circular-cut diamond triple shoulders, to a reeded triple hoop, *one diamond deficient*, ring size N; the earrings of matching design, clip fittings, 2.3cm (3)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



71

**Ω71**

A SAPPHIRE, RUBY AND DIAMOND RING

Of twin design, the oval-cut ruby and rectangular-cut sapphire, either set in a white or yellow mount, to pavé circular-cut diamond tapered shoulders, ring size L½

£1,200-1,500

\$1,600-1,900

€1,500-1,800

**Ω72**

**A SMALL GROUP OF RUBY AND DIAMOND JEWELLERY**

Comprising: a ring, the oval cabochon ruby to pavé circular-cut diamond shoulders, ring size O; a pendant, the oval cabochon ruby to a circular-cut diamond octagonal border, 2.6cm; and a pair of earstuds, each circular cabochon ruby to a circular-cut diamond border, post fittings, 1.2cm (4)

£1,500-2,000 \$1,900-2,500  
€1,800-2,300



72

**Ω73**

**A SAPPHIRE SINGLE STONE RING**

The rectangular-cut sapphire, bridge-set, to a broad hoop, ring size L½

*Accompanied by report no. 13932 dated 17th march 2017 from The Gem & Pearl Laboratory, London, for the sapphire stating no evidence of heat treatment was observed, origin opinion: Madagascar*

£6,000-10,000 \$7,600-13,000  
€7,100-12,000



73

**Ω74**

**A PENDANT AND RING, BY CARTIER**

The pendant of oval zodiacal design with raised relief, one side depicting Aries the ram, the other the zodiacal symbol, to a suspension loop, French marks, 5.0cm; and a three colour trinity ring, ring size L½, with Cartier case

The pendant signed Cartier Paris no. 013796, the ring signed Le must de Cartier, no. A9361T (2)

£1,800-2,200 \$2,300-2,800  
€2,200-2,600



74



75



76



77

**75**

AN 18CT GOLD AND DIAMOND QUARTZ 'TANK AMERICAINE', BY CARTIER

The rectangular dial with Roman numerals to circular-cut diamond two row line sides, the fancy link bracelet with double deployant clasp, European Convention marks, case 18mm  
Dial, case and clasp signed Cartier, case no. 2482 606718MG

£5,000-8,000	\$6,300-10,000
	€5,900-9,400

**76**

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

The cream square dial to a single-cut diamond double row bezel and brick link bracelet with double deployant clasp, European Convention mark, case 21mm, bracelet 16.2cm  
Dial, case and clasp signed Cartier, case no. 1280 2 MG241372

£4,500-5,500	\$5,700-6,900
	€5,300-6,500

**77**

A DIAMOND-SET 'BAGNOIRE' WRISTWATCH, BY CARTIER

The oval dial with Roman numerals to a pavé circular-cut diamond bezel, with fabric coated straps and maker's deployant buckle, case 22mm  
Dial, case and clasp signed Cartier, case no. 033388

£3,000-3,600	\$3,800-4,500
	€3,600-4,200





78



79



80

**78**

AN 18CT GOLD AND DIAMOND-SET QUARTZ WRISTWATCH, BY PATEK PHILIPPE

The cream coloured circular dial with single-cut diamond dot hour markers, to an integral fancy link bracelet, European Convention marks, case 22mm, bracelet 16.2cm

Dial and case interior signed Patek Philippe, case interior no. 2882376 4816/1

£1,800-2,500	\$2,300-3,100
	€2,200-2,900

**79**

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

The rectangular cream dial with single-cut diamond hour markers, to a circular-cut diamond surround and fancy link shoulders, with an integral fancy link bracelet, European Convention marks, case 22mm, bracelet 18.5cm

Dial and buckle signed Patek Philippe

£3,000-4,000	\$3,800-5,000
	€3,600-4,700

**80**

A 'HAPPY DIAMOND' QUARTZ WRISTWATCH, BY CHOPARD

The white circular dial to a single-cut diamond surround, glazed compartment containing seven free moving circular-cut diamond collets and circular-cut diamond bezel, each heart shaped shoulder with central glazed compartment housing a single circular-cut diamond collet to a circular-cut diamond border, to integral brick link bracelet, case 31mm, bracelet 17.0cm

Dial signed Chopard, case signed Happy Diamonds and no. 20/5742 309027 4117

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





84

**84**  
A DIAMOND-SET QUARTZ  
WRISTWATCH, BY BUCCELLATI

The engraved circular dial with circular-cut diamond dot hour markers, to an integral openwork link bracelet with circular-cut diamond collet detail, case 31mm, bracelet, 15.8cm  
Clasp signed Buccellati Italy

£4,000-6,000                   \$5,100-7,500  
  €4,700-7,000



85

**85**  
A LADY'S BRACELET WATCH,  
BY ROLEX

The square abstract textured dial with black enamel baton quarters and hands, jewelled lever movement, to integral matching textured flexible bracelet, circa 1970, 20mm  
Dial, movement and case signed Rolex, case no. J235 3105

£2,000-3,000                   \$2,600-3,800  
  €2,400-3,500



86

**86**  
A DIAMOND AND MOTHER-OF-  
PEARL SET QUARTZ WRISTWATCH,  
BY UNIVERSAL

The rectangular mother-of-pearl dial to a single-cut diamond single line shoulder and flattened triple fancy link bracelet with sliding clasp, case 17mm, 17.3cm

Dial and case signed Universal Geneve, case no. 183.11.230/T 81.885

£1,500-2,000                   \$1,900-2,500  
  €1,800-2,300

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



87



88



89

**87**  
A DIAMOND-SET WRISTWATCH,  
BY ROLEX

The circular dial with spearhead hour markers within a circular-cut diamond bezel of crossover design and baguette-cut diamond lugs, to an integral-link bracelet, mechanical movement, case 15.0mm, bracelet 15.5cm

Dial signed Rolex Precision

£1,200-1,500

\$1,600-1,900

€1,500-1,800

**88**  
A DIAMOND-SET WRISTWATCH,  
BY JAEGER-LECOULTRE

The small circular dial with spearpoint quarters and dot hour markers, to a circular-cut diamond bezel and integral ropework pear shaped link bracelet, each with circular-cut diamond accent, backwind mechanical movement, case 13mm

Dial signed Jaeger-leCoultre, case no. 852085A

£3,000-5,000

\$3,800-6,300

€3,600-5,900

**89**  
A LADY'S DIAMOND BRACELET  
WATCH, BY ROLEX

The oval silvered dial with baton spiral leaf border to an integral textured large curb-link bracelet, 18 jewelled lever movement, circa 1970, case 25mm, Dial, case and movement signed Rolex, case no. 2874 3221 2515589

£1,500-2,000

\$1,900-2,500

€1,800-2,300



90

**90**  
A LADY'S 'ORCHID' DIAMOND  
WRISTWATCH, BY ROLEX

The plain silvered dial with lined quarters, within circular-cut diamond bezel and openwork loop shoulders, to a tapering textured bracelet, 18 jewelled lever movement, circa 1970, case 22mm

Dial signed Rolex Orchid, case and movement signed Rolex, case no. 3448016 191262 3209

£1,500-2,000      \$1,900-2,500  
€1,800-2,300



91

**91**  
A BRACELET WATCH, BY PIAGET

The oval textured dial with black Roman numerals and blue steel hands, within engine-turned bezel, cabochon sapphire crown, jewelled lever movement, the back secured by two screws, to integral woven link tapering flexible bracelet, circa 1980, case 24mm

Dial signed Piaget, case no. 9821 D 3219652

£1,200-1,500      \$1,600-1,900  
€1,500-1,800



92

**92**  
A DIAMOND-SET STAINLESS STEEL  
'ICE CUBE' QUARTZ WRISTWATCH,  
BY CHOPARD

The square dial with circular-cut diamond square panel detail within a square patterned flexible bracelet with similarly diamond-set case and shoulders, double deployant clasp, case 22mm, bracelet 16.0cm

