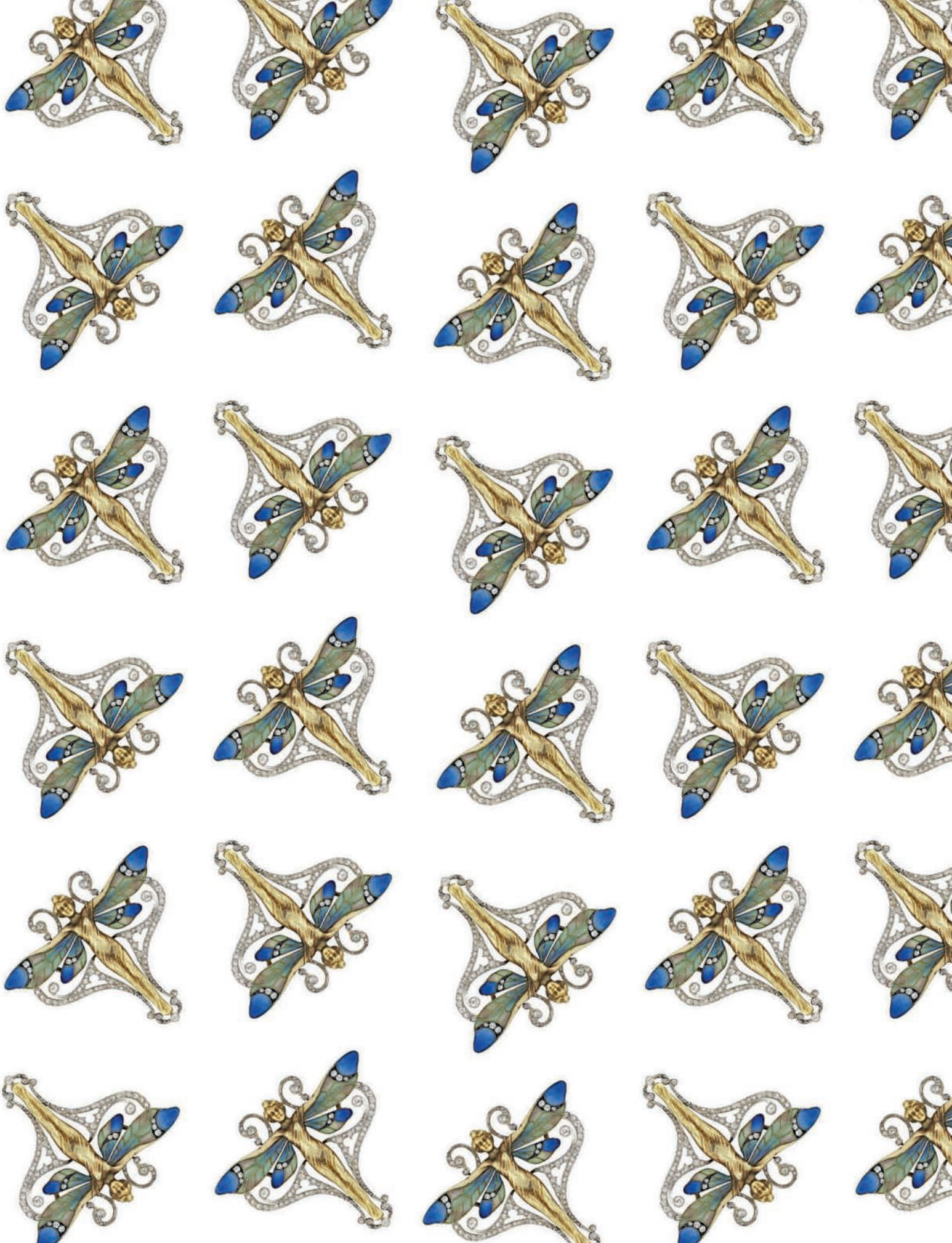


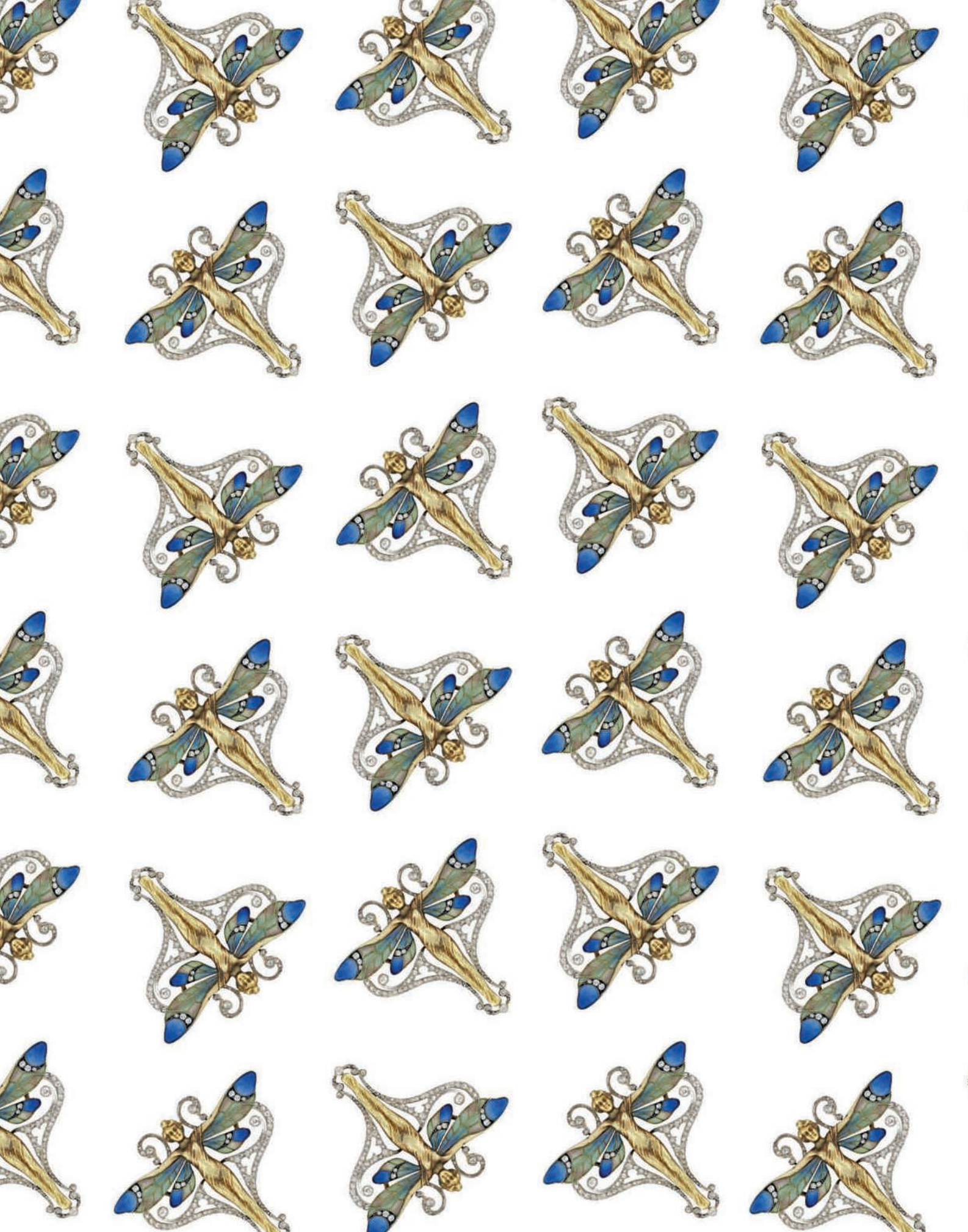
# IMPORTANT JEWELS

*King Street · 13 June 2017*



CHRISTIE'S





# INTERNATIONAL JEWELLERY AUCTIONS

## AUCTION CALENDAR 2017

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CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

**17 MAY**  
**MAGNIFICENT JEWELS**  
GENEVA

**30 MAY**  
**MAGNIFICENT JEWELS**  
HONG KONG

**6 JUNE**  
**JEWELS**  
PARIS

**13 JUNE**  
**IMPORTANT JEWELS**  
LONDON

**20 JUNE**  
**MAGNIFICENT JEWELS**  
NEW YORK

**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



# IMPORTANT JEWELS

TUESDAY 13 JUNE 2017

## AUCTION

Tuesday 13 June 2017 at  
11.00 am (Lots 1-227)

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

## VIEWING

Friday	9 June	9.00 am – 4.30 pm
Saturday	10 June	12 noon – 5.00 pm
Sunday	11 June	12 noon – 5.00 pm
Monday	12 June	9.00 am – 4.30 pm

## AUCTIONEERS

Nick Martineau & Max Fawcett

## AUCTION CODE AND NUMBER

In sending absentee bids or  
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should be referred to as

**DRAGONFLY-14228**

## AUCTION RESULTS

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christies.com

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[30]



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1

**A TIGER'S EYE 'ALHAMBRA' NECKLACE,  
BY VAN CLEEF & ARPELS**

Composed of twenty quatrefoil-shaped tiger's eye panels within beaded gold surrounds, joined by faceted belcher-link connections, 82.0cm, with French assay marks for gold  
Signed VCA, no.BL 154510

£7,000-9,000

\$9,100-12,000  
€8,300-11,000

2

**A LAPIS LAZULI 'ALHAMBRA' NECKLACE,  
BY VAN CLEEF & ARPELS**

Composed of twenty quatrefoil-shaped lapis lazuli panels within beaded gold surrounds, joined by faceted belcher-link connections, 81.0cm, with French assay marks for gold  
Signed VCA, no.B 4050 L113

£6,000-8,000

\$7,800-10,000  
€7,100-9,400



3

**3**  
**A DIAMOND-SET SUITE, BY DAVID WEBB**

Comprising a pair of ear clips, each designed as a stylised flowerhead, the central circular bombé plaque pavé-set with brilliant-cut diamonds within a border of graduated textured gold 'petals', together with a ring of similar design en suite, 2.9cm, ring size Q, the ring with with French import marks for platinum and gold  
 Ear clips signed Webb, ring signed David Webb

£16,000-18,000

\$21,000-23,000  
 €19,000-21,000



4

**4**  
**A DIAMOND-SET CUFF BRACELET, BY TIFFANY & CO**

The wide band composed of a series of reeded conical links with bi-coloured polished sphere terminals and five further pavé-set brilliant-cut diamond conical panels at the front, 6.0cm diameter  
 Signed Tiffany & Co

£12,000-15,000

\$16,000-19,000  
 €15,000-18,000



5



6

THE PROPERTY OF A EUROPEAN ROYAL HOUSE

**5**  
**A DIAMOND-SET MINAUDIERE, BY VAN CLEEF & ARPELS**

Of rectangular form with engraved basket weave and a rose-cut diamond border, opening to reveal a bevelled mirror, two covered compartments, lipstick holder, perfume flask and comb, circa 1950, 15.0cm, with French assay marks for gold

Signed La Minaudiere de Van Cleef & Arpels, nos.7099, 65519

£6,000-8,000

\$7,800-10,000

€7,100-9,400

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**6**  
**A DIAMOND-SET BRACELET**

The articulated honeycomb-link band with brilliant-cut diamond highlights, to the five stone brilliant-cut diamond and baguette-cut diamond buckle clasp, circa 1950, 24.0cm

£6,000-8,000

\$7,800-10,000

€7,100-9,400



VARIOUS PROPERTIES

-7

**A GROUP OF CORAL, AMETHYST AND DIAMOND JEWELS,  
BY VAN CLEEF & ARPELS**

Comprising a bracelet, the three clusters with a central coral cabochon, within an oval amethyst and circular-cut diamond border, each interspersed by a similarly-set connecting link, to a concealed clasp, together with a pair of ear clips, each oval cabochon coral centre, within a pear-shaped amethyst border and further brilliant-cut diamond surround, to a rope twist frame; together with a similar dress ring, circa 1970, 18.0cm, 3.5cm, ring size R, with French assay marks for gold

Each signed Van Cleef & Arpels, nos.22522, 21912 and 22343 respectively

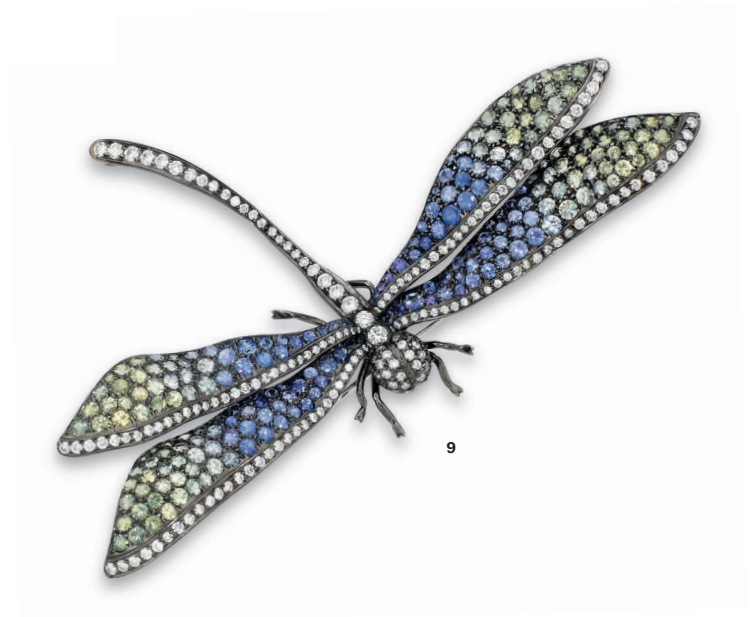
£30,000-40,000

\$39,000-52,000  
€36,000-47,000

Cf. *Van Cleef & Arpels Treasures and Legends*, Vincent Meylan, p.211 for a similar suite



8



9

THE PROPERTY OF A LADY

~8

**A GEM-SET AND CORAL BRACELET CUFF**

The broad cuff set with carved coral, mother of pearl and rock crystal flowers, coral branches, carved coral octopuses and fish, interspersed by cultured pearls, tourmalines, aquamarines, emeralds, sapphires, rubies and further diamond accents, to a concealed clasp, 18.0cm

£4,000-6,000

\$5,200-7,800  
€4,700-7,100

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

THE PROPERTY OF A LADY

9

**A GEM-SET AND DIAMOND BROOCH, BY SABBADINI**

Modelled as a dragonfly, the brilliant-cut diamond head and body, to pavé set sapphire, coloured diamond and diamond wings, pin fitting, 10.0cm

£5,000-7,000

\$6,500-9,000  
€5,900-8,200



VARIOUS PROPERTIES

**10**

**A TURQUOISE AND DIAMOND SUITE**

The necklace composed of fifteen graduated cabochon turquoise panels, within brilliant-cut diamond borders, suspending thirteen diamond connecting links and a pear shaped cabochon turquoise drop, within a similarly-set diamond surround, to a back chain of openwork diamond-set links and a diamond cluster clasp, together with bracelet, ring and ear pendants en suite, circa 1970, necklace 44.5cm, bracelet 18.5cm, ring size N, ear pendants 4.5cm

*Accompanied by report no.14056 dated 7th April 2017 from the Gem and Pearl Laboratory, London stating that the samples of turquoise are natural, some stabilised* (5)

£25,000-30,000

\$33,000-39,000  
€30,000-35,000





11

**11**  
**A PAIR OF DIAMOND-SET 'COMÈTE' EAR PENDANTS, BY CHANEL**

Each designed as an articulated series of bevelled star shaped panels set to the centre with a single brilliant-cut diamond with bar connecting links, 10cm, with French assay marks and London hallmarks for gold

Signed Chanel, no. 12J141

£6,000-8,000

\$7,800-10,000  
 €7,100-9,400



12

**12**  
**A DIAMOND DRESS RING**

The central brilliant-cut diamond weighing approximately 3.81 carats, to a pavé-set diamond bombé surround with plain half hoop, ring size O-P

£18,000-26,000

\$24,000-34,000  
 €22,000-31,000



13

**13**  
**A DIAMOND-SET 'NOEUD' RING, BY VAN CLEEF & ARPELS**

Modelled as two interlocking brilliant-cut diamond-set ribbon bows in bi-coloured mount, ring size J, in Van Cleef & Arpels box

Signed Van Cleef & Arpels, no. BL119012

£10,000-12,000

\$13,000-16,000  
 €12,000-14,000





14



15

THE PROPERTY OF A LADY

14

**A SAPPHIRE AND DIAMOND PARURE, BY BOUCHERON**

The articulated collar composed of a series of rectangular links set throughout with brilliant-cut diamonds, the front section with obliquely-set square-cut sapphires to the central collet-set oval cabochon sapphire flanked by twin marquise-cut diamond accents to a concealed clasp, together with a bracelet, earclips and ring, 39.0cm, 16.0cm, 2.0cm, ring size N, with French assay marks for gold, later rhodium plated, in Boucheron leather case

Signed Boucheron, nos.58264, 4839, 54731 (5)

£18,000-25,000

\$24,000-32,000  
€22,000-29,000

VARIOUS PROPERTIES

15

**A PAIR OF SAPPHIRE AND DIAMOND EARCLIPS**

Each designed as an oval-cut sapphire, to a brilliant and baguette-cut diamond cluster surround, post and clip fittings, 1.8cm (2)

£20,000-25,000

\$26,000-32,000  
€24,000-29,000



16



17



18

THE PROPERTY OF A LADY

**16**

**A JADE AND DIAMOND 'HAPPY DIAMONDS' DRAGON PENDANT, BY CHOPARD**

The circular glazed compartment containing free floating diamond collets and a polished sculpted dragon on a jade backplate, to a brilliant-cut diamond border and a similarly-set pendant loop and further twin row cable-link chain, pendant 4.5cm, chain 60.0cm, in maker's pouch

Pendant and chain signed Chopard, no.6039110, 79/5807/01

£5,000-7,000

\$6,500-9,000

€5,900-8,200

THE PROPERTY OF AN ELEGANT LADY

**17**

**A LADY'S 18 CARAT GOLD WRISTWATCH, BY CORUM**

The diamond-set square mother-of-pearl dial with multi-coloured exotic bird design and polished hands to the cabochon sapphire crown, the bevelled square bezel within a pavé-set diamond border, to the green leather strap, case 3.6cm, with European Convention marks and Swiss assay marks for gold

Dial signed Corum, case no. 38.182.69, 1724659

£7,000-10,000

\$9,100-13,000

€8,300-12,000

**18**

**AN 18 CARAT GOLD BLACK ENAMEL AND DIAMOND-SET 'ZEBRA DATEJUST' WRISTWATCH, BY ROLEX**

The diamond-set and black enamel zebra-striped dial with sweep centre seconds and date, applied diamond-set square numerals, white baton hands and magnified window for date, in tonneau-shaped case with onyx bezel and screw back, to black rubber galuchat straps set with diamonds with deployant clasp, case 3.8cm wide, with European Convention marks and Swiss assay marks for gold

Dial signed Rolex, case and clasp engraved with maker's mark, clasp no.MA6153149, bracelet no.340898 DSTS

£12,000-15,000

\$16,000-19,000

€15,000-18,000

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



19

VARIOUS PROPERTIES

**19**  
**A PAIR OF INTERCHANGEABLE GEM-SET CUFFLINKS,**  
**BY VAN CLEEF & ARPELS**

Of baton design, the bi-coloured reeded links with a set of interchangeable rock crystal, carnelian, onyx, lapis lazuli, tiger's eye, malachite and turquoise batons, 2.3cm, with French assay marks for gold, in fitted case

Signed VCA for Van Cleef & Arpels, no. B9107 1 98

£5,000-7,000

\$6,500-9,000

€5,900-8,200

THE PROPERTY OF AN ELEGANT LADY

**20**  
**AN 18 CARAT WHITE GOLD AND YELLOW SAPPHIRE**  
**OYSTER PERPETUAL 'COSMOGRAPH DAYTONA'**  
**WRISTWATCH, BY ROLEX**

The mother-of-pearl dial with sweep centre seconds and date, with applied Roman numerals, polished and black baton hands, three subsidiary dials for 12 hours, 30 minutes and constant seconds registers, in tonneau-shaped case with yellow sapphire-set bezel and screw back, to the beige leather strap with deployant clasp, case 3.7cm wide, with European Convention marks and Swiss assay marks for gold  
 Dial signed Rolex, case and clasp engraved with maker's mark, clasp no.16519

£16,000-18,000

\$21,000-23,000

€19,000-21,000

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



20



21



22



23

VARIOUS PROPERTIES

**21**  
**A PAIR OF TANZANITE AND DIAMOND EAR PENDANTS**  
**BY MARGHERITA BURGNER**

Of chandelier form, each composed of a pear shaped tanzanite top, within a brilliant-cut diamond border, suspending an openwork brilliant-cut pear shaped diamond and an articulated fringe panel drop with three lines of pear shaped tanzanite and brilliant-cut diamond accents, clip fittings, 7.4cm, in maker's case

Signed Margherita Burgener (2)

£6,000-8,000	\$7,800-10,000
	€7,100-9,400

**22**  
**A SINGLE-STONE DIAMOND RING**

The square emerald cut diamond weighing approximately 3.06 carats, claw-set, to a baguette-cut diamond shoulders, raised on a tapering hoop, ring size Q

*Accompanied by report no.5182287476 dated 7th April 2017 from the GIA, Gemological Institute of America stating that the diamond is G colour, SI1 clarity, with no fluorescence*

£20,000-30,000	\$26,000-39,000
	€24,000-35,000

THE PROPERTY OF AN ELEGANT LADY

**23**  
**A PAIR OF COLOURED DIAMOND EAR STUDS**

Each circular-cut Fancy Intense Purplish Pink diamond weighing approximately 0.22 and 0.25 carats respectively, claw-set, post fittings

*Accompanied by reports nos.5182288558 and 5181288332 dated 13th April 2017 from the GIA, Gemological Institute of America stating that the 0.22 carat and 0.25 carat diamonds are Fancy Intense Purplish Pink colour, I1 clarity, with faint fluorescence*

£6,000-8,000	\$7,800-10,000
	€7,100-9,400



24

VARIOUS PROPERTIES

†24

**A SAPPHIRE AND DIAMOND LONGCHAIN**

Composed of a series of circular-cut sapphire and brilliant-cut diamond clusters, joined by flexible diamond line connections, with two concealed clasps, may also be worn as two shorter necklaces, 116.8cm

£18,000-22,000

\$24,000-28,000

€22,000-26,000



26



25

THE PROPERTY OF A LADY OF TITLE

25

**A NATURAL PEARL, SAPPHIRE AND DIAMOND BROOCH**

Of scrolling stylised flowerhead design, the old-cut diamond stem with a similarly-set foliate cusp, and a natural pearl 'bud' measuring approximately 9.0 x 19.0mm to an old-cut diamond cluster and oval-cut sapphire, pin fitting, 5.8cm

*Accompanied by report no.14055 dated 7th April 2017 from the Gem and Pearl Laboratory, London, stating that the pearl is natural, saltwater and that the sapphire is of Sri Lankan origin, with no evidence of heat treatment*

£7,000-10,000

\$9,100-13,000

€8,300-12,000

26

**A PAIR OF DIAMOND EAR STUDS**

Each brilliant-cut diamond weighing approximately 1.55 and 1.63 carats, to a polished claw setting (2)

£12,000-15,000

\$16,000-19,000

€15,000-18,000



27



29



28

27

**A DIAMOND NECKLACE**

Composed of a flexible graduated line of marquise and brilliant-cut diamond trefoil clusters, to a concealed clasp, 41.5cm

£18,000-22,000

\$24,000-28,000

€22,000-26,000

28

**A SAPPHIRE AND DIAMOND BRACELET**

The pavé-set brilliant-cut diamond tapering strap with pierced and baguette-cut diamond detail, to a principal old-cut diamond centre stated to weigh approximately 1.25 carats, within a calibré sapphire border, and adjacent calibré sapphire detailing, to a concealed clasp, 18.0cm

£9,000-11,000

\$12,000-14,000

€11,000-13,000

29

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

Each composed of a fan-shaped diamond surmount and two flowerhead sapphire and diamond clusters, suspending a pavé-set brilliant-cut diamond panel with pierced and baguette-cut diamond detail, to a principal old-cut diamond centre stated to weigh approximately 1.00 and 1.12 carats respectively, with further calibré sapphire detailing, post fittings, 6.5cm (2)

£7,000-9,000

\$9,100-12,000

€8,300-11,000



30



31

THE PROPERTY OF A LADY

**30**  
**A PAIR OF DIAMOND 'WATERFALL' EAR PENDANTS,**  
**BY GRAFF**

Each designed as a cascade of brilliant and pear shaped diamond articulated tassels, with polished bar links, to a similarly-set diamond surmount, post fittings, 7.5cm, in maker's pouches

Signed Graff, no.5554

(2)

£8,000-12,000

\$11,000-16,000

€9,400-14,000



32

VARIOUS PROPERTIES

**31**  
**A GENTLEMAN'S CHALCEDONY AND DIAMOND DRESS**  
**SET, BY MARGHERITA BURGNER**

Comprising cufflinks designed as a square chalcedony panels with pavé-set diamond cluster centres, to a bar terminal with a similarly-set diamond line detail, together with four studs of similar design, in maker's case

Each signed Margherita Burgener

(6)

£4,000-6,000

\$5,200-7,800

€4,700-7,100

THE PROPERTY OF A LADY

**32**  
**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 5.12 carats, claw-set, raised on a polished hoop, ring size L

£40,000-60,000

\$52,000-78,000

€47,000-71,000



33

THE PROPERTY OF A LADY

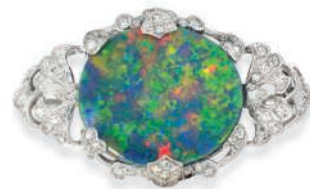
**33**  
**A NATURAL PEARL NECKLACE**

Composed of three rows of 160 natural pearls, measuring approximately 5.8-8.8mm, to a square millegrain-set old-cut diamond clasp, 40.0cm

*Accompanied by report no.14081 dated 21st April 2017 from the Gem and Pearl Laboratory, London, stating that one pearl is natural, freshwater and that the remaining are natural, saltwater*

£7,000-10,000

\$9,100-13,000  
 €8,300-12,000



34

VARIOUS PROPERTIES

**34**  
**AN EARLY 20TH CENTURY OPAL AND DIAMOND BROOCH**

The cabochon-cut black opal, within an openwork single-cut diamond surround, pin fitting, 1930's, 4.2cm

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

£15,000-20,000

\$20,000-26,000  
 €18,000-24,000





35



36

**35**  
**AN EARLY 20TH CENTURY PEARL AND DIAMOND PENDANT**

The natural pearl drop measuring approximately 8.3 x 13mm, suspended from a diamond-set fleur-de-lys surmount and a millegrain-set old-cut diamond suspension with a further bouton shaped pearl and a similarly-set diamond border, to a fine link chain, circa 1920, pendant 6.0cm, necklace 44.0cm, in fitted case