Glass and case signed Chopard, case no. 1½898 1228918

£1,500-2,000      \$1,900-2,500  
€1,800-2,300





93

**93**  
A DIAMOND-SET NECKLACE AND  
PAIR OF EARRINGS

The necklace composed of a series of heart shaped links, the front seven pavé-set with circular-cut diamonds, with fancy crossover design links between, 38.5cm; and a pair of similarly designed diamond-set panel earrings, clip and post fittings, 2.8cm (3)

£2,500-3,500

\$3,200-4,400  
€3,000-4,100

**94**  
A DIAMOND CLUSTER RING

Of abstract naturalistic design with central circular-cut diamond and smaller diamond detail to a matching hoop, circa 1970, ring size M

£2,500-3,000

\$3,200-3,800  
€3,000-3,500



94

**95**  
A DIAMOND, ROCK CRYSTAL AND  
CULTURED PEARL BROOCH,  
BY GILBERT ALBERT

Of naturalistic abstract design with rock crystal looped openwork shoulders, set in the centre with four circular-cut diamonds, suspending a single pear-shaped cultured pearl drop, circa 1975, 6.0cm

Signed Gilbert Albert, no. 382

£1,200-1,800

\$1,600-2,300  
€1,500-2,100



95







102

**102**  
A DIAMOND-SET PENDANT NECKLACE,  
BY THEO FENNEL

Designed as a key pendant, entirely pavé set with circular-cut diamonds, to a spectacle-set diamond fine link neckchain, London hallmarks, pendant 5.4cm, neckchain 54.7cm

With maker's mark and signed Theo Fennell (2)

£2,000-3,000 \$2,600-3,800

€2,400-3,500



103



104

**104**  
A DIAMOND 'LOVE' BANGLE, BY CARTIER

The hoop set with circular-cut diamonds and screw head detail clasp, inner circumference diameter 18.0cm, with screwdriver and maker's case

Signed Cartier Paris, no. HLS 220117 (2)

£2,500-3,500 \$3,200-4,400

€3,000-4,100

**103**  
A DIAMOND BRACELET

Of cable-link chain design, entirely pavé set with single-cut diamonds, 18.0cm

£4,000-4,500 \$5,100-5,600

€4,700-5,300



105



106



107

**105**  
A CULTURED PEARL AND DIAMOND  
FESTOON NECKLACE

Composed of a series of circular-cut diamond set garland swags with central diamond bow panel motifs, each suspending a diamond line and oval shaped cultured pearl drops, to diamond line and flowerhead connecting links, 41.0cm

£4,000-6,000      \$5,100-7,500  
                                 €4,700-7,000

**106**  
A PAIR OF 18CT WHITE GOLD,  
AQUAMARINE AND DIAMOND  
EAR PENDANTS

Each composed of three flexible lines of claw-set oval-cut aquamarines, suspended from an oval-cut aquamarine with circular-cut diamond surround, post fittings, London hallmarks, 6.0cm

£2,000-3,000      \$2,600-3,800  
                                 €2,400-3,500

**107**  
AN AQUAMARINE AND DIAMOND  
RING

The oval aquamarine in claw mount to circular-cut diamond gallery and shoulders, ring size M

£1,500-2,000      \$1,900-2,500  
                                 €1,800-2,300





108

**108**  
AN AQUAMARINE PENDANT  
NECKLACE

The claw-set large rectangular-cut aquamarine, to a large fancy link neckchain, pendant 3.7cm, necklace 51.5cm

£1,500-2,000	\$1,900-2,500
	€1,800-2,300



109

**109**  
A DIAMOND NECKLACE

The front suspending alternately sized collet set circular-cut diamonds, to a fine link neckchain, 43.5cm

£2,500-3,500	\$3,200-4,400
	€3,000-4,100

**110**  
AN AQUAMARINE AND DIAMOND  
RING

The cut-cornered rectangular aquamarine to marquise-cut diamond five stone shoulders and tapered wirework hoop, ring size G (sizing beads)

£2,500-3,500	\$3,200-4,400
	€3,000-4,100



110



111

**111**

**A SAPPHIRE AND DIAMOND BRACELET**

Of flexible design, the single row of oval-cut sapphires, to circular-cut diamond line borders, 16.8cm

£2,000-3,000	\$2,600-3,800
	€2,400-3,500



112

**112**

**A PAIR OF DIAMOND AND SAPPHIRE EARRINGS, BY VACHERON & CONSTANTIN**

Each designed as circular-cut crossover crescent, clips fittings, 2.5cm

Maker's mark for Vacheron & Constantin (2)

£4,000-6,000	\$5,100-7,500
	€4,700-7,000



113

**113**

**A SAPPHIRE AND DIAMOND RING**

The oval sapphire to baguette and circular-cut diamond stylised crossover shoulders, ring size L½

£3,000-4,000	\$3,800-5,000
	€3,600-4,700



**114**

**A DIFFUSION TREATED SAPPHIRE AND DIAMOND SUITE**

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

£8,000-12,000      \$11,000-15,000  
 €9,400-14,000

114



**115**

**A SAPPHIRE AND DIAMOND CLUSTER RING**

The oval sapphire in claw mount to a circular-cut diamond two row surround and plain hoop, ring size 1½

£3,000-5,000      \$3,800-6,300  
 €3,600-5,900



115

**116**

**A PAIR OF SAPPHIRE AND DIAMOND CUFFLINKS**

Designed as suits of cards, the spade, club, diamond and heart set with calibre-cut sapphires and single-cut diamonds, French imports marks, 3.0cm (2)

£1,500-2,000      \$1,900-2,500  
 €1,800-2,300



116



117

**117**

**A PAIR OF DIAMOND AND TURQUOISE EARCLIPS AND RING, BY GUBELIN**

Each designed as a claw-set cabochon turquoise with circular-cut diamond border, clip fittings; and a matching ring, ring size L

Each with maker's mark for Gubelin

(3)

£2,200-2,800

\$2,800-3,500

€2,600-3,300



118

**118**

**AN ART DECO, TURQUOISE, ONYX AND DIAMOND RING**

The claw-set cabochon turquoise, to a pierced bombé surround, set with triangular-shaped onyx and old-cut diamonds, French mark, ring size L½

£1,200-1,500

\$1,600-1,900

€1,500-1,800



119

**119**

**A COLOURED DIAMOND AND DIAMOND RING**

The fancy dark greenish brown cushion modified brilliant-cut diamond, weighing approximately 5.01 carats, to circular-cut diamond-set gallery and circular and baguette-cut diamond line shoulders, ring size O

*Accompanied by report no. 6157829044 dated 18th December 2013 from the GIA Gemological Institute of America stating that the diamond is natural fancy dark greenish brown*

£4,000-6,000

\$5,100-7,500

€4,700-7,000

**120****A COLOURED DIAMOND AND DIAMOND RING**

The oval modified brilliant-cut fancy greenish yellow-gray diamond, weighing approximately 1.65 carats, to a circular-cut diamond border with pear shaped diamond single stone shoulders, ring size N½

*Accompanied by report no. 2165274199 dated 25th June 2014 from the GIA Gemological Institute of America stating that the diamond is natural fancy greenish yellow-gray colour*

£2,400-3,200

\$3,100-4,000

€2,900-3,800



**120**

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

Of chandelier design, composed of three calibre-cut sapphire graduated hoops, each with circular-cut diamond tassel fringe, to a pavé circular-cut diamond domed surmount and cluster top, post fittings, 4.5cm (2)

£3,500-4,000

\$4,400-5,000

€4,200-4,700



**121**

**122****A SAPPHIRE AND DIAMOND CLUSTER RING**

The oval cabochon sapphire to a circular-cut diamond surround, ring size M

*Accompanied by report no. 13791 dated 11th February 2017 from The Gem & Pearl Laboratory for the sapphire stating no evidence of heat treatment was observed, origin opinion: the geological occurrence is common to Thailand, East Africa, etc*

£1,500-2,000

\$1,900-2,500

€1,800-2,300



**122**



123

**123**  
A GILT AND ENAMEL TABLE  
ORNAMENT, BY CARTIER

Modelled as a basket of wild strawberries, the woven gilt punnet filled with red enamel fruits, among green enamel leaves interspersed with white flowers each with a green glass centre, *some loss to enamel*, 8.4cm  
Signed © Cartier

£2,000-3,000      \$2,600-3,800  
€2,400-3,500



124

**124**  
A TURQUOISE AND DIAMOND  
BROOCH AND A PAIR OF EARCLIPS

The brooch designed as a flower head, centring a single-cut diamond cluster with marquise cabochon turquoise surround, to a bicoloured rope twist and diamond petal surround, 4.1cm; the earclips of matching design, clip fittings, 3.4cm (3)

£2,000-2,500      \$2,600-3,100  
€2,400-2,900



125

**125**  
A MID 20TH CENTURY BRACELET

The flexible bracelet of brick link design with smaller panel borders, circa 1950, 18.5cm

£1,200-1,800      \$1,600-2,300  
€1,500-2,100



**126**

**A RUBY AND DIAMOND BROOCH,  
BY TIFFANY & CO.**

Of abstract tendril design, randomly set with circular-cut diamonds and rubies, *one ruby deficient*, circa 1960, 4.2cm

Signed Tiffany & Co.

£1,000-1,500            \$1,300-1,900  
                                 €1,200-1,800



126

**127**

**A DIAMOND-SET BRACELET,  
BY CHAUMET**

Composed of two opposed lines of textured pear shaped links, six set with circular-cut diamonds, French marks, 18.5cm

Signed Chaumet

£2,500-3,500            \$3,200-4,400  
                                 €3,000-4,100



127

**128**

**A PAIR OF DIAMOND EAR CLIPS,  
BY BOUCHERON**

Of abstract bombé design, with circular-cut diamond cluster detail, French marks, clip fittings, 2.0cm  
Signed Boucheron Paris no. 37408 (2)

£2,500-3,500            \$3,200-4,400  
                                 €3,000-4,100



128



129

**129**

**AN ART DECO GOLD, SAPPHIRE AND DIAMOND-SET CIGARETTE CASE**

Of reeded cut-cornered rectangular form with chevron engraved edges, the front with applied oval sapphire collet between old-cut diamond pierced triangular panels with oval sapphire collet centre, circa 1930, 7.5 x 4.3cm

£2,000-3,000

\$2,600-3,800

€2,400-3,500

**130**

**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

£1,500-2,000

\$1,900-2,500

€1,800-2,300

**131**

**A SAPPHIRE AND DIAMOND PENDANT**

The claw-set pear-shaped sapphire with collet-set circular-cut diamond border, to a pavé diamond suspension loop with diamond single stone twin accents, 3.4cm

£1,500-2,000

\$1,900-2,500

€1,800-2,300



130



131



132

**132**

**A PAIR OF GOLD AND RUBY CUFFLINKS, BY CARTIER**

Of reeded square panel design with square-cut ruby three stone line terminal, figure-of-eight link connection, panels 1.1cm; together with three reeded cylindrical bar dress buttons with calibré ruby band, 1.2cm, and a matching tie clip, 4.5cm; all circa 1940

Cufflinks signed Cartier and no. 10217

(6)

£3,000-5,000

\$3,800-6,300

€3,600-5,900

**133**

**A GOLD AND ENAMEL BRACELET, BY CARTIER**

Composed of six articulated two tier flowerhead panels each with central bead detail and green enamel reverse, the inner petals with red enamel reverse, flanked by engraved twin leaf detail, with chain-link connections, circa 1950, 18.5cm

Signed Cartier, AT. 2199222

£2,000-3,000

\$2,600-3,800

€2,400-3,500



133

**134**

**A DIAMOND TWO STONE RING**

Of vertical design, the old-cut diamonds, weighing approximately 1.93 and 2.03 carats, in claw mounts, ring size Q

£6,000-8,000

\$7,600-10,000

€7,100-9,400



134



135



136



**135**

**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)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

**136**

**A PAIR OF RUBY AND DIAMOND EARCLIPS, BY VAN CLEEF & ARPELS AND A PAIR OF DIAMOND EARCLIPS**

The first pair composed of three rows of graduated circular-cut diamonds with central circular-cut ruby cluster, 1.9cm, clip fittings, French marks; the second pair composed of a circular-cut diamond crescent beneath a pavé circular-cut diamond pear shaped cluster with ropework detail, clip fittings, 1.9cm

First pair signed VCA and no. 123433 S.A.

(4)

£5,000-7,000

\$6,300-8,800

€5,900-8,200



137



**137**

A MALACHITE AND DIAMOND RING, BY VAN CLEEF & ARPELS AND A NEPHRITE JADE AND ONYX-SET NECKLACE, BY PIAGET

The ring of bombé design, the polished malachite with circular-cut diamond band, ring size L; the fancy link neckchain with nephrite jade and onyx twin cylindrical bar spacers, 88.0cm

Ring signed Van Cleef Arpels and no. B5021 D 730. and numbered indistinctly, the necklace signed Piaget (2)

£2,000-2,500 \$2,600-3,100  
€2,400-2,900



138

**138**

A ROCK CRYSTAL AND EMERALD PENDANT NECKLACE, BY LALAOUNIS

The pendant composed of a large quartz crystal mounted with a textured base set with an oval cabochon emerald, to a textured handle surmount, suspended from a fancy-link necklace, pendant 8.5cm, necklace 67.0cm

Pendant signed Ilias Lalaounis with maker's mark

£1,500-2,000 \$1,900-2,500  
€1,800-2,300



139

**139**

AN EMERALD AND DIAMOND RING

The central cut-cornered square emerald to princess-cut diamond triple line shoulders and side accents, ring size L

£3,000-5,000 \$3,800-6,300  
€3,600-5,900



140



141



140

A SAPPHIRE NECKLACE

Of festoon design, with multiple graduated rows of collet-set oval-cut sapphires, 38.5cm

£1,500-2,000

\$1,900-2,500

€1,800-2,300

141

A SAPPHIRE AND DIAMOND BROOCH AND RING

The cluster brooch with oval sapphire to a circular-cut diamond frond surround, twin prong clip fitting, 3.1cm; the ring of similar raised cluster design with ropework hoop, ring size J (2)

£7,000-10,000

\$8,800-13,000

€8,300-12,000





142



143



144



145

**142**

**AN 18CT GOLD AND SAPPHIRE COMPACT**

Of circular engine turned form with reeded edges and calibre sapphire thumbpiece, the hinged lid opening to reveal a powder compartment and a mirror, hallmarked London 1963, 7.5cm

£1,500-2,000	\$1,900-2,500
	€1,800-2,300

**144**

**A SAPPHIRE AND DIAMOND RING, BY BUCCELLATI**

The central oval sapphire collet within a circular-cut diamond pierced rectangular panel, in bi-colour mount, ring size 1½  
Signed Gianmaria Buccellati

£2,000-2,500	\$2,600-3,100
	€2,400-2,900

**143**

**TWO DIAMOND RINGS, BY BUCCELLATI**

Each of circular-cut diamond-set pierced design, in bi-colour mounts, ring sizes O & M  
Signed Buccellati (2)

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

**145**

**A DIAMOND RING, BY BULGARI**

Of saddle design, the front pavé set with circular-cut diamonds, ring size O, in maker's case  
Signed Bulgari

£2,000-3,000	\$2,600-3,800
	€2,400-3,500



146

**146**  
A GOLD DRESS POCKET WATCH,  
BY VACHERON & CONSTANTIN

The silvered dial with applied Breguet numerals, subsidiary dial for constant seconds, nickel-finished jewelled lever movement with bi-metallic compensated balance wheel, plain polished case with attached fine curb-link watch chain, circa 1930, case 48mm, makers fitted case  
Dial, case and movement signed Vacheron & Constantin, cuvet engraved Hausmann & Co, Roma-Napoli, movement no. 400094, case no. 249651