*Accompanied by report no.13879 dated 7th March 2017 from the Gem and Pearl Laboratory, London, stating that the drop-shaped pearl is natural, saltwater*

£5,000-7,000

\$6,500-9,000  
 €5,900-8,200



37

THE PROPERTY OF A LADY

**36**  
**AN ART DECO EMERALD AND DIAMOND BRACELET**

Designed as a serpent, the head with marquise-cut diamond and cabochon emerald eyes, to the flexible twin-line diamond-set bracelet with further calibr -cut emerald detail, circa 1920, 8.8cm

£4,000-6,000

\$5,200-7,800  
 €4,700-7,100

THE PROPERTY OF A LADY

**37**  
**A SINGLE-STONE DIAMOND RING**

The circular brilliant diamond weighing approximately 7.73 carats, to the diamond-set mount accented by baguette and single-cut diamond shoulders, raised on a polished hoop, ring size M

*Accompanied by report no.5181159493 dated 13th February 2017 from the GIA, Gemological Institute of America, stating that the diamond is Y to Z range colour and SI1 clarity, with no fluorescence*

£35,000-45,000

\$46,000-58,000  
 €42,000-53,000



38

THE PROPERTY OF A NOBLE INDIAN LADY

**38**  
**AN EARLY 20TH CENTURY SPESSARTINE GARNET,  
 ENAMEL AND DIAMOND PENDANT NECKLACE**

Of architectural design, the central cushion-cut spessartite garnet within an openwork green enamel border with polished column detailing to the further reeded fleur-de-lys highlights, suspending a millegrain-set rose-cut diamond panel and two pearl accents, the openwork pediment surmount with similarly-set diamond detail and a fleur-de-lys top, to the fancy-link chain, circa 1910, pendant 7.9cm, necklace 49.0cm

£5,000-7,000

\$6,500-9,000  
 €5,900-8,200

VARIOUS PROPERTIES

**39**  
**AN ART NOUVEAU GEM-SET AND ENAMEL PENDANT  
 WATCH, BY MARCUS & CO.**

The circular cream dial with black painted Arabic numerals and Louis XVI style hands to the brushed gold bezel, the case set with a central baroque-shaped blister pearl flanked by two stylised heart shaped cabochon amethysts within a raised green enamelled scrolling surround with circular collet-set cabochon amethyst accents, suspended beneath a brooch of similar design, circa 1900, 6.4cm, with Swiss assay marks for gold, in associated fitted case  
 Dial, movement and brooch signed Marcus & Co., case no. 6336, movement no. 14432

£8,000-10,000

\$11,000-13,000  
 €9,400-12,000



39

THE PROPERTY OF A EUROPEAN ROYAL HOUSE

**40**  
**AN OPEN FACED KEYLESS LEVER CHRONOGRAPH POCKET  
 WATCH, BY ULYSSE NARDIN**

The nickel-finished jewelled lever movement, bi-metallic compensation balance, the white enamel dial with Breguet numerals, outer five minute divisions, blued steel hands, two subsidiary dials for constant seconds and 30 minute register, split seconds chronograph mechanism operated by a button in the band and one in the crown, circa 1920, diameter 5.1cm, in an associated Cartier case with the cipher of King Alfonso XIII of Spain  
 Dial signed Ulysse Nardin, Locle & Genève, movement signed

£400-800

\$520-1,000  
 €470-940



40



41



42



43



44

THE PROPERTY OF A LADY

**41**  
**A GEM-SET AND DIAMOND BROOCH**

Modelled as a dragonfly, the sapphire and ruby pavé-set body, with cabochon emerald detail, rose-cut diamond head and ruby cabochon eye, to the rose-cut diamond and sapphire wings, mounted en tremblant, 5.0cm

£7,000-9,000

\$9,100-12,000  
€8,300-11,000

VARIOUS PROPERTIES

**43**  
**A RUBY AND DIAMOND RING**

The square cushion-cut ruby weighing approximately 2.27 carats, within a millegrain-set old-cut diamond cluster surround, raised on scrolling shoulders and a polished hoop, ring size T, with French import marks for gold

*Accompanied by report no.11141 dated 17th April 2015 from the Gem and Pearl Laboratory, London, stating that the ruby is of Burmese origin, with no evidence of heat treatment*

£18,000-20,000

\$24,000-26,000  
€22,000-24,000

THE PROPERTY OF NOBLE INDIAN LADY

**42**  
**AN EARLY 20TH CENTURY RUBY AND EMERALD RING**

The oval mixed-cut ruby, within twin rectangular step-cut rubies shoulders, to a calibre-cut emerald surround, raised on a reeded hoop, ring size M-N, with French assay marks for gold

*Accompanied by report no.14052 dated 7th April 2017 from the Gem and Pearl Laboratory, London, stating that the rubies are of Burmese origin, with no evidence of heat treatment*

£3,500-4,500

\$4,600-5,800  
€4,200-5,300

**44**  
**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 2.06 carats, claw-set, raised on a polished hoop, ring size R

*Accompanied by report no.8527550 dated 23rd November 1994 from the GIA, Gemological Institute of America stating that the diamond is G colour, VS1 clarity, with no fluorescence*

**Please note that this report is more than five years old and might require an update**

£10,000-15,000

\$13,000-19,000  
€12,000-18,000



THE PROPERTY OF A LADY

**-45**

**A GROUP OF LATE 18TH CENTURY PORTUGUESE TOPAZ JEWELLERY**

Comprising a bodice ornament and ear pendants of girandole design, a tiara, three hair combs and a crescent shaped hair pin (not illustrated), each modelled as a scrolling ribbon with floral and foliate motifs entirely-set with vari-cut topaz, foil backed in silver, circa 1770, 6.9cm, 4.7cm, 4.4cm, 13.5cm, 9.0cm, 6.0cm, 6.0cm respectively, tortoiseshell hair combs in original fitted leather case, *some damage and stones deficient*

Earrings, not a matching pair.

£15,000-20,000

\$20,000-26,000

€18,000-24,000

Cf. Leonor d'Orey, *Five Centuries of Jewellery, National Museum of Ancient Art, Lisbon, 1995, pg.95, fig.94* for a late 18th century group of similar topaz jewellery





46

46

**A LATE 18TH CENTURY PORTUGUESE TOPAZ DEMI-PARURE**

The necklace composed of a series of stylised bud-shaped panels, each set to the centre with a pear shaped topaz within a similarly-set vari-cut border to the central bow motif, suspending a detachable pendant with similarly-set flowerhead cluster and a bow motif panel, foil backed in silver, together with a pair of ear pendants en suite, circa 1770, necklace 20.0cm, ear pendants 8.1cm, in original fitted leather case

£12,000-15,000

\$16,000-19,000

€15,000-18,000

Cf. Leonor d'Orey, *Five Centuries of Jewellery*, National Museum of Ancient Art, Lisbon, 1995, pg.95, fig.131 for a late 18th century colourless topaz demi-parure of similar design

47

**A LATE 18TH CENTURY PORTUGUESE QUARTZ AND TOPAZ RING**

The navette shaped quartz, within a double colourless topaz border, raised on a reeded double hoop, foiled backed in silver and gold, circa 1770, ring size M, in original fitted leather case

£3,000-4,000

\$3,900-5,200

€3,600-4,700



47



48



49



50

VARIOUS PROPERTIES

**48**

**A PAIR OF NATURAL PEARL AND DIAMOND EAR PENDANTS**

Each semi-baroque natural pearl measuring approximately 7.45 x 9.30mm and 7.70 x 9.50mm respectively, to a millegrain-set single-cut diamond cusp and similarly-set diamond surmount, screw fittings, 3.6cm

Accompanied by report no.2145502348 dated 15th March 2012 from the GIA, Gemological Institute of America, stating that the pearls are natural, saltwater (2)

£15,000-20,000

\$20,000-26,000

€18,000-24,000

THE PROPERTY OF A MEMBER OF THE ROYAL HOUSE OF SAXE WEIMAR EISENACH

**49**

**AN EARLY 20TH CENTURY NATURAL PEARL, ENAMEL AND DIAMOND PENDANT**

The drilled natural pearl drop measuring approximately 11.6 x 19.0mm, within an openwork black enamel border and a further rose-cut diamond surround, 3.1cm

Accompanied by a report no.14089 dated 21st April 2017 from the Gem and Pearl Laboratory, London, stating that the pearl is natural, saltwater

£5,000-8,000

\$6,500-10,000

€5,900-9,400

**50**

**AN EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND BRACELET**

The bouton shaped natural pearl measuring approximately 7.0 x 10.0mm, within a millegrain-set old-cut diamond cluster surround, to a series of openwork single-cut diamond panels and further oval polished links, to a concealed clasp, circa 1920, 17.0cm

Accompanied by report no.14088 dated 21st April 2017 from the Gem and Pearl Laboratory, London, stating that the pearl is natural, saltwater

£5,000-7,000

\$6,500-9,000

€5,900-8,200

**PROVENANCE:**

Princess Feodora of Saxe-Meiningen (1890-1972), who after marriage was known as Grand Duchess of Saxe-Weimar-Eisenach

Feodora is depicted wearing lot 50 amongst a profusion of other jewels, possibly on the occasion of her marriage in 1910 to Grand Duke Wilhelm Ernst of Saxe-Weimar-Eisenach. At the end of World War I Wilhelm Ernst was forced to relinquish his throne and lands and moved with his wife and four children from the Grand Ducal Palace in Weimar to a family estate in Silesia; Feodora outlived her husband by almost half a century.





51

THE PROPERTY OF A EUROPEAN ROYAL HOUSE

**51**  
**AN EARLY 20TH CENTURY SILVER, ENAMEL AND AGATE**  
**DESK CLOCK**

The case decorated with pink guilloché enamel within black enamel borders to the front, the circular cream dial with engine-turned centre to a silver bezel and black painted Roman numerals, resting on an agate base, in Tiffany & Co case, circa 1925, 5.0cm  
 Stamped JTC on the reverse

£1,000-1,500

\$1,300-1,900  
 €1,200-1,800



52

THE PROPERTY OF A GENTLEMAN

**52**  
**AN EARLY 20TH CENTURY NATURAL PEARL RING,**  
**BY TIFFANY & CO AND A NATURAL PEARL STICK PIN**

The bouton shaped natural pearl measuring approximately 8.4 x 10.6mm, within a single-cut diamond border and similarly-set pierced diamond shoulders, raised on a polished hoop, circa 1905, ring size M, together with a drilled coloured natural pearl measuring approximately 10.3 x 10.7, mounted on a pin, 6.3cm

Signed Tiffany & Co

*Accompanied by report no.14086 dated 21st April 2017 from the Gem and Pearl Laboratory, London, stating that the pearl set into the ring is natural, saltwater; also accompanied by report no.14097 dated 21st April 2017 from the Gem and Pearl Laboratory, London, stating that the pearl set onto the stickpin is natural, saltwater* (2)

£16,000-22,000

\$21,000-28,000  
 €19,000-26,000





53



54

VARIOUS PROPERTIES

**53**  
**A PAIR OF ONYX, CONCH PEARL AND DIAMOND EAR PENDANTS**

Each designed as a conch pearl drop, suspended from a line of baguette-cut diamonds and cabochon onyx, to the old-cut diamond surmount, 6.1cm (2)

£3,500-5,000

\$4,600-6,500

€4,200-5,900

**54**  
**A BELLE EPOQUE CONCH PEARL AND DIAMOND PENDANT NECKLACE**

The central old-cut diamond weighing approximately 4.44 carats, within a single-cut diamond border, to a similarly-set diamond foliate surround with four old-cut diamond collets, suspending a conch pearl drop with a later single-cut diamond cusp, to the openwork single-cut diamond bow surmount and fine link seed pearl chain, pendant detachable, pendant 5.0cm, necklace 50.0cm, circa 1905

£16,000-19,000

\$21,000-25,000

€19,000-22,000



55

**55**  
**A SINGLE-STONE DIAMOND RING**

The old mine brilliant diamond weighing approximately 4.00 carats, to baguette-cut diamond shoulders, raised on a polished hoop, ring size G

*Accompanied by report no.6173490867 dated 26th February 2016 from the GIA, Gemological Institute of America stating that the diamond is I colour, VVS2 clarity, with faint fluorescence*

£35,000-40,000

\$46,000-52,000

€42,000-47,000



56



57



58

**56**  
**A PEARL NECKLACE**

Composed of two graduated rows of 55 and 57 pearls measuring approximately 8.8-5.1mm, to a pearl and rose-cut diamond cluster clasp, minimum length 41.0cm

*Accompanied by report no.13811 dated 17th February 2017 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater and that 4 pearls are cultured*

£17,000-25,000

\$22,000-32,000  
€20,000-29,000

**57**  
**A SINGLE-STONE DIAMOND RING**

The old cushion-cut diamond weighing approximately 4.64 carats, claw-set, to the openwork gallery with scrolling heart motifs, raised on a polished hoop, ring size K

£12,000-18,000

\$16,000-23,000  
€15,000-21,000

**58**  
**A SINGLE-STONE DIAMOND RING**

The old-cut diamond weighing approximately 9.05 carats, claw-set, to the openwork gallery, raised on a polished hoop, ring size K-L

£45,000-55,000

\$59,000-71,000  
€53,000-65,000



59



62



60



61

**59**  
**A PAIR OF DIAMOND EARRINGS**

Each old-cut diamond weighing approximately 6.80 and 7.50 carats respectively, to an openwork millegrain gallery, post fitting, 1.7cm, in later case by Petochi

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

(2)