£1,500-2,000

\$1,900-2,500

€1,800-2,300



147

**147**  
AN 18CT GOLD MINUTE REPEATING HUNTER CASE  
POCKET WATCH, BY BENSON

The white enamel dial with Roman numerals, subsidiary dial for constant seconds and blue steel hands, jewelled keyless lever movement with bi-metallic compensated balance, the repeat mechanism operated from a slide in the band, the cuvet with engraved inscription, the outer case with engraved crown and monogram, London hallmark 1862, with gold fancy curb-link watch, case 54mm

The dial and movement signed J W Benson, movement no. 5420

£2,000-3,000

\$2,600-3,800

€2,400-3,500



148

**148**  
AN OPENFACE DRESS POCKET WATCH,  
BY PATEK PHILIPPE

The silvered dial with baton markers and applied gilt Arabic quarters, subsidiary dial for constant seconds, the nickel-finished keyless jewelled lever movement with compensated bi-metallic balance, within polished bezel, snap on brush textured case back, circa 1950, case 47mm, with Patek Philippe cloth pouch

Dial, case and movement signed Patek Philippe & Co, movement no. 890524, case no. 628505

£1,200-1,500

\$1,600-1,900

€1,500-1,800



149

**149**  
A LADY'S 'OYSTER PERPETUAL  
DATEJUST' AUTOMATIC  
WRISTWATCH, BY ROLEX

The textured champagne dial with applied baton markers, sweep seconds, luminous hands and magnified date aperture within milled bezel, with screw on back to Rolex bracelet with deployant clasp, case 25mm  
Dial signed Rolex

£1,500-2,000

\$1,900-2,500  
€1,800-2,300



150

**150**  
A STAINLESS STEEL AND  
DIAMOND-SET AUTOMATIC  
WRISTWATCH, BY ROLEX

The circular dial with multiple Rolex signatures, single-cut diamond dot hour markers, sweep centre seconds and date aperture in tonneau shaped case with fluted bezel, screw down crown and screw back, to a Rolex Jubilee bracelet with deployant clasp, case 35mm, in maker's box with card  
Dial signed Rolex Datejust

£3,000-5,000

\$3,800-6,300  
€3,600-5,900



151

**151**  
A BI-METALLIC DIAMOND-  
SET 'HAPPY SPORT' QUARTZ  
CHRONOGRAPH WRISTWATCH,  
BY CHOPARD

The circular mother-of-pearl dial with Roman numeral quarters and baton hour markers, outer minute track, three subsidiary dials for constant seconds, 30 minute and 10 hour registers and date aperture, under the glazed compartment containing five free moving circular-cut diamond collets, in bi-metallic case with circular-cut diamond bezel, chronograph operated by two buttons in the band, to a bimetallic rounded rectangular link bracelet with double deployant clasp, case 40mm, in maker's case  
Dial and case signed Chopard, case also signed 'Happy Sport', case no. 1574531

£4,000-6,000

\$5,100-7,500  
€4,700-7,000

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





155



156



157

**155**

**A BRACELET WATCH, BY CHOPARD**

The oval champagne dial with applied baton markers to a polished bezel, jewelled lever movement, to an integral flexible bracelet and deployant clasp, circa 1970, case 30mm  
Dial signed Chopard

£600-700

\$760-880  
€710-820

**156**

**A DIAMOND-SET AUTOMATIC 'CONSTELLATION' WRISTWATCH, BY OMEGA**

The circular silvered dial with single-cut diamond dot hour markers, sweep centre seconds and date aperture, to a textured bracelet with maker's adjustable deployant clasp, case 34mm  
Dial signed Omega Automatic Chronometer officially Certified Constellation, clasp with maker's mark and no. 1007

£2,000-3,000

\$2,600-3,800  
€2,400-3,500

**157**

**A WRISTWATCH, BY PATEK PHILIPPE**

The rectangular silvered dial with gilt baton markers, subsidiary dial for constant seconds, within curved case with enlarged lugs and curved snap on back, the 9.90 cal. jewelled lever movement with bi-metallic compensated balance, to a later flexible bracelet with deployant clasp, circa 1950, French marks, case 26mm  
Dial case and movement signed Patek Philippe, movement no. 972067, case no. 511436

£4,000-6,000

\$5,100-7,500  
€4,700-7,000

Reference 2443 was launched in 1948. The model is illustrated in *Patek Philippe Wristwatches* by Martin Huber & Alan Banbery, 2nd edition, p. 134, pl. 188.







161

**161**  
A WRISTWATCH,  
BY PATEK PHILIPPE, REF. 3468

The circular silvered dial with gilt baton markers and double baton quarters, 18 jewelled lever movement adjusted five positions to heat, cold and isochronism, two part case, turned down lugs, later gilt crown, circa 1960, case 33mm  
Dial and movement signed Patek Philippe, movement no. 2663655, case no. 3468

£3,000-5,000

\$3,800-6,300

€3,600-5,900



162

**162**  
AN 18CT GOLD CHRONOGRAPH  
WRISTWATCH, BY PATEK PHILIPPE,  
WITH LATER CASE, REF 130

The circular dial with applied baton markers and Roman numerals at 12 & 6 o'clock, sweep central seconds, two subsidiary dials for constant seconds and 60 minute register, the twenty jewelled lever movement with 8 adjustments, the chronograph mechanism operated by to buttons in the band, the case with snap on back and turned down lugs, circa 1940 (later case), European convention marks, case 33mm

Dial, case and movement signed Patek Philippe, movement and case no. 862947

£8,000-12,000

\$11,000-15,000

€9,400-14,000



163

**163**  
AN 18CT GOLD DUAL TIME  
WRISTWATCH, BY PATEK PHILIPPE,  
REF 5134J-001

The circular white dial with applied Arabic numerals, hand for second time zone, two subsidiary dials for constant seconds and 24 hour indication, the case with two buttons in the band for hour setting, the reverse with maker's service sticker, *later hands and crown*, European Convention mark, to later leather straps with gilt buckle, case 37mm  
Dial signed Patek Philippe  
*Accompanied by photocopy of Patek Philippe Certificate of Origin stating reference 5134J0001, movement 3086559/4224658, calibre 215 PS FUS, also accompanied by Patek Philippe service letter dated 14th May 2015 stating that the service included replacement of basic movement parts as necessary, including crown, replacement of the case seals and hands, replaced as necessary*

£7,000-9,000

\$8,800-11,000

€8,300-11,000





167

**167**  
AN 18CT PINK GOLD 'REFLET  
RONDE' QUARTZ WRISTWATCH,  
BY BOUCHERON

The circular dial with Roman numerals and date aperture, within an 18ct pink gold hobnail pattern bezel and case, case secured by six screws, straps deficient, accompanied by maker's 18ct pink gold buckle, European Convention marks, case 38.0mm

Dial, case and buckle signed  
Boucheron, no. 100-0640

£1,000-1,500	\$1,300-1,900
	€1,200-1,800



168

**168**  
A WRISTWATCH,  
BY PATEK PHILIPPE, REF. 2568

The later circular black dial with baton markers, subsidiary dial for constant seconds, cal. 10-200, jewelled lever movement, the plain polished case with snap on back and faceted lugs, circa 1956, case 33mm

Dial and movement signed Patek Philippe

£3,000-4,000	\$3,800-5,000
	€3,600-4,700

*Launched in the early 1950s and in production for a decade, the reference 2568 is defined by its faceted lugs, a detail most often lost with repeated polishing, there are different variations of reference 2568: the present model with half hooded faceted lugs, but also a model with flat faceted lugs: ref. 2568-1. Then again, each of these two version was also offered without subsidiary seconds: ref. 2568-2 is the name for this version with hooded lugs, ref. 2568-3 for the one with flat lugs.*



169

**169**  
A STAINLESS STEEL AUTOMATIC  
'PATRAVI' WRISTWATCH,  
BY BUCHERER

The cushion shaped dial with baton hour markers, each with luminous dot accent, outer minute track, power reserve indicator, 24 hour subsidiary dial and luminous accented hands, in tonneau shaped case, the back secured by eight screws, accompanied by maker's deployant clasp, straps deficient, case 35mm, in maker's box with card outer

Dial signed Carl F. Bucherer, case signed Patravi and no. 10612.08 10.0311

£1,500-2,000	\$1,900-2,500
	€1,800-2,300



170

**170**

**TWO DIAMOND-SET STAINLESS STEEL QUARTZ WRISTWATCHES, BY REPOSSI AND BARTHELAY**

The first by Reossi with blue enamel dial with Roman numeral quarters, date aperture and luminous hands, in octagonal case with circular-cut diamond twin line sides, to an integral fancy panel link bracelet with double deployant clasp, case 31mm; the second by Barthelay with mother-of-pearl dial with circular-cut diamond dot hour markers and date aperture, to a circular cut diamond two row square bezel, to an integral octagonal brick link bracelet with double deployant clasp, case 28mm; both in maker's boxes with card outers (partly illustrated)

The first with dial and case signed Reossi, case no. Ref 1SQ, the second with dial and case signed Barthelay, case also signed Les Sloanes and no. 63205 No. 9207 (2)

\$2,000-3,000                      \$2,600-3,800  
 €2,400-3,500

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



172



171

**171**

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

The rectangular plain black dial with spear-point hands within abstract bark textured bezel, to matching integral tapering bracelet and clasp, circa 1980, case 25mm, bracelet 14.5cm  
 Dial signed Vacheron Constantin, case no. 497532

\$2,000-3,000                      \$2,600-3,800  
 €2,400-3,500

**172**

**A LADY'S 18CT WHITE GOLD AND DIAMOND 'ELLIPSE' QUARTZ WRISTWATCH, BY PATEK PHILIPPE**

The oval blue dial set with single-cut diamond dot quarters, to a single-cut diamond bezel, with integral fancy link bracelet, European Convention mark, case 20mm, bracelet 18.5cm  
 Dial and buckle clasp signed Patek Philippe

\$2,500-3,500                      \$3,200-4,400  
 €3,000-4,100



173

**173**

**AN 18CT GOLD AUTOMATIC 'SUNSET' WRISTWATCH, BY FRANCK MULLER**

The tonneau shaped blue enamel dial with applied gilt Arabic numerals, luminous hands and sweep centre seconds, case back secured by four screws, to maker's bracelet with double deployant clasp, European convention marks, case 33mm

Dial signed Franck Muller Sunset, case signed Franck Muller Master of Complications Sunset and No. 257 6850 SC

\$4,000-5,000                      \$5,100-6,300  
 €4,700-5,900





178

**178**

**A PERIDOT AND DIAMOND RING**

The claw-set oval mixed-cut peridot with circular-cut diamond double-row stepped surround, to a pierced gallery and plain hoop, M

£1,500-2,000      \$1,900-2,500  
 €1,800-2,300



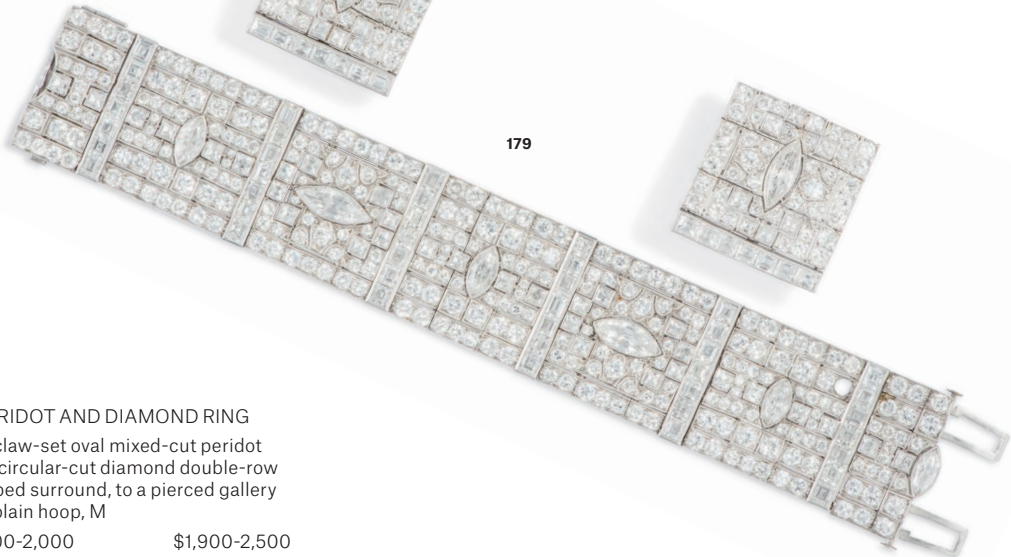
179

**179**

**AN ART DECO PLATINUM AND DIAMOND FLEXIBLE BRACELET AND PAIR OF EARRINGS**

The broad bracelet composed of old-cut diamond rectangular articulated panels, five panels set in the centre with a collet-set marquise-cut diamond to a matching clasp with square-cut diamond line spacing bars, circa 1930, 18.0cm, *one diamond deficient*; and a pair of matching earrings adapted from eight of the bracelet links, post fittings, 2.7cm (3)

£20,000-30,000      \$26,000-38,000  
 €24,000-35,000



**180**

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

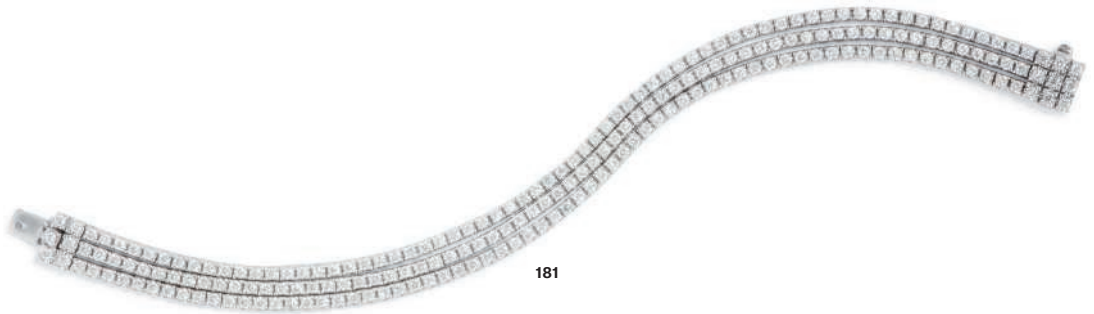
Each composed of a rectangular shaped peridot with a circular-cut diamond surround, suspended from a circular and baguette-cut diamond flexible openwork suspension, post fittings, 5.0cm (2)

£3,000-5,000      \$3,800-6,300  
 €3,600-5,900



180





181



182



183

**181**  
 A DIAMOND THREE LINE BRACELET  
 Composed of three rows of claw-set circular-cut diamond flexible lines, French import marks, 18.5cm

£4,000-5,000      \$5,100-6,300  
 €4,700-5,900

**182**  
 A PERIDOT AND COLOURED DIAMOND RING  
 The claw-set cushion shaped peridot with circular-cut pink diamond surround and shoulders, French import mark, ring size O  
**Please note that the pink diamonds have not been tested for natural colour**

£2,000-3,000      \$2,600-3,800  
 €2,400-3,500

**183**  
 AN 18CT WHITE GOLD, COLOURED SAPPHIRE AND DIAMOND RING  
 Of twin cluster design, each oval-cut green sapphire with circular-cut diamond surround, to diamond-set bifurcated shoulders, London hallmark, ring size M