£90,000-110,000

\$120,000-140,000

€110,000-130,000

THE PROPERTY OF A GENTLEMAN

**61**  
**AN ART DECO ONYX AND DIAMOND BRACELET WATCH**

The central hinged rectangular single-cut diamond-set panel set with two old-cut diamond collets and calibr -cut onyx accents, revealing a watch with a cream dial and black painted Arabic numerals, flanked on each side by an openwork diamond-set panel and similarly-set rectangular connections, to a concealed clasp, circa 1925, 18.0cm, with Swiss assay marks for platinum, in fitted case

£8,000-12,000

\$11,000-16,000

€9,400-14,000

VARIOUS PROPERTIES

**60**  
**AN ART DECO DIAMOND BRACELET**

Of geometric design, the articulated strap composed of a central brilliant-cut diamond line, within a baguette-cut diamond border, flanked on each side by twisted brilliant-cut diamond panels and rectangular baguette-cut diamond links, to a concealed clasp, circa 1935, 17.5cm

£10,000-12,000

\$13,000-16,000

€12,000-14,000

**62**  
**A NATURAL PEARL AND DIAMOND 'TOI ET MOI' RING**

Of crossover design, set with one bouton-shaped natural pearl and an oval natural pearl, one white, measuring approximately 9.40 x 11mm, one grey, measuring approximately 9.3 x 11mm, to the pav -set diamond scrolling surround, ring size O

*Accompanied by report no.04097 dated 10th May 2011 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater; also accompanied by report no.5172246595 dated 5th August from the GIA, Gemological Institute of America, stating that the pearls are natural, saltwater*

£10,000-12,000

\$13,000-16,000

€12,000-14,000





63



65



64

64

**A PAIR OF EDWARDIAN DIAMOND EAR PENDANTS**

Each composed of a millegrain-set old-cut diamond line surmount, suspending an old cushion-cut diamond weighing approximately 2.81 and 2.90 carats respectively, post fittings, circa 1910, 2.9cm

Accompanied by report no.5181061939 dated 13th December 2016 from the GIA, Gemological Institute of America, stating that the 2.81 carat diamond is of I colour, VS2 clarity, with no fluorescence; also accompanied by report no.1186061940 dated 8th December 2016 from the GIA, Gemological Institute of America, stating that the 2.90 carat diamond is G colour, VS1 clarity, with no fluorescence (2)

£42,000-48,000

\$55,000-62,000  
€50,000-56,000

63

**AN EARLY 20TH CENTURY DIAMOND NECKLACE**

Of garland design, composed of a graduated series of old-cut diamond ribbon motifs, with foliate and floral swags, enhanced by old-cut diamond collets, suspending an alternating series of similarly-set pear shaped diamonds and old-cut diamond collets, circa 1910, 33.5cm

£30,000-40,000

\$39,000-52,000  
€36,000-47,000

65

**AN EMERALD AND DIAMOND RING**

The square cushion-shaped emerald weighing approximately 4.07 carats, claw-set, to the baguette and brilliant-cut diamond shoulders, raised on a polished hoop, ring size L

Accompanied by report no.11710 dated 4th September 2015 from the Gem and Pearl Laboratory, London, stating that the emerald is of Colombian origin, with evidence of moderate clarity enhancement

£13,500-15,500

\$18,000-20,000  
€16,000-18,000



66

~66

**AN ART NOUVEAU GEM-SET AND ENAMEL PENDANT,  
BY LLUÍS MASRIERA**

Designed as a carved ivory plaque depicting a female face in profile wearing a blue enamel and rose-cut diamond-set cap and gold cloak within an openwork surround set with old and rose-cut diamond and calibré-cut sapphire borders, suspending an articulated pearl drop, with plain suspension loop to a black suede cord, circa 1911, 6cm, in associated Masriera case

Signed Masriera Ho.

Cf. Generalitat de Catalunya, Department de Cultura, *Els Masriera*, Museo Nacional D'Art De Catalunya, Barcelona, 1996, p.124 for two similar examples

£10,000-12,000

\$13,000-16,000

€12,000-14,000

**PROVENANCE:**

Previously sold at Christie's Geneva, Magnificent Jewels, 13 May 1982, Lot 488



67

67

**AN ART NOUVEAU ENAMEL AND DIAMOND BROOCH,  
BY GASTON LAFITTE**

Depicting a metamorphic female figure with plique-à-jour green and blue enamel wings to the rose and single-cut diamond antenna and similarly-set pierced diamond border, pin fitting, circa 1905, 5.5cm, with French assay marks for gold

With maker's mark to the pin, no.11173

£10,000-12,000

\$13,000-16,000

€12,000-14,000

Cf. Becker, *Art Nouveau Jewellery*, 1985, Thames and Hudson Ltd, London, page 33 for a similar brooch.



68

**68**  
**AN ART NOUVEAU ENAMEL AND DIAMOND HAT PIN,  
 BY LALIQUE**

Designed as two green and white enamel ears of wheat, within a black enamel surround with further rose-cut diamond accents, circa 1905, 24.5cm, in later Lalique case

Signed Lalique

£5,000-7,000

\$6,500-9,000

€5,900-8,200



69

**69**  
**AN ART NOUVEAU ENAMEL, QUARTZ AND PEARL  
 'DEUX FELINS' PENDANT, BY RENE LALIQUE**

Designed as a plaque with two textured felines and polished foliate detailing on a plique-à-jour enamel ground, the reverse with green enamel, suspending a baroque drop pearl, to a smokey quartz rectangular cabochon surmount and a fine link chain, 1901, pendant 6.8cm, necklace 64.0cm

Signed Lalique

£18,000-22,000

\$24,000-28,000

€22,000-26,000



70



71



**70**  
**A NATURAL PEARL AND DIAMOND PENDANT**

The bouton shaped natural pearl measuring approximately 5.79 x 9.33mm, suspending four millegrain-set panels with single-cut diamonds and a further oval natural pearl measuring approximately 10.30 x 12.60mm, to a fine link chain, 40.0cm

*Accompanied by report no.74714 dated 27 May 2014 from SSEF, Swiss Gemmological Institute stating that the pearls are natural, saltwater*

£15,000-20,000

\$20,000-26,000

€18,000-24,000



72

**71**  
**A PAIR OF DIAMOND EAR PENDANTS**

Of chandelier design, each composed of an articulated brilliant-cut diamond openwork geometric surmount, suspending a similarly-set articulated four-row tassel drop with baguette-cut diamond terminals, post fittings, 7.5cm

(2)

£5,000-7,000

\$6,500-9,000

€5,900-8,200

**72**  
**A DIAMOND AND GREEN PASTE DOUBLET BAR BROOCH**

Designed as a line of baguette-cut diamonds with a central rectangular-cut green paste doublet, to the brilliant-cut diamond terminals, each weighing 2.04 and 2.26 carats respectively, pin fitting, 5.7cm

£17,000-26,000

\$22,000-34,000

€20,000-31,000





73



74



75



76

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**73**  
**A PEARL NECKLACE**

The single graduated row composed of 65 pearls, measuring approximately 4.00-8.00mm, to the old-cut diamond and sapphire bar clasp, 41.0cm

*Accompanied by report no.14085 dated 21st April 2017 from the Gem and Pearl Lab stating that 64 pearls are natural, saltwater and that 1 pearl is cultured*

£18,000-22,000	\$24,000-28,000
	€22,000-26,000

**74**  
**A SINGLE-STONE DIAMOND PENDANT**

The pear shaped diamond weighing approximately 3.53 carats, claw-set to the polished mount, with tapering bifurcated suspension loop

£12,000-18,000	\$16,000-23,000
	€15,000-21,000

**75**  
**AN ART DECO DIAMOND RING**

The central rectangular-cut diamond, within baguette and square-cut diamond shoulders, raised on a tapering hoop with similarly-set diamond detail, circa 1930, ring size M, with French assay marks for platinum

With maker's marks HP for Henri Picq

£7,000-10,000	\$9,100-13,000
	€8,300-12,000

VARIOUS PROPERTIES

**76**  
**AN EARLY 20TH CENTURY DIAMOND BRACELET**

Designed as a tapering series of openwork geometric links set throughout with old-cut diamonds within millegrain borders to the central old cushion-shaped diamond of approximately 3.45 carats, circa 1920, 18cm, in fitted case

£12,000-15,000	\$16,000-19,000
	€15,000-18,000



77



78



79

**77**

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

The brilliant-cut diamond centre, to a vari-sized old-cut diamond five petal surround with later emerald highlights and polished bead detail, pin fitting, circa 1890, 4.5cm

£6,500-8,500

\$8,400-11,000  
€7,700-10,000

THE PROPERTY OF A LADY

**78**

**A GEORGIAN DIAMOND BROOCH**

Modelled as a flowerhead, the central old-cut diamond collet, with pave-set diamond petals, mounted in silver and gold, pin fitting, circa 1820, 3.2cm

£8,000-12,000

\$11,000-16,000  
€9,400-14,000

THE PROPERTY OF A LADY OF TITLE

**79**

**AN ANTIQUE EMERALD AND DIAMOND BROOCH**

The rectangular-cut emerald weighing approximately 5.51 carats, within an old-cut diamond cluster surround, mounted in silver and gold, pin fitting, circa 1890, 2.6cm

*Accompanied by report no.14053 dated 7th April 2017 from the Gem and Pearl Laboratory, London, stating that the emerald is of Colombian origin, with evidence of minor clarity enhancement*

£15,000-20,000

\$20,000-26,000  
€18,000-24,000



THE PROPERTY OF A LADY

**80**

**A VICTORIAN PEARL AND DIAMOND PARURE**

The articulated necklace composed of a graduated series of bouton shaped natural pearls and one cultured pearl, within old-cut diamond flowerhead surrounds, each interspersed by an old-cut diamond quatrefoil motif, to a similarly-set diamond backchain and natural pearl and diamond cluster clasp; together with a pair of earrings and a pendant brooch en suite, mounted in silver and gold, circa 1880, necklace 38.0cm, earrings 1.7cm, pendant brooch 6.0cm, in a later fitted case

*Accompanied by report no.14065 dated 7th April 2017 from the Gem and Pearl Laboratory, London, stating that 8 pearls are natural, saltwater, one pearl is natural, freshwater and one pearl is cultured, freshwater (4)*

£30,000-40,000

\$39,000-52,000

€36,000-47,000



81



82

THE PROPERTY OF A LADY

81

**A LATE 19TH CENTURY DIAMOND NECKLACE**

Composed of a graduated row of twenty-seven old-cut diamond collets, suspending a similarly-set cushion-cut diamond weighing approximately 11.75 carats, to an associated backchain of lozenge shaped links, mounted in gold, circa 1880, 43.5cm

£40,000-60,000

\$52,000-78,000

€47,000-71,000



83

82

**AN EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND BROOCH**

Designed as a millegrain-set undulating ribbon with old-cut diamonds and a central oval natural pearl measuring approximately 8.2 x 12.3mm, suspending a similarly-set rose-cut diamond line and a natural pearl drop measuring approximately 8.2 x 12mm, pin fitting, circa 1920, 5.6cm

*Accompanied by report no.14071 dated 16th April 2017 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater*

£7,000-10,000

\$9,100-13,000

€8,300-12,000

83

**A PAIR OF LATE 19TH CENTURY NATURAL PEARL AND DIAMOND EAR PENDANTS**

Each cushion shaped old-cut diamond surmount, suspending a drop shaped natural pearl measuring approximately 9.5 x 12mm and 10.1 x 13mm respectively, each with a scalloped rose-cut diamond cusp, mounted in silver and gold, later hook fittings, circa 1890, 5.6cm

*Accompanied by report no.14074 dated 16th April 2017 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater*

(2)

£20,000-25,000

\$26,000-32,000

€24,000-29,000



84

**84**  
**A DIAMOND BRACELET**

The tapered old-cut diamond scroll motif centre, with three principal old-cut diamond accents, to a similarly-set openwork diamond strap with undulating wirework edges and a concealed clasp, 18.0cm

£15,000-18,000

\$20,000-23,000  
€18,000-21,000



85

THE PROPERTY OF A LADY

**85**  
**A LATE 19TH CENTURY SAPPHIRE AND DIAMOND BROOCH**

Designed as a foliate spray, the four petals set with three old-cut pear shaped diamonds and an antique cushion-cut sapphire weighing approximately 4.50 carats, to the old-cut diamond centre with similarly-set diamond accents, pin fitting, circa 1890, 3.0cm, in fitted case

*Accompanied by report no.89381 dated 24th January 2017 from the SSEF, Swiss Gemological Institute stating that the sapphire is of Kashmir origin, with no indications of heating; also accompanied by report no.13476 dated 2nd December from the Gem and Pearl Laboratory, London stating that the sapphire is of Kashmir origin, with no indications of heating*

£60,000-80,000

\$78,000-100,000  
€71,000-94,000



86

86

VARIOUS PROPERTIES

**86**

**A SAPPHIRE AND DIAMOND SUITE**

The flexible collar composed of a series of graduated oval-cut sapphires within brilliant-cut diamond borders, to a concealed clasp, together with a pair of ear pendants en suite, 41.0cm and 4.0cm respectively (3)

£32,000-38,000

\$42,000-49,000

€38,000-45,000

THE PROPERTY OF A LADY

**87**

**A SINGLE-STONE DIAMOND RING, BY BULGARI**

The oval modified brilliant-cut diamond weighing approximately 5.37 carats, within a rub-over setting, raised on a polished hoop, ring size L

Signed Bulgari NY, no.C1 C06

*Accompanied by report no.2185199709 dated 1st March 2017 from the GIA, Gemological Institute of America stating that the diamond is F colour, VVS2 clarity with no fluorescence*