£1,800-2,500      \$2,300-3,100  
 €2,200-2,900



185



184



186



184

**A JADEITE JADE AND DIAMOND RING**

The central oval cabochon jade in claw-set mount with circular-cut diamond surround, to plain hoop, ring size L

£1,500-2,000

\$1,900-2,500

€1,800-2,300

185

**AN OPAL NECKLACE**

Composed of three rows of graduated opal beads, to a rectangular-cut emerald and diamond cluster clasp, 42.0cm

£3,500-4,500

\$4,400-5,600

€4,200-5,300

186

**A JADEITE JADE AND DIAMOND RING AND PENDANT**

The pendant with oval jade, weighing approximately 4.76 carats, to a single-cut diamond surround and pendant loop, 2.1cm; the ring with oval cabochon jade, weighing approximately 4.60 carats, to a circular-cut diamond surround, ring size Q

*Accompanied by reports no. 12099 and 12102 dated 8th December 2015 for the jadeite jade stating no evidence of treatment was observed*

(2)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

**187**

**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

£3,500-4,500

\$4,400-5,600

€4,200-5,300



187

**188**

**AN EMERALD AND DIAMOND BROOCH**

Of floral spray design, composed of three flowerhead clusters each with circular-cut diamond centre, one with pear shaped diamond single stone petals, the other pear shaped emerald petals, *one green paste replacement*, to marquise-cut diamond buds, twin prong clip fitting, 5.5cm

£5,000-7,000

\$6,300-8,800

€5,900-8,200



188

**189**

**TWO JADEITE JADE AND DIAMOND PENDANTS**

Each with oval cabochon jade, one weighing approximately 7.14 carats, to single-cut diamond surrounds and pendant loops, 2.6 and 2.2cm

*Accompanied by reports no. 12096 and 13090 dated 8th December 2015 and 5th August 2016 for the jadeite jade stating no evidence of treatment was observed*

(2)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



189



190



191



192

**190**  
A DIAMOND CLUSTER RING

The circular-cut diamond centre within a circular and baguette-cut diamond abstract design surround, ring size L

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

**191**  
A DIAMOND RIVIERE NECKLACE

Composed of a graduated line of old-cut diamond collets, 40.5cm

£8,000-10,000      \$11,000-13,000  
€9,400-12,000

**192**  
A PAIR OF DIAMOND EAR PENDANTS

Each composed of a circular-cut diamond heart shaped panel, to circular-cut diamond graduated crescent, to a circular and rectangular-cut diamond flexible suspension, post fittings, 5.9cm (2)

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



193 (part)

193 (part)



**193**  
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, 43.0cm; 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 43.0cm; a cultured pearl and black cultured pearl necklace with seed pearl intervals, 96.0cm; two pairs of cultured pearl singles stone earrings; and a late 19th century silver mounted pavé turquoise and half-pearl bird brooch (partly illustrated) (9)

£2,000-3,000      \$2,600-3,800  
 €2,400-3,500



194

**194**  
A PAIR OF NATURAL PEARL AND DIAMOND EARRINGS

Each drilled button shaped natural pearl, suspended from a single and mixed-cut diamond and hook suspension, 2.8cm (2)

£2,500-3,500      \$3,200-4,400  
 €3,000-4,100



195

**195**  
A PAIR OF DIAMOND EARSTUDS

Each set with a claw-set circular-cut diamond, French import marks, post fittings (2)

£4,500-5,000      \$5,700-6,300  
 €5,300-5,900



196

**196**  
A GEM-SET, ENAMEL AND DIAMOND DRAGONFLY  
BROOCH

Designed as a dragonfly, with plique-a-jour enamel wings and rose-cut diamond details, the body composed of an oval-cut pink tourmaline, sapphire eye-detail and a rose-cut diamond tail with ruby terminal, 6.2cm

£1,500-2,000

\$1,900-2,500

€1,800-2,300



197

**197**  
A PAIR OF EMERALD EAR HOOPS

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

£1,500-2,000

\$1,900-2,500

€1,800-2,300



198

**198**

**A PAIR OF GREEN GARNET AND DIAMOND EARRINGS**

The concealed-set three row calibré green garnet panels, *some chips*, with graduated circular-cut diamond line sides, clip fittings, 2.0cm (2)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



199

**199**

**A PAIR OF EMERALD, COLOURED DIAMOND AND ENAMEL EARPENDANTS**

Each composed of a close backed pear-shaped carved emerald drop with black enamel border suspended from a square-shaped emerald panel suspension with matching black enamel border and circular-cut black diamond connecting link, 6.5cm

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

£2,000-3,000

\$2,600-3,800

€2,400-3,500





200



201



202

**200**

**A RUBY AND DIAMOND BRACELET**

Of circular-cut diamond flexible pierced panel design, each panel set with a square-cut ruby, 17.1cm

£3,500-4,000      \$4,400-5,000  
 €4,200-4,700

**201**

**A RUBY AND DIAMOND RING**

The oval mixed-cut ruby to a circular-cut diamond twin row surround and line shoulders, finger size L  
*Accompanied by report no.13785 dated 11th February 2017 from the Gem and Pearl Laboratory, London, stating that the ruby is natural, no evidence of heat treatment was observed, origin opinion: the geological occurrence is common to Thailand, East Africa, etc*

£2,500-3,500      \$3,200-4,400  
 €3,000-4,100

**202**

**A PAIR OF RUBY AND DIAMOND EARRINGS**

Each with single cushion shaped ruby, weighing approximately 1.65 and 1.83 carats, to circular-cut diamond twin row surround, post fittings, 1.6cm  
*Accompanied by report no.13937 dated 17th March from the Gem and Pearl Laboratory, London, for the rubies stating no evidence of heat treatment was observed, origin opinions: Burma*

£2,400-3,200      \$3,100-4,000  
 €2,900-3,800



203

**203**

**AN 18CT WHITE GOLD, TOURMALINE AND DIAMOND RING**

The oval-cut pink tourmaline with a circular-cut diamond surround, to baguette-cut diamond details, London hallmark, ring size M

£1,500-2,000                      \$1,900-2,500  
 €1,800-2,300



**204**

**A SUITE OF RUBY, SYNTHETIC RUBY AND DIAMOND JEWELLERY AND A WRISTWATCH**

Comprising; a necklace, of old and single-cut diamond graduated hinged panel design, with vari-cut ruby accents and calibre ruby line detail, suspending a central pear-shaped single stone drop and a series of diamond triangular drops, to a back chain, *one ruby deficient*, 38.5cm; a pair of ear pendants, of tapered form, with central marquise cluster drop and tassel fringe, set throughout with old, circular and single-cut diamonds with vari-cut ruby accents, hook fittings, 7.3cm; a cluster ring, the square-cut synthetic ruby centre, to a single-cut diamond and circular-cut ruby surround, *one ruby deficient*, ring size M; together with an Art Deco diamond and synthetic ruby cocktail watch, the lozenge shaped dial with Arabic numerals, within an old-cut diamond bezel with baguette-cut synthetic ruby line terminals, to old-cut diamond graduated panel shoulders with calibr  synthetic ruby chevron detail, to an old-cut diamond and rectangular-cut synthetic ruby line bracelet, *some synthetic rubies deficient*, mechanical movement, watch circa 1930, 15.0cm (*partly illustrated*) (4)

£5,000-7,000                      \$6,300-8,800  
 €5,900-8,200

204



**205**

**A TOURMALINE AND DIAMOND RING**

The pear shaped pink tourmaline to a circular-cut diamond surround and line shoulders, ring size M

£1,500-2,000                      \$1,900-2,500  
 €1,800-2,300



205



206



207



208

**206**

**A STAR RUBY AND DIAMOND RING**

The oval cabochon star ruby, weighing approximately 13.72 carats, to circular-cut diamond surround and line shoulders, ring size N½

*Accompanied by report no. 13938 dated 17th March 2017 from the Gem and Pearl Laboratory, London, stating that the ruby is natural star ruby, no evidence of heat treatment was observed*

£2,400-3,200	\$3,100-4,000
	€2,900-3,800

**207**

**A RUBY AND DIAMOND RING**

The oval ruby, weighing approximately, 6.74 carats, to a circular-cut diamond-set gallery and baguette-cut diamond line shoulders, ring size N½

*Accompanied by report no. 13939 dated 17th March 2017 from the Gem and Pearl Laboratory, London, for the ruby stating no evidence of heat treatment was observed*

£3,000-5,000	\$3,800-6,300
	€3,600-5,900

**208**

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

Of opposed twin cluster design, each terminal set with either a cushion-cut sapphire or pink sapphire with circular-cut diamond surround, to diamond set shoulders, London hallmark, ring size M

£1,800-2,500	\$2,300-3,100
	€2,200-2,900



209



210



211

**209**

AN ART DECO PLATINUM AND DIAMOND FLEXIBLE BRACELET, BY TIFFANY & CO.