£70,000-90,000

\$91,000-120,000

€83,000-110,000



87



88

VARIOUS PROPERTIES

**88**

**A SAPPHIRE AND DIAMOND 'TROMBINO' RING, BY BULGARI**

The cushion-shaped sapphire stated to weigh 6.75 carats, between tapering baguette-cut diamond shoulders, within a pavé-set diamond surround, raised on a polished hoop, ring size M, in maker's pouch

Signed Bulgari

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

£15,000-20,000

\$20,000-26,000

€18,000-24,000





89



90



91

89

**AN EARLY 20TH CENTURY DIAMOND NECKLACE**

The central rounded cartouche-shaped millegrain-set panel with four principal old-cut diamond collets within a similarly-set diamond surround to a fine link chain with old-cut diamond highlights, circa 1925, 39.0cm

£18,000-22,000

\$24,000-28,000

€22,000-26,000

90

**A SINGLE-STONE DIAMOND RING**

The emerald-cut diamond weighing approximately 3.59 carats, to baguette-cut diamond shoulders, raised on a polished hoop, ring size Q

*Accompanied by report no.11208972 dated 19th September 2000 from the GIA, Gemological Institute of America stating that the diamond is E colour, VVS1 clarity, with no fluorescence*

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

£40,000-60,000

\$52,000-78,000

€47,000-71,000

THE PROPERTY OF A LADY

91

**AN ART DECO DIAMOND BRACELET**

Composed of three pierced pavé-set diamond and marquise-cut rectangular shaped panels, each joined by baguette-cut diamond and similarly-set openwork oval shaped links, to a concealed clasp, circa 1930, 17.5cm

£5,000-7,000

\$6,500-9,000

€5,900-8,200





92



93



94

THE PROPERTY OF A LADY

**92**

**A PAIR OF DIAMOND EAR STUDS**

Each brilliant-cut diamond weighing approximately 2.98 and 3.25 carats respectively, to a polished four claw setting, post fittings (2)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

**93**

**A RUBY AND DIAMOND RING**

The oval-cut ruby weighing approximately 14.00 carats, claw-set, within a baguette and brilliant-cut diamond border, to the openwork gallery, raised on a bifurcated polished double hoop, ring size M-N

*Accompanied by report no.89995 dated 30th January 2017 from the SSEF, Swiss Gemological Insititute stating that the ruby is of Burmese origin, with no indications of heating and moderate amount of oil in fissures at the time of testing*

£50,000-80,000

\$65,000-100,000

€59,000-94,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**94**

**AN ART DECO DIAMOND BROOCH**

Of cornucopia scroll design, the graduated brilliant-cut diamond cluster, to a pavé-set brilliant-cut diamond leaves and baguette-cut diamond line cusp and scrolling baguette-cut diamond stem, prong fitting, circa 1930, 5.5cm

£10,000-15,000

\$13,000-19,000

€12,000-18,000



95

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

95

**A DIAMOND NECKLACE, BY VAN CLEEF & ARPELS**

The detachable pendant brooch set with an old pear shaped diamond weighing approximately 1.78 carats, within an openwork brilliant-cut diamond surround, to the geometric brilliant-cut diamond surmount set with a central flowerhead cluster and a pavé-set diamond crescent surround, suspended from a a brilliant and baguette-cut diamond line necklace, to a concealed clasp, circa 1955, pendant 5.0cm, necklace 35.0cm, with French assay marks for gold

Necklace signed Van Cleef & Arpels, no.68729

£35,000-50,000

\$46,000-65,000

€42,000-59,000



96

THE PROPERTY OF A LADY

96

**A PAIR OF ART DECO DIAMOND EARCLIPS, BY LACLOCHE**

Each designed as a central baguette-cut diamond line, to the opposing pavé-set diamond lunette shaped pearl within a baguette-cut diamond border, clip fittings ,circa 1930, 2.5cm, with French assay marks for gold and platinum

Signed J. Lacloche, Cannes

(2)

£5,000-7,000

\$6,500-9,000

€5,900-8,200



97

VARIOUS PROPERTIES

97

**A SAPPHIRE AND DIAMOND RING**

The rectangular cut-cornered sapphire weighing approximately 22.64 carats, claw-set, to the baguette-cut diamond shoulders, raised on a polished hoop, ring size N

*Accompanied by report no.13618 dated 6th January 2017 from the Gem and Pearl Laboratory, London, stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment*

£25,000-35,000

\$33,000-45,000

€30,000-41,000



98



99

98

**AN ART DECO PINK SAPPHIRE AND DIAMOND BRACELET**

Composed of four circular cabochon-cut pink sapphires, each within a single-cut diamond border, to a series of similarly-set openwork panels, each joined by single-cut diamond links, to a concealed clasp, circa 1930, 18.0cm

£3,500-5,000

\$4,600-6,500  
€4,200-5,900



100

99

**AN EARLY 20TH CENTURY RUBY AND DIAMOND BRACELET**

Of tapering form, designed as a central line of square-cut rubies within a millegrain-set brilliant-cut diamond border, to the openwork gallery and a concealed clasp, circa 1925, 18.0cm (2)

£3,500-5,000

\$4,600-6,500  
€4,200-5,900

100

**A RUBY AND DIAMOND RING**

The oval-cut ruby stated to weigh approximately 5.77 carats, within a brilliant-cut diamond cluster surround, to the openwork pavé-set diamond shoulders, raised on a polished hoop, ring size M

*Accompanied by report no.16100091 dated 11th October 2016 from Gübelin Gemlab, stating that the ruby is of Burmese origin, with no indications of heating*

£45,000-55,000

\$59,000-71,000  
€53,000-65,000



101



102



103

**101**

**AN EMERALD AND DIAMOND RING**

The octagonal-cut emerald weighing approximately 2.83 carats, within a millegrain-set single-cut diamond border, raised on a polished hoop, ring size M

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

£10,000-12,000

\$13,000-16,000

€12,000-14,000

**102**

**A RUBY AND DIAMOND RING**

The rectangular cushion-cut ruby weighing approximately 4.00 carats, within a millegrain-set single-cut diamond border, raised on a polished hoop, ring size N

*Accompanied by report no.09280 dated 21st January 2014 from the Gem and Pearl Laboratory, London stating that the ruby is of Burmese origin, with no evidence of heat treatment*

£30,000-40,000

\$39,000-52,000

€36,000-47,000

**103**

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

The square cut-cornered diamond weighing approximately 7.45 carats, to a millegrain-set single-cut diamond shoulders, raised on a polished hoop, circa 1910, ring size H

£25,000-35,000

\$33,000-45,000

€30,000-41,000





104

PROPERTY OF A LADY

**104**

**A SET OF FIVE VICTORIAN DIAMOND-SET STAR BROOCHES**

Comprising a graduated series of five eight-pointed stars, the old-cut diamond-set points interspersed by knife-wire bars set with diamond cut-down collet terminals to the similarly-set central flowerhead clusters, circa 1880, largest star 4.8cm, smallest star 3.8cm, in fitted case (5)

£12,000-15,000

\$16,000-19,000

€15,000-18,000



105

PROPERTY OF A LADY

**105**

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

The Central bouton shaped natural pearl measuring approximately 13.7 x 15.8mm, within an openwork rose-cut diamond frame of garland design suspending an oval pearl drop measuring approximately 9.4 x 16.2mm with rose-cut diamond cusp and diamond loop suspension, pin fitting, mounted in silver and gold, circa 1900, 4.3cm

*Accompanied by report no.13692 dated 24th January 2017 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater*

£35,000-45,000

\$46,000-58,000

€42,000-53,000



106

THE PROPERTY OF A GENTLEMAN

**106**

**A LATE VICTORIAN DIAMOND NECKLACE AND A PAIR OF DIAMOND EARRINGS**

Composed of a graduated series of pierced foliate panels, each with an old-cut diamond collet centre, within a similarly-set border, interspersed by vari-cut diamond clusters, suspending an old cushion-cut diamond and a pear-shaped diamond drop pendant, within a similarly-set diamond border, together with a pair of associated cluster earrings, screw fittings, mounted in silver and gold, circa 1880, 38.00cm, in fitted case (3)

£15,000-20,000

\$20,000-26,000

€18,000-24,000



107



108



109

VARIOUS PROPERTIES

**107**

**AN EMERALD AND DIAMOND HINGED BANGLE**

Composed of three graduated emerald and old-cut diamond clusters, to a polished bracelet, inner circumference 6.0cm

£8,000-10,000

\$11,000-13,000

€9,400-12,000

**108**

**AN EMERALD AND DIAMOND HINGED BANGLE**

The central rectangular-cut cornered emerald weighing approximately 22.35 carats, within an old-cut diamond border, to tapered similarly-set diamond shoulders and the openwork polished back section with rose-cut diamond accents, to a concealed clasp, inner circumference 6.0cm

£16,000-22,000

\$21,000-28,000

€19,000-26,000

THE PROPERTY OF A EUROPEAN COLLECTOR

**109**

**AN EMERALD AND DIAMOND 'LA STRADA' WRISTWATCH, BY CHOPARD**

The rectangular dial entirely pavé-set with single-cut diamonds, with gold baton hands, to the similarly-set brilliant-cut diamond bezel and channel-set square-cut emerald lugs, to the black satin strap and gold buckle, quartz movement, case 3.8cm, with Swiss assay marks for gold

Dial, case and buckle signed Chopard, reference no. 41/6616-22/8, case nos. 408536 and 433 1

£16,000-18,000

\$21,000-23,000

€19,000-21,000





110



111

THE PROPERTY OF A LADY

**110**  
**A PAIR OF CULTURED PEARL AND DIAMOND EAR PENDANTS, BY GRAFF**

Each pavé-set diamond trefoil openwork surmount with brilliant-cut diamond spacer, to the similarly-set diamond cusp, suspending varicolored cultured pearl tassels with diamond-set rondelle accents, clip fittings, 8.5cm, in maker's pouch

Signed Graff

(2)

£12,000-15,000

\$16,000-19,000

€15,000-18,000

VARIOUS PROPERTIES

**111**  
**AN EMERALD AND DIAMOND PENDANT**

The oval emerald weighing approximately 6.76 carats, within a brilliant-cut diamond border and a similarly-set diamond surmount, 3.5cm

*Accompanied by report no.14020 dated 28th March 2017 from the Gem and Pearl Laboratory, London, stating that the emerald is of Colombian origin, with minor clarity enhancement*

£15,000-20,000

\$20,000-26,000

€18,000-24,000



THE PROPERTY OF A EUROPEAN COLLECTOR

**112**

**A DIAMOND-SET 'ÉCUME' SUITE, BY MARINA B**

Comprising two chokers and a pair of ear clips, the flexible blackened gold collars with circular-cut diamond-set abstract motifs together with matching ear clips en suite, 1986, 1986 and 1984, chokers 31.0cm inner circumference, ear clips 3.5cm, with French assay marks for gold

Each Signed Marina B, no.K1077, F195 and C2037 respectively

£9,000-11,000

\$12,000-14,000

€11,000-13,000



**113**

**A DIAMOND-SET 'ONDA' SUITE, BY MARINA B**

Comprising two chokers and two bangles, the flexible scallop-link collars with brilliant-cut diamond panel accents together with a pair of matching bangles en suite, circa 1981, chokers 31.5cm inner circumference, bangles 15cm inner circumference, chokers with French assay marks for gold

Each signed Marina B, no.11/103, 11/76, A312 and A312 respectively

£9,000-11,000

\$12,000-14,000

€11,000-13,000



114



115

VARIOUS PROPERTIES

**114**  
**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond, collet set to a reeded bombé mount and tapering hoop, ring size M

£15,000-25,000

\$20,000-32,000  
€18,000-29,000

**116**  
**AN EARLY 20TH CENTURY INDIAN RUBY, PEARL AND DIAMOND NECKLACE**

Designed as an alternating series of oval-cut ruby and old-cut diamond clusters, within seed pearl borders, suspending a pear shaped panel drop set with an old-cut diamond, to the oval-cut ruby frame and further pearl fringes, 34.0cm

*Accompanied by report no.14073 dated 16th April 2017 from the Gem and Pearl Laboratory, London stating that the samples of rubies are of Burmese origin, with no indications of heating*

£13,000-15,000

\$17,000-19,000  
€16,000-18,000

**115**  
**A RUBY AND GEM-SET BROOCH / PENDANT, BY BULGARI**

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

Signed Bulgari

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

£12,000-18,000

\$16,000-23,000  
€15,000-21,000

**117**  
**AN INDIAN RUBY, PEARL AND DIAMOND NECKLACE**

Designed as an alternating series of diamond-set flowerhead and oval shaped clusters, each with a central graduated oval-cut ruby, to a pearl line surmount, suspending a fringe of similarly-set graduated pear shaped pendants, to a seed pearl and woven cord backchain, 23.5cm

*Accompanied by report no.11388 dated 9th June 2015 from the Gem and Pearl Laboratory London stating that the sample of rubies are of Burmese origin, with no evidence of heat treatment and that twenty-seven pearls are natural, saltwater and two are cultured pearls*

£45,000-55,000

\$59,000-71,000  
€53,000-65,000



116



117



118

THE PROPERTY OF AN ELEGANT LADY

**118**  
**A DIAMOND-SET EVENING BAG**

The tapered handbag of woven basketwork design, with single-cut diamond line highlight frond and loup clasp, to the hinged cover, opening to reveal a bevelled mirror, with applied initials 'cg', to a fancy-link chain strap, 19.0cm

£7,000-9,000

\$9,100-12,000  
 €8,300-11,000



119

VARIOUS PROPERTIES

**119**  
**A COLOURED DIAMOND AND DIAMOND RING**

The marquis brilliant Fancy Light Yellow diamond weighing approximately 5.44 carats, within a brilliant-cut diamond and coloured diamond borders, to the diamond-set openwork bifurcated shoulders, raised on a polished hoop, ring size P

Accompanied by report no.2115346290 dated 4th November 2009 from the GIA, Gemological Institute of America stating that the diamond is Fancy Light Yellow colour, VS2 clarity, with medium blue fluorescence

**Please note the border stones have not been tested for natural colour origin**

£15,000-20,000

\$20,000-26,000  
 €18,000-24,000



120

**120**  
**A PAIR OF COLOURED DIAMOND AND DIAMOND EAR PENDANTS**

Of chandelier design, each cushion modified brilliant yellow diamond cluster top interspersed by brilliant-cut diamond accents, suspending a similarly-set articulated fringe panel drop, post fittings, 6.0cm

Accompanied by report no.1186163457 dated 14th February 2017 from the GIA, Gemological Institute of America, stating that the 0.34 carats diamond is of Fancy Intense Yellow colour, SI1 clarity, with no fluorescence, also with report no.2185163458 dated 13th February 2017 from the GIA, Gemological Institute of America, stating that the 0.36 carats diamond is Fancy Intense Yellow colour, VVS1 clarity, with no fluorescence (2)

£15,000-20,000

\$20,000-26,000  
 €18,000-24,000



121

**121**  
**A RUBY AND DIAMOND NECKLACE**

The heart-shaped ruby weighing approximately 5.26 carats, within a brilliant-cut diamond border, suspended from a similarly-set diamond backchain, 52.0cm

Signed Favero

*Accompanied by report no.13772 dated 11th February 2017, from the Gem and Pearl Laboratory, London, stating that the heart shaped ruby is Thai with no evidence of heat treatment*

£18,000-25,000

\$24,000-32,000

€22,000-29,000



122

**122**  
**AN EMERALD AND DIAMOND-SET SNAKE BANGLE**

The hinged bracelet with an engraved scale decoration body and head, to the pear shaped emerald eyes and pavé-set diamond tail, circa 1970, 5.7cm wide

£6,000-8,000

\$7,800-10,000

€7,100-9,400

**123**  
**A PAIR OF DIAMOND-SET EAR CLIPS,**  
**BY VAN CLEEF & ARPELS**

Each designed as a pavé-set brilliant-cut diamond tapered half hoop within a frilled polished gold border, 2.2cm

Signed Van Cleef & Arpels NY, no. 3V 231-6

£7,000-9,000

\$9,100-12,000

€8,300-11,000



123

# CODOGNATO

Founded by Simeone Codognato in 1866 and located in the famous Venetian Piazza San Marco, the House of Codognato is famed for its baroque and neo-gothic designs encapsulating the traditionalism and eclecticism of Venetian culture and decorative arts.

Drawing inspiration from vanitas and memento mori, many of Codognato's designs allude to the transience of life and the notion of carpe diem that was so popular in medieval Europe.



124



126



125

125

## A RUBY-SET RING, BY CODOGNATO

Realistically modelled as a polished skull with ruby cabochon eye detail, to a textured hoop, ring size S

Unsigned

£2,000-3,000

\$2,600-3,900

€2,400-3,500

THE PROPERTY OF A LADY

124

## A PAIR OF DIAMOND-SET CUFFS, BY CODOGNATO

Of openwork hinged design, the central band with brilliant-cut diamond collets, within a polished border, to a concealed clasp, 6.2cm diameter

Unsigned

£4,000-6,000

(2)

\$5,200-7,800

€4,700-7,100

126

## A DIAMOND DRESS RING, BY CODOGNATO

Of textured bombé design set throughout with vari-cut diamonds, ring size R, in Codognato case

Signed A. Codognato

£8,000-10,000

\$11,000-13,000

€9,400-12,000





127



128



129

**127**  
**A PAIR OF GEM-SET AND ENAMEL EAR PENDANTS,**  
**BY CODOGNATO**

Each modelled as a carved bone skull within a polychrome enamel wreath border with shell and crossbone motifs and circular-cut ruby accents, suspending a pear-shaped rose-cut brown diamond drop to the old and rose-cut diamond-set surmount with arrow and skull detail, post and clip fittings, 7cm, in Codognato case

Signed A. Codognato (2)

£6,000-8,000	\$7,800-10,000
	€7,100-9,400

**128**  
**A RUBY INTAGLIO RING, BY CODOGNATO**

The oval-cut ruby with engraved intaglio depicting a lion to the bombe polished hoop, ring size S

Signed Codognato

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

**129**  
**A RENAISSANCE MEMENTO MORI ENAMELLED SLIDE**

Of rounded rectangular outline with black and white enameled skull, within an elaborate surround, the reverse in green enamel with the inscriptions 'Atan L'heure', mounted in gold, circa 1630, 3.4cm

£12,000-15,000	\$16,000-19,000
	€15,000-18,000



**130**

**A RUBY AND DIAMOND SUITE**

Comprising a necklace, designed as a graduated collar of oval-cut ruby and old-cut diamond clusters, joined by baguette-cut diamond links, to the ropetwist backchain, 29.5cm; together with a pair of ear pendants en suite, post fittings, 5.5cm

*Accompanied by report no.14078 dated 21st April 2017 from the Gem and Pearl Laboratory London stating that the samples of rubies are Burmese and Thai, with evidence of heat treatment* (3)

£18,000-25,000

\$24,000-32,000

€22,000-29,000



131

**131**  
**A YELLOW SAPPHIRE AND DIAMOND SUITE,  
 BY VAN CLEEF & ARPELS**

The earrings each modelled as a flowerhead, the circulate cut pavé-set yellow sapphire petals, to brilliant-cut diamond cluster centres, clip fittings, 2.3cm, together with a ring en suite, ring size L, both with French assay marks for gold, in Van Cleef & Arpels case  
 Signed Van Cleef & Arpels, nos.BL11428, BL15891 respectively

£16,000-18,000

\$21,000-23,000

€19,000-21,000



133

**132**  
**A RETRO DIAMOND-SET BRACELET WATCH, BY OMEGA**

The broad sculptural strap, designed as a series of ten reeded links with undulating edges to a brilliant-cut diamond flowerhead accent, opening to reveal a watch with a cream square dial with abstract chapters within a polished bezel frame, to a concealed clasp, circa 1950, 18.2cm

Dial and movement signed Omega

£6,000-8,000

\$7,800-10,000

€7,100-9,400



132

**133**  
**A PAIR OF DIAMOND-SET EAR CLIPS,  
 BY VAN CLEEF & ARPELS**

Each designed as a sculpted stylised flowerhead, the central bombé cluster of brilliant-cut diamonds within a polished, curving multi petal surround, 1950s, 2.2cm, with French assay marks for platinum and gold

Signed Van Cleef Et Arpels, no. 65497

£10,000-12,000

\$13,000-16,000

€12,000-14,000



Lucille Hare 1908-1986, née Ratliff, grew up in the small town of Sugar Land, Texas, assisting her mother with the running of a modest boarding house. Propelled by a resolute determination to discover more of the world and broaden her horizons, she studied business at a local community college and then moved to Houston where she worked for the Public National Bank as a secretary.

At a time when much of the United States was suffering during the depression, Texas' oil industry thrived along with the personal wealth of Victor Borsodi, a Hungarian émigré who founded the Texas Oil Company. Subsequent to meeting at a social event, they soon married and had a daughter named Martha. Victor, twenty years Lucille's senior, sadly passed away after a long illness.

Her second husband, Frank Donaldson, originally a salesman working for the Bull Tractor Company, was an engineering pioneer. He invented the world's first effective air filter for a farm tractor and, as the aviation industry developed, went on to invent the first airplane filter. His air filtration systems continue to be widely used across the aerospace and defence industries today.

Lucille had a personal passion for property development and in later years built on her good fortune and personal wealth by acquiring and selling parcels of land located along Florida's coastline.

Married to a succession of high profile businessmen, Lucille enjoyed the thriving societies of Houston and Minneapolis, and was renowned for being a lively hostess with a flair for entertaining.



134

THE PROPERTY OF A LADY

**134**  
**A PEARL NECKLACE**

The single graduated row composed of 261 pearls, measuring approximately 4.8 - 6.0mm, to a diamond-set clasp, 130.0cm

*Accompanied by report no.14039 dated 31 March 2017 from the Gem and Pearl Laboratory, London stating that 252 are natural, saltwater and that 9 are bead-nucleated cultured pearls*

£3,000-5,000

\$3,900-6,500  
 €3,600-5,900



135

**135**  
**A LADY'S GOLD AND DIAMOND WATCH BANGLE, BY ROLEX**

The rectangular cream dial with polished baton five minute divisions, within a rose-cut diamond bezel, to the hinged polished bracelet, circa 1950, case 1.4cm

Dial signed Rolex Precision

£2,500-3,500

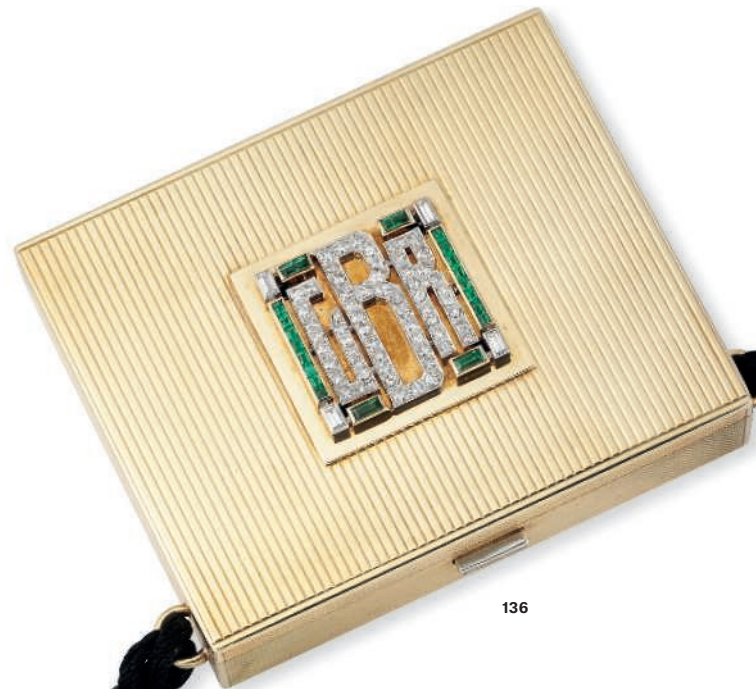
\$3,300-4,500  
 €3,000-4,100

**136**  
**AN EMERALD AND DIAMOND-SET CIGARETTE CASE**

Of rectangular outline, the reeded lid applied with diamond-set initials 'LRB' for Lucille Ratliff Borsodi within a rectangular-cut emerald and diamond border to the baguette-cut diamond push piece, opening to reveal a single compartment, with later suspension loops and black silk cord, 6.0cm

£2,000-3,000

\$2,600-3,900  
 €2,400-3,500



136



137



138



139

**137**

**AN ART DECO EMERALD AND DIAMOND BRACELET**

Of pierced geometric design, the flexible band composed of three brilliant-cut diamond panels, each with central rectangular-cut diamond highlight to a baguette-cut diamond surround with three rectangular-cut emerald accents, to a concealed clasp, circa 1930, 16.5cm

£30,000-40,000

\$39,000-52,000

€36,000-47,000

**138**

**AN EMERALD AND DIAMOND RING**

The rectangular step-cut emerald, to the half moon brilliant-cut diamond shoulders, raised on a polished hoop, ring size I

*Accompanied by report no.14040 dated 31 March 2017 from the Gem and Pearl Laboratory, London, stating that the emerald has evidence of moderate clarity enhancement*

£6,000-8,000

\$7,800-10,000

€7,100-9,400

**139**

**A SINGLE-STONE DIAMOND RING**

The square emerald cut diamond weighing approximately 5.75 carats, claw-set, to the baguette-cut diamond shoulders, raised on a polished hoop, ring size F

*Accompanied by report no.2185287559 dated 7th April 2017 from the GIA, Gemological Institute of America, stating that the diamond is E colour, VS1 clarity, with no fluorescence*

£80,000-100,000

\$110,000-130,000

€94,000-120,000



# CARTIER

## LOTS 140-190

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140

**A 'PANTHERE' SUITE, BY CARTIER**

Comprising a torque necklace, each terminal designed as a polished panther head, to the fluted band, and a crossover bangle with diamond accents en suite, 1990, necklace inner circumference 41.0 cm, bracelet inner circumference 16.5 cm

Signed Cartier, nos.B6802 and 991280 respectively (2)

£7,000-10,000

\$9,100-13,000

€8,300-12,000

141

**A PAIR OF SAPPHIRE CUFFLINKS, BY CARTIER**

Designed as hinged twin squares to the bar connection with sugarloaf sapphire terminals, 3.2cm, with French assay marks for gold, in Cartier case

Signed Cartier, no.03419 (2)

£3,000-4,000

\$3,900-5,200

€3,600-4,700



141

142

**A PAIR OF LAPIS LAZULI CUFFLINKS, BY CARTIER**

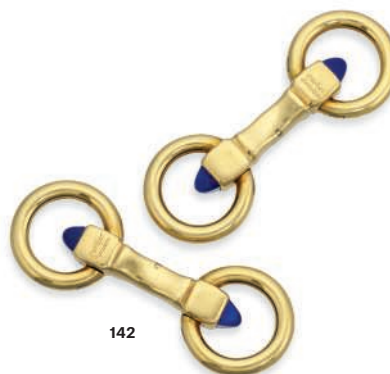
Designed as hinged twin circles to the bar connection with sugarloaf lapis lazuli terminals, 4.0cm, in Cartier case