Designed as a line of circular-cut diamond articulated square collets, circa 1930, 18.0cm

Signed Tiffany & Co, no. 11797

£2,000-3,000

\$2,600-3,800

€2,400-3,500

**210**

AN EARLY 20TH CENTURY PLATINUM, DIAMOND AND SYNTHETIC SAPPHIRE THREE STONE RING

The central claw-set square-cut diamond flanked by two square-cut synthetic sapphires, in plain platinum mount, circa 1930, ring size N½

£1,500-2,000

\$1,900-2,500

€1,800-2,300

**211**

A SAPPHIRE AND DIAMOND RING

The oval mixed-cut sapphire to graduated baguette-cut diamond three stone shoulders and circular-cut diamond line sides, ring size K

*Accompanied by report no.13784 dated 11th February 2017 from the Gem and Pearl Laboratory, London, stating that the sapphire is natural, no evidence of heat treatment was observed, origin opinion: Sri Lanka*

£3,000-5,000

\$3,800-6,300

€3,600-5,900





215



216



217

**215**

**AN EARLY 20TH CENTURY DIAMOND BRACELET, BY CARTIER**

Designed as an openwork flexible bracelet set with circular and single-cut diamonds, the central double rows flanked by circular and oval-cut diamond set connections, to double row terminals, stamped OCT 31-1922, 16.5cm

Signed Cartier no. 19674

£4,000-6,000

\$5,100-7,500

€4,700-7,000

**216**

**A DIAMOND RING**

Of cluster design, centring an old-cut diamond, to an old-cut diamond surround, ring size O

£5,000-7,000

\$6,300-8,800

€5,900-8,200

**217**

**A LATE 19TH / EARLY 20TH CENTURY DIAMOND THREE-STONE RING**

Composed of three claw-set old cushion-cut diamonds, to a plain hoop, ring size N

£2,000-3,000

\$2,600-3,800

€2,400-3,500

**End of Sale**

The next Jewellery sale will be held on Wednesday 21 June 2017



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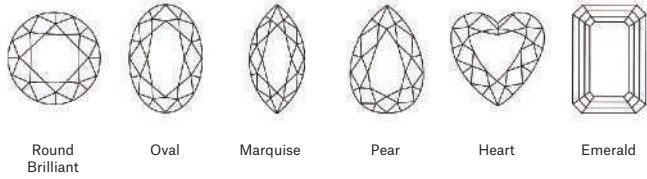
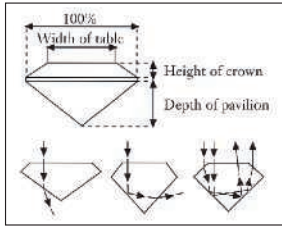
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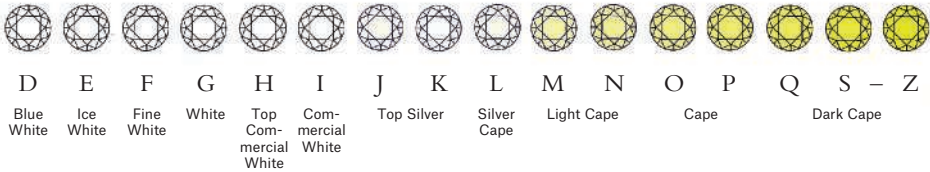
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# DIAMONDS • THE 4 C'S

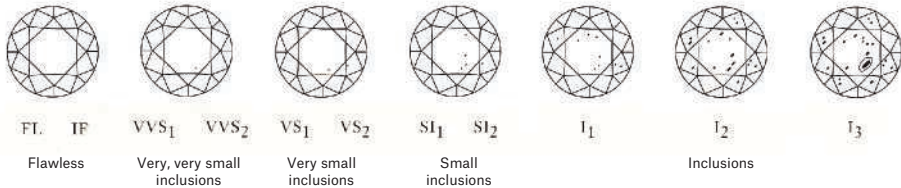
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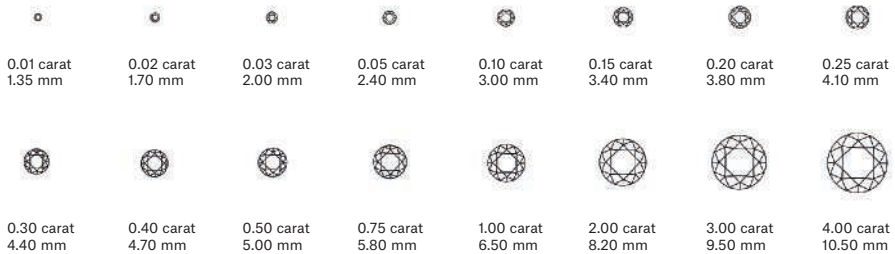
## Colour (G.I.A.)



## Clarity (G.I.A.)



## Carat



Courtesy of Jewellers Network, the Southern African Jewellery Trade Directory, from information supplied by De Beers. [www.jewellersnetwork.co.za](http://www.jewellersnetwork.co.za)

# CONVERSION CHART

RING SIZE

MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
1/2	—	A	37.8252		
3/4	—	A 1/2	38.4237		
1	—	B	39.0222		
1 1/4	—	B 1/2	39.6207		
1 1/2	—	C	40.2192		1
1 3/4	—	C 1/2	40.8177		
2	1	D	41.4162		2
2 1/4	2	D 1/2	42.0147		
2 1/2	—	E	42.6132		
2 3/4	3	E 1/2	43.2117	1	3
3	4	F	43.8102		
3 1/4	—	F 1/2	44.4087		
3 1/2	5	G	45.0072		4
3 3/4	—	G 1/2	45.6057		
4	6	H	46.2042		
4 1/4	—	H 1/2	46.8027		
4 1/2	7	I	47.4012	2	5
4 3/4	8	I 1/2	47.9997		
5	—	J	48.5982		
5 1/4	9	J 1/2	49.1967		6
5 1/2	10	K	49.7952		
5 3/4	—	K 1/2	50.3937		
6	11	L	50.9922		7
6 1/4	—	L 1/2	51.5907		
6 1/2	12	M	52.1892		
6 3/4	13	M 1/2	52.7877	3	8
7	—	N	53.4660		
7 1/4	14	N 1/2	54.1044		
7 1/2	15	O	54.7428		9
7 3/4	—	O 1/2	55.3812		
8	16	P	56.0196		
8 1/4	—	P 1/2	56.6580		
8 1/2	17	Q	57.2964	4	10
8 3/4	18	Q 1/2	57.9348		
9	—	R	58.5732		
9 1/4	19	R 1/2	59.2116		11
9 1/2	20	S	59.8500		
9 3/4	—	S 1/2	60.4884		
10	21	T	61.1268		12
10 1/4	22	T 1/2	61.7652		
10 1/2	—	U	62.4026		
10 3/4	23	U 1/2	63.0420	5	13
11	24	V	63.6804		
11 1/4	—	V 1/2	64.3188		
11 1/2	25	W	64.8774		14
11 3/4	—	W 1/2	65.4759		
12	26	X	66.0744		
12 1/4	—	X 1/2	66.6729		
12 1/2	—	Y	67.2714		15
12 3/4	—	Y 1/2	67.8699	6	
13	—	Z	68.4684		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 for sale'.  
(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 **will not be relied upon** as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock 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 and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H(2)(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 B(1)(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 bid identification and registration procedures including but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

#### 5 BIDDING IN PERSON

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

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

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

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

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVE

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid 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 such taxes may 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 reliefs are dealt with on 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 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6078). Christie's recommends you obtain your own independent tax advice.

For lots Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's tax authorities. Christie's recommends you obtain your own independent tax advice with further questions.

#### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol  $\lambda$  next to the **lot** number. If the **lot** is sold, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf. The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows: **Royalty for the portion of the hammer price (in euros)**  
4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.  
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

- 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**.
- 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**.
- 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 see the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction **qualified** 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.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, at 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
  - if Christie's opinion, or 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

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

- 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:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs or other objects or periodicals;
    - books not identified by title;
    - lots sold without a printed estimate;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition report** or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any amounts due under section D3 above; and
  - any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).
- We will only accept payment from the registered bidder. Once identified, 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: 00177210, sort code: 30-00-02 Swift code: LOYDGB22CTV, IBAN (international bank account number): GB81 LLOY 3000 0200 1272 10.

#### (ii) Credit Card

We accept most major credit cards subject to certain conditions. To make a cardholder not present (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2868 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.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

#### (iii) Cash

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

#### (iv) Banker's draft

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

#### (v) Cheque

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

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, 6 King Street, St James's, London SW1Y 6QT.

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

## 2. TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**;
- (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

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due; (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - 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 proceeds of the seller to pursue you for such amounts;
  - 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;
  - 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);
  - we can, at our option, reveal your identity and contact details to the seller;
  - 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;

(vi) 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 (vii) we can take any other action we see necessary or appropriate.- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- 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(dvii) 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 part by way that is appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.

(c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- we will charge you storage costs from that date.
- we can at our option remove the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- we may sell the lot in any commercially reasonable way we think appropriate.
- the storage terms which can be found at christies.com/storage shall apply.
- 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 complete the 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 haulage, packers, transporters or exporters if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

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

- 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, if we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).
- 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 government agency 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, you could be faced 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 you do not wish to import the lot or if 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.

- US import ban on African elephant ivory**

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

into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

- 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.


- Gold**

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

- Jewellery over 50 years old**

Unless under current laws, jewellery over 50 years old which is worth £39,219 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.

- Watches**

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

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

## I OUR LIABILITY TO YOU

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

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

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

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

- authenticity**: a genuine example, rather than a copy or forgery of;
- 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;
  - 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;
  - a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or
  - in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.
- authenticity warranty**: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.
- buyer's premium**: the charge the buyer pays us along with the hammer price.
- catalogue description**: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



## VAT SYMBOLS AND EXPLANATION

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

### VAT payable

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

### VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

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

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

**Δ**  
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

**Δ 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 **Δ** 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 **◆**.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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

### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

### POST 1950 FURNITURE

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

### EXPLANATION OF CATALOGUING PRACTICE

#### FOR JEWELLERY

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

#### Jewellers in the Title

##### 1. By Boucheron

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

Jewellers beneath the description

##### 2. Signed Boucheron

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

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

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

##### 4. By Boucheron

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

##### 5. Mounted by Boucheron

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

##### 6. Mount only by Boucheron

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

#### Periods

##### 1. Antique

Over 100 years old

##### 2. Art Nouveau

1895-1910

##### 3. Belle Epoque

1895-1914

##### 4. Art Deco

1915-1935

##### 5. Retro

1940s

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

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

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

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

Tel: +44 (0)20 7839 9060

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

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

### PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold 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](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

### PHYSICAL LOSS & DAMAGE LIABILITY

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

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

### CHRISTIE'S WAREHOUSE

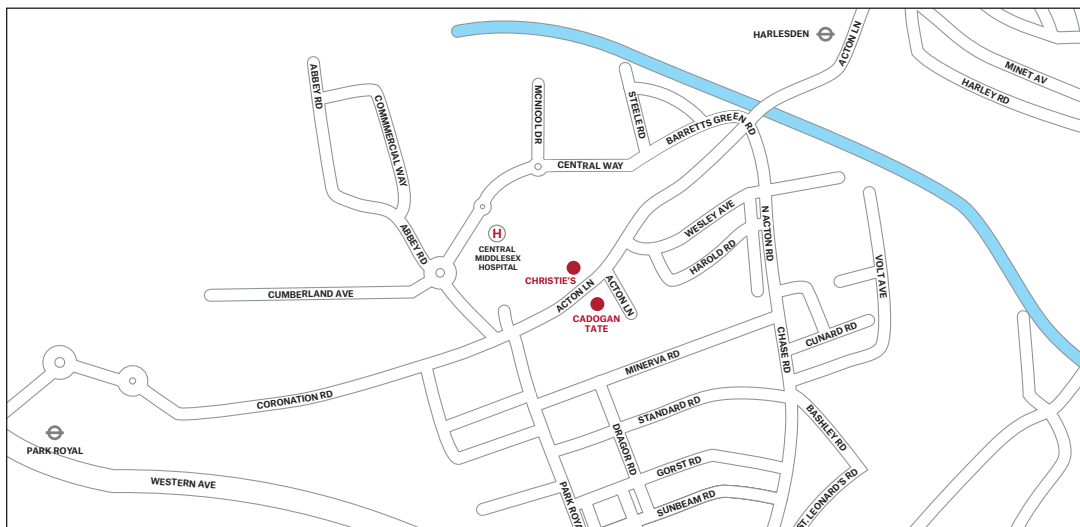
Unit 7, Central Park  
Acton Lane  
London NW10 7NQ

### 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.





**MAGNIFICENT JEWELS**

*Geneva, 17 May 2017*

**VIEWING**

12-17 May 2017

Four Seasons Hotel des Bergues

33 Quai des Bergues, 1201 Geneva

**CONTACT**

Rahul Kadakia

[rkadakia@christies.com](mailto:rkadakia@christies.com)

+41 (0)22 319 1730 / +1 212 636 2300

A 4.05CT FANCY DEEP BLUE SQUARE

CUT-CORNERED DIAMOND RING

US\$/CHF 4,200,000-5,200,000

**CHRISTIE'S**



## **MAGNIFICENT JEWELS**

*Hong Kong, 30 May 2017*

### **VIEWING**

26-30 May 2017

Hong Kong Convention & Exhibition Centre  
No 1 Harbour Road, Wanchai, Hong Kong

### **CONTACT**

Vickie Sek

[vsek@christies.com](mailto:vsek@christies.com)

+852 2978 9922

### **THE GREEN JEWEL:**

A FINE 13.20 CARATS COLOMBIAN MUZO EMERALD  
AND ARGYLE PINK DIAMOND RING

HK\$6,400,000-9,500,000

US\$800,000-1,200,000

**CHRISTIE'S**



A BELLE EPOQUE DIAMOND NECKLACE, BY CARTIER  
€500,000-700,000

**JEWELS**

*Paris, 6 June 2017*

**VIEWING**

2-6 June 2017  
9, Avenue Matignon  
75008 Paris

**CONTACT**

Marie-Laurence Tixier  
mltixier@christies.com  
+33 (0)1 40 76 85 81

**CHRISTIE'S**





A PAIR OF GEM-SET AND DIAMOND EAR PENDANTS, BY CARTIER  
£7,000-9,000

**JEWELS**

*London, King Street, 13 June 2017*

**VIEWING**

9-12 June 2017  
8 King Street  
London SW1Y 6QT

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Jessica Peshall  
jpeshall@christies.com  
+44 (0)20 7389 2172

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