Signed Cartier London, no.3552 (2)

£3,000-4,000

\$3,900-5,200

€3,600-4,700



142



143



144



144

**143**

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

Modelled as an owl, with textured feathers inset with a cabochon turquoise matrix body to pave-set diamond and cabochon sapphire eyes, textured feathers and tail perching on a reeded branch, double prong fitting, circa 1960, 3.5cm, with French assay marks for gold Signed Cartier Paris, no.019695

£2,200-3,000

\$2,900-3,900  
€2,600-3,500

**144**

**A DIAMOND-SET SUITE, BY CARTIER**

The bracelet designed as a series of interlocking textured and reeded openwork rectangular panels with brilliant-cut diamond accents, and a pair of matching earclips ensuite, circa 1970, 17.0cm, 2.0cm, with French assay marks for gold, both in red leather Cartier case

Bracelet signed Cartier

£6,000-8,000

(3)  
\$7,800-10,000  
€7,100-9,400



145



146

**145**

**A FANCY-LINK SUITE, BY CARTIER**

Comprising an articulated necklace of interlocking polished panel links, to a concealed clasp; with a matching bracelet ensuite, 1992, 41.0cm, 19.0cm

Signed Cartier, nos.C 534, C 532

£5,000-7,000

\$6,500-9,000  
€5,900-8,200

(2)

**146**

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

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

Signed Cartier, no.703704

£8,000-10,000

\$11,000-13,000  
€9,400-12,000

(2)



147



148

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**147**

**A DIAMOND-SET SUITE, BY CARTIER**

Comprising an articulated necklace, designed as a series of textured openwork oval links accented with diamonds, to a concealed clasp, 39.0cm, together with a bracelet en suite, 19.0cm, both with French assay marks for gold

Signed Cartier, nos.05211, 011262

(2)

£25,000-35,000

\$33,000-45,000

€30,000-41,000

**148**

**A PAIR OF GEM-SET AND DIAMOND EAR PENDANTS, BY CARTIER**

Each surmount of cluster design set with circular-cut amethysts, cabochon turquoise and brilliant-cut diamonds, suspending a detachable drop with pear-shaped amethysts within similarly-set turquoise and diamond borders, post and clip fittings, circa 1970, 6.9cm, with French assay marks for gold

Signed Cartier Paris, no.C1721

(2)

£7,000-9,000

\$9,100-12,000

€8,300-11,000



149



150

THE PROPERTY OF A NOBLE INDIAN LADY

**149**

**AN EMERALD BROOCH, BY CARTIER**

Modelled as a flower, the central rectangular-cut emerald within a multitiered border of pear shaped petals set with vari-cut emeralds and gold bead accents, double clip fitting, 6.5cm

Signed Cartier London

£5,000-7,000

\$6,500-9,000

€5,900-8,200

THE PROPERTY OF A NOBLE INDIAN LADY

**150**

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

Modelled as stylised flowerhead, the nine graduated openwork wire 'petals', to a brilliant-cut diamond en tremblant pistil with further similarly-set diamond accents to the petals, circa 1950, pin fitting, 7.3cm, in Cartier case

Signed Cartier London

£4,500-5,500

\$5,900-7,100

€5,300-6,500



THE PROPERTY OF A EUROPEAN PRINCESS

**151**

**A SET OF THREE DIAMOND BROOCHES, MOUNTED BY CARTIER**

Each brooch designed as a graduated old-cut diamond openwork flowerhead cluster, prong fitting, 4.0cm, 2.8cm, 2.7cm; together with an articulated two row ropetwist necklace to an old-cut diamond clasp, 36.0cm, with French assay marks for gold

Two brooches signed Monture Cartier, no.7334 (4)

£25,000-35,000

\$33,000-45,000

€30,000-41,000



152



153

THE PROPERTY OF A LADY

**152**

**A SAPPHIRE AND DIAMOND 'PANTHERE' BROOCH,  
BY CARTIER**

Modelled as a stalking panther, entirely pavé-set with brilliant-cut diamonds interspersed with buff-top sapphire 'spots', to the pear shaped emerald eyes and onyx nose detail, 6.4cm, with French assay marks for gold, in maker's pouch

Signed Cartier, no.634574

£30,000-40,000

\$39,000-52,000  
€36,000-47,000

THE PROPERTY OF A LADY

**153**

**A PAIR OF SAPPHIRE AND DIAMOND 'PANTHERE'  
EARRINGS, BY CARTIER**

Each graduated loop entirely pavé-set with brilliant-cut diamonds interspersed with buff-top sapphire details, clip fittings, 3.4cm, with French assay marks for gold, in maker's pouch

Signed Cartier, no.610757

£25,000-35,000

(2)  
\$33,000-45,000  
€30,000-41,000







154

154

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

Of brick-link collar design, set throughout with brilliant-cut diamonds, to a concealed clasp, 41.0cm, with French assay marks for gold, in Cartier case

Signed Cartier

£11,000-15,000

\$15,000-19,000

€13,000-18,000



154A

•154A

**A DIAMOND-SET 'COUGAR' QUARTZ WRISTWATCH, BY CARTIER**

The circular cream dial with black Roman numerals, blued steel hands, sweep centre seconds and date aperture at 3 O'clock, within circular-cut diamond bezel and lugs, to integral reeded panel bracelet with double deployant clasp, circa 2010, case 33mm, maker's pouch

Dial, case and bracelet signed Cartier, case no. 887905 000757

£2,800-4,800

\$3,700-6,200

€3,300-5,600



154B

•154B

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

The rectangular dial with Roman numerals, the case with circular-cut diamond line sides to a tear drop shaped brick link bracelet with maker's double deployant clasp, clasp with European Convention mark, case 23mm, 19.0cm

Dial, case and clasp signed Cartier, case no. 810521512

£2,800-4,800

\$3,700-6,200

€3,300-5,600



155

THE PROPERTY OF A EUROPEAN ROYAL HOUSE

**155**  
**A GEM-SET NOVELTY BROOCH, BY CARTIER**

Designed as a flowering plant, the carved chrysoprase and cornelian leaves, to a spray of cabochon sapphire and brilliant-cut diamond accents, raised on a polished stem, with onyx and diamond-set pot, circa 1989, 4.3cm, with French assay marks for gold

Signed Cartier, no.924545

£1,500-3,000

\$2,000-3,900  
 €1,800-3,500

THE PROPERTY OF A EUROPEAN COLLECTOR

**156**  
**A RUBY, CULTURED PEARL AND DIAMOND 'TORTUE' WRISTWATCH, BY CARTIER**

The cream dial with black painted Roman numerals and blued steel hands within a brilliant-cut diamond-set tonneau-shaped case to the similarly-set geometric lugs with calibr -cut ruby detail and rose-cut diamond crown, the pearl and ruby bead strap bracelet with gold chain extension and pav -set diamond sliding clasp, mechanical movement, case 2.3cm, with French assay marks for gold

Dial and case signed Cartier, case no. 227239

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

£3,500-5,500

\$4,600-7,100  
 €4,200-6,500

VARIOUS PROPERTIES

**157**  
**A GOLD LONGCHAIN NECKLACE, BY CARTIER**

The necklace composed of a series of polished gold anchor links, 91cm, French import marks for gold

Signed Cartier, no. 133856

£10,000-12,000

\$13,000-16,000  
 €12,000-14,000

157



156



159

158

**158**

**A NATURAL PEARL NECKLACE ON A DIAMOND CLASP,  
BY CARTIER**

Composed of a single graduated row of 78 natural pearls measuring approximately 3.5 - 7.7mm, to the oval-cut diamond clasp, 55.0cm, with French assay marks for platinum

Clasp signed Cartier Paris, no.8410

*Accompanied by report no.04456 dated 4th August 2011 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater*

£20,000-25,000

\$26,000-32,000  
€24,000-29,000

**159**

**A PAIR OF NATURAL PEARL AND DIAMOND EAR CLIPS,  
BY CARTIER**

Each designed as a triple line of scrolling baguette-cut diamonds, to an oval natural pearl surmount with a brilliant-cut diamond accent, clip fittings, 1.1cm, in Cartier case

Signed Cartier London

*Accompanied by report no.14034 dated 31st March 2017 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater*

£8,000-10,000

\$11,000-13,000  
€9,400-12,000



160



161

**160**

**A LADY'S ART DECO DIAMOND 'BAGUETTE' WRISTWATCH, BY CARTIER**

The rectangular cream dial with Arabic numbers and blue steel hands, within a baguette and single-cut diamond border to the articulated openwork bracelet, set with similarly-set rectangular panels, to a concealed clasp, circa 1925, 19.0 cm, with French assay marks for platinum

Dial signed Cartier, clasp signed Cartier London, Paris, New York (2)

£10,000-15,000

\$13,000-19,000  
€12,000-18,000

**161**

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

Composed of an alternating series of round light blue enamel and black enamel links, each joined by millegrain-set single-cut diamond links, to a similarly-set concealed clasp, circa 1920, 18.5cm, with French import marks for gold, in Cartier red leather case

Signed Cartier NY

£15,000-20,000

\$20,000-26,000  
€18,000-24,000



162

**AN EARLY 20TH CENTURY ROSE QUARTZ AND GEM-SET THERMOMETER, BY CARTIER**

Designed as a rose quartz tablet with black enameled scale and rose-cut diamond detail, each corner with a ruby cabochon and diamond-set flowerhead, to the gold and white enamel supports resting on rectangular rose quartz plinth, circa 1915, 18.0cm  
Signed Cartier N.Y

£18,000-20,000

\$24,000-26,000

€22,000-24,000



signature to underside of base



163

163

**AN ART DECO ENAMEL BALL-SHAPED DESK CLOCK WITH A NEPHRITE AND AGATE STAND, BY CARTIER**

The silvered engine-turned sunburst dial on white chapter ring with black Roman numerals and gold arrowed hands, enclosed in a black enamel surround, to the silver spherical case with radiating geometric panels, resting on a circular-shaped nephrite stand, with four black enamel holders, to a square agate base, circa 1925, 4.5cm diameter, with French assay marks for gold, in original Cartier green leather fitted case

Dial signed Cartier, case no.1233 938

£20,000-30,000

\$26,000-39,000

€24,000-35,000

Cf. Barracca, Jader, Negretti, Giampiero and Nencini, Franco, *Les Temps de Cartier*, Wrist International S.r.l., Milan, 1989, p.40 and Chaille, Francois and Cologni, Franco, *The Cartier Collection - Timepieces*, Flammarion, Paris, 2006, p.308 & 309 for clocks of a similar design



164

164

**AN ART DECO ONYX, ENAMEL AND DIAMOND CIGARETTE CASE, BY CARTIER**

Of rectangular outline, the onyx lid with applied Indian polychrome enamelled plaque depicting a flowering plant and rose-cut diamond accents to the polished base and chased sides, opening to reveal a single compartment, circa 1925, 8.5cm

Signed Cartier Paris Londres New York, no.01174

£8,000-10,000

\$11,000-13,000

€9,400-12,000

Cf. Museo Thyssen-Bornemisza, *The Art of Cartier*, Fundación Colección Thyssen-Bornemisza, 2012, p.147 for a vanity case of similar design to this cigarette case



165

THE PROPERTY OF A NOBLE INDIAN LADY

**165**  
**AN ART DECO RUBY, ENAMEL AND DIAMOND RING, BY CARTIER**

The oval cabochon ruby, within a black enamel border and a further brilliant-cut diamond surround with two baguette-cut diamonds, to pear-shaped cabochon ruby shoulders within a similarly-set border, raised on a polished hoop, ring size K, in Cartier case

Signed Cartier London

*Accompanied by report no.14072 dated 16th April 2017 from the Gem and Pearl Laboratory, London, stating that the origin of the ruby is common to Thailand, East Africa, with no evidence of heat treatment*

£7,000-9,000

\$9,100-12,000

€8,300-11,000

**166**

**AN EARLY 20TH CENTURY DIAMOND-SET EVENING BAG, BY CARTIER**

The black suede poche with black enamel hinged fastening, intermittently decorated with single-cut diamond accents and a cabochon onyx clasp within a similarly-set diamond border, suspended from a black suede cord, circa 1924, 17.0cm

Signed Cartier Paris, Londres, New-York

£12,000-15,000

\$16,000-19,000

€15,000-18,000

Cf. Rudoë, Cartier 1900-1939, 1997, Harry N. Abrams and The Metropolitan Museum of Art, New York, page 202 for a similar evening bag.

THE PROPERTY OF A NOBLEMAN

**167**

**AN EARLY 20TH CENTURY ENAMEL AND DIAMOND-SET QUARTER REPEATING DESK CLOCK, BY CARTIER**

The circular cream dial with black painted Roman numerals and pierced rose-cut diamond-set hands, to the white enamel 'dot' motif bezel and yellow guilloché enamel case, with single rose-cut diamond star motif accents to the centre of each side and a cabochon sapphire pushpiece on the top, raised on an agate base, mechanical movement, circa 1915, 6.5cm high, one key, original maker's case

Dial signed Cartier

£15,000-20,000

\$20,000-26,000

€18,000-24,000

Cf. Barracca, Jader, Negretti, Giampiero and Nencini, Franco, *Les Temps de Cartier*, Milan, 1989, p.40 for clocks of a similar design

166







167



168

**168**  
**AN ART DECO ENAMEL AND DIAMOND-SET VANITY CASE, BY CARTIER**

Of rectangular form, the hinged cover and base entirely decorated in white enamel with Persian foliate scrolling design, the sides with further black enamel border and rose-cut diamond-set accents, one functioning as the push piece, opening to reveal a single compartment and a mirror, circa 1930, 8.0cm, in Cartier fitted case  
 Signed Cartier Paris Londres New York, no.01060

£12,000-15,000

\$16,000-19,000  
 €15,000-18,000



169

**169**  
**AN EARLY 20TH CENTURY AGATE, ENAMEL AND SAPPHIRE CIGARETTE CASE, BY CARTIER**

Of rounded rectangular outline, the agate cover and base, to a green, white and red enamel foliate border with cabochon sapphire accents and a similarly-set sapphire pushpiece, opening to reveal two compartments, 8.5cm

Signed Cartier Paris, no.2018

£10,000-12,000

\$13,000-16,000  
 €12,000-14,000

THE PROPERTY OF A EUROPEAN COLLECTOR

**170**  
**A GEM-SET AND DIAMOND POWDER COMPACT, BY CARTIER**

Of rectangular form decorated with a polished lozenge shaped pattern, the lid applied one with a carved sapphire and two carved ruby turtles with single-cut diamond and calibre-cut sapphire accents, opening to reveal a mirror and single compartment, circa 1950 7.0cm, in maker's brocade case

Signed Cartier, no.530

£6,000-8,000

\$7,800-10,000  
 €7,100-9,400



170



171

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**171**  
**A DIAMOND-SET TURTLE BROOCH, BY CARTIER**

The openwork shell set with brilliant-cut diamonds among ropework borders, the head, legs and tail with engraved scale detailing and cabochon sapphire eyes, prong fittings, circa 1960, 3.6cm, with French assay marks for gold

Signed Cartier Paris, no.073737

£4,000-6,000

\$5,200-7,800  
 €4,700-7,100



173

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**173**  
**A SAPPHIRE, TURQUOISE AND DIAMOND BROOCH, BY CARTIER**

Modelled as a flowerhead, the central rectangular-cut sapphire, within pavé-set cabochon turquoise petals, with further two pavé-set diamond, prong fitting, circa 1950, 4.8cm, with French assay marks for gold

Signed Cartier Paris, no.01175 C

£4,000-6,000

\$5,200-7,800  
 €4,700-7,100



172

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**172**  
**A SAPPHIRE AND TURQUOISE COCKTAIL RING, BY CARTIER**

The rectangular-cut sapphire, within a pavé-set cabochon turquoise surround, raised on a reeded hoop, circa 1950, ring size J, with French assay marks for gold

Signed Cartier Paris, no.03825

£15,000-20,000

\$20,000-26,000  
 €18,000-24,000





174



175

**174**

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

The oval-cut sapphire weighing approximately 8.59 carats, to triangular-cut diamond shoulders, raised on a polished hoop, ring size M-N, in red leather Cartier case

Signed Cartier, no.39419

*Accompanied by report no.13583 dated 20 December 2016 from the Gem and Pearl Laboratory, London, stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment*

£18,000-25,000

\$24,000-32,000  
€22,000-29,000

**175**

**A RETRO SAPPHIRE-SET BANGLE, BY CARTIER**

The central polished gold elongated bombé panel channel-set with a series of rectangular-cut sapphires flanked by two opposing reeded gold sprung hinges with openwork shoulders to the similarly decorated cuff, circa 1940, internal diameter 5.2cm, in original fitted case

Signed Cartier London, no.1009

£18,000-20,000

\$24,000-26,000  
€22,000-24,000

Cf.Coudert, Passos Leite, Rainero, Remy, Rudoe, Vassallo e Silva., Cartier 1899-1949, Le Parcours d'un style 2007, Calouste Gulbenkian Foundation, Lisbon, page 216 for a bracelet of similar design



176

PROPERTY OF A LADY

**176**

**A DIAMOND-SET NECKLACE AND BRACELET, BY CARTIER**

The front composed of a series of diamond-set openwork panels of geometric design with brilliant-cut diamond twin line intersections to the diamond triple line backchain; together with a bracelet of matching design, 35.5 cm, 16.0 cm respectively, with French assay marks for gold

Signed Cartier, no.608848 and 618401 respectively (2)

£50,000-70,000

\$65,000-90,000

€59,000-82,000

VARIOUS PROPERTIES

**177**

**A DIAMOND-SET 'PANTHÈRE' RING, BY CARTIER**

Of crossover design, entirely pavé-set with brilliant-cut diamonds, the panther's head with pear-shaped emerald eyes and onyx nose detail, ring size T, with French assay marks for gold, in Cartier case

Signed Cartier, no.71134

£22,000-24,000

\$29,000-31,000

€26,000-28,000



177





178

**178**  
**AN ART DECO ONYX, JASPER AND DIAMOND VANITY CASE, BY CARTIER**

Of oval outline, one side set with central rectangular onyx panel with applied rose-cut diamond-set monogram flanked by two semicircular jasper plaques with similarly-set applied openwork foliate motifs, each opening to reveal a lipstick holder, a mirror and a powder compartment, with cabochon onyx push pieces to the diamond-set geometric connecting link and jasper suspension loop, the reverse with three onyx plaques similarly applied with foliate diamond-set panels, 1920s, 7.2cm, with French assay marks for gold Signed Cartier Paris, Londres, New York, no.C7486

£12,000-15,000

\$16,000-19,000  
 €15,000-18,000



179

THE PROPERTY OF A LADY

**179**  
**A PAIR OF ART DECO DIAMOND BRACELETS, BY CARTIER**

Each composed of a series of openwork pavé-set diamond rectangular and oval shaped links, with an old-cut diamond collet detail, joined by similarly-set rectangular shaped links, to a concealed clasp, unsigned, circa 1915, 18.4cm (2)

£7,000-10,000

\$9,100-13,000  
 €8,300-12,000

These two bracelets originally formed part of a diamond sautoir by Cartier that divided to form four individual bracelets. Two sections of the necklace were offered for sale at Christie's London on 13th June 2007, lot 112, and the remaining sections were retained until offered for the first time as the present lot.





180

**180**

**AN ART DECO PEARL, ONYX AND DIAMOND BROOCH, BY CARTIER**

Of rectangular outline, the central bouton shaped natural pearl, within a single-cut diamond border, flanked on each side by two similarly-set pierced panels with old-cut diamond highlights and onyx detail, to the arrowhead terminals and pearl accents, pin fitting, circa 1925, cm, 7.5cm, with French assay marks for platinum

Signed Cartier Paris, no.5G619, partially indistinct

Accompanied by report no.13741 dated 3 February 2017 from the Gem and Pearl Laboratory, stating that the bouton shaped pearl is natural, saltwater

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

£20,000-30,000

\$26,000-39,000

€24,000-35,000



181

**Ω181**

**AN ART DECO ONYX AND DIAMOND WRISTWATCH, BY CARTIER**

The rectangular cream dial with Roman numerals and blued steel hands, within a rose-cut diamond and French-cut onyx key pattern bezel, with rose-cut diamond crown, to a black grosgrain strap and deployant clasp with rose-cut diamond and an onyx panel, circa 1920, cm, with French assay marks for platinum and gold, in Cartier fitted case

Dial unsigned, movement signed Cartier Paris, the case numbered 8117, 12153 8164

£4,500-6,500

\$5,900-8,400

€5,300-7,600

*Cf. Barracca, Negretti, Nencini, Le Temps de Cartier, Wrist International, Milan, 1989, page 71, for a similar wristwatch*

**182 No Lot**



VARIOUS PROPERTIES

**183**

**A GENTLEMAN'S ART DECO ONYX, ENAMEL AND DIAMOND DRESS SET, BY CARTIER**

Comprising a pair of cufflinks, three buttons and two shirt studs, each engine turned disc surrounded by black enamel and centred with a brilliant cut diamond and a onyx border, circa 1935, in Cartier case

Signed Cartier London, stamped JC, no.9627

£6,000-8,000

\$7,800-10,000

€7,100-9,400



184



186



185

**184**

**A DIAMOND-SET 'C DE CARTIER' BRACELET, BY CARTIER**

Designed as an articulated line of C-shaped pavé-set diamond links, to a concealed clasp, 18.0cm, with French assay marks for gold, in Cartier case

Signed Cartier, no.816939

£15,000-20,000

\$20,000-26,000  
€18,000-24,000

**185**

**A PAIR OF DIAMOND-SET 'C DE CARTIER' EARCLIPS, BY CARTIER**

Each designed as a continuous series of C-shaped pavé-set diamond links, clip fittings, 2.5cm, with French assay marks for gold, in Cartier pouch

Signed Cartier, no.768760

£8,000-10,000

\$11,000-13,000  
€9,400-12,000

**186**

**A PAIR OF ONYX AND DIAMOND HOOP EARRINGS, BY CARTIER**

Each loop pavé-set with brilliant-cut diamonds to the tapered bevelled onyx plaque detail, post fittings, 2.6cm, with French assay marks for platinum

Signed Cartier, no.92901A

£8,000-10,000

(2)  
\$11,000-13,000  
€9,400-12,000



187



188

THE PROPERTY OF A EUROPEAN PRINCESS

**187**

**AN EMERALD AND DIAMOND BROOCH,  
MOUNTED BY CARTIER**

The rectangular-cut cornered emerald weighing approximately 10.84 carats, within a graduated old-cut diamond border, to the similarly-set diamond shield-shaped surround, double prong fitting, circa 1950, 4.5cm, with French assay marks for gold

Signed monture Cartier, no.7355

*Accompanied by report no.14076 dated 16th April 2017 from the Gem and Pearl Laboratory, London, stating that the emerald is of Colombian origin, with minor enhancement*

£40,000-60,000

\$52,000-78,000

€47,000-71,000

VARIOUS PROPERTIES

**188**

**AN ART DECO DIAMOND DRESS RING, BY CARTIER**

The two central old-cut diamonds stated to weigh approximately 2.07 and 2.00 carats within a rectangular border of geometric design set with baguette and square-cut diamonds to the plain hoop, circa 1935, ring size J

Signed Cartier London

£15,000-20,000

\$20,000-26,000

€18,000-24,000





189



190

THE PROPERTY OF A EUROPEAN COLLECTOR

**189**

**AN ART DECO 'TUTTI FRUTTI' JABOT PIN, BY CARTIER**

The three carved ruby birds perching on a stylised scrolling single-cut diamond tree with four emerald cabochon accents, to a carved oval emerald and diamond-set jardinière terminal, circa 1925, 4.3cm, with French import marks for gold and platinum, in Cartier pouch  
Signed Cartier, number indistinct

£15,000-20,000

\$20,000-26,000

€18,000-24,000

VARIOUS PROPERTIES

**190**

**AN ART DECO ROCK CRYSTAL, RUBY AND DIAMOND SCENT BOTTLE, BY CARTIER**

The lozenge shaped rock crystal vial with cylindrical stopper, the hinged lid with applied rose-cut diamond and vari-cut ruby line detail to the hinged clip closure, circa 1925, 5.5cm, with French assay marks for platinum

Signed Cartier Paris, Londres, New York, number indistinct

£8,000-12,000

\$11,000-16,000

€9,400-14,000





191



192

**191**

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

The old-cut diamond weighing approximately 4.95 carats, to the trefoil marquise-cut sapphire cluster shoulders, raised on a polished hoop, ring size M, with French assay marks for gold and platinum

Signed Chaumet Paris

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

£45,000-55,000

\$59,000-71,000  
€53,000-65,000

**192**

**A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 10.78 carats, to the tapered baguette-cut diamond shoulders, raised on a polished hoop, ring size P

*Accompanied by report no.2183199687 dated 1st March 2017 from the GIA, Gemological Institute of America stating that the diamond is I colour, VVS2 clarity, with no fluorescence*

£180,000-220,000

\$240,000-280,000  
€220,000-260,000







193

**193**

**A DIAMOND-SET BROOCH**

The central brilliant-cut diamond weighing approximately 1.96 carats, flanked by two further diamond highlights, to a similarly-set scrolling border, pin fitting, circa 1950, 4.5cm

£4,000-6,000

\$5,200-7,800  
€4,700-7,100



194

THE PROPERTY OF AN ELEGANT LADY

**194**

**A DIAMOND-SET CUFF**

The central line of brilliant-cut diamonds to the curved wirework links of undulating design, with further brilliant-cut diamonds accents, 6.5cm

£6,000-8,000

\$7,800-10,000  
€7,100-9,400



195



196

THE PROPERTY OF A LADY

**195**

**A SAPPHIRE AND DIAMOND PENDANT NECKLACE**

The cushion-cut sapphire weighing approximately 50.36 carats, within a brilliant-cut diamond border and a further similarly-set diamond surround with baguette-cut diamond accents, to the fine link chain, pendant 5.6cm, chain 55.0cm

*Accompanied by report no.14080 dated 21st April 2017 from the Gem and Pearl Laboratory, London stating that the sapphire is of Sri Lankan origin, with no evidence of heat treatment*

£80,000-100,000

\$110,000-130,000

€94,000-120,000

VARIOUS PROPERTIES

**196**

**A SAPPHIRE AND DIAMOND RING**

The cushion-cut sapphire weighing approximately 14.27 carats to the millegrain-set single-cut diamond shoulders, raised on a polished hoop, ring size M

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

£8,000-12,000

\$11,000-16,000

€9,400-14,000



197



198

THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

~197

**A CULTURED PEARL AND DIAMOND 'FLYING SWAN' BROOCH, BY VERDURA**

Modelled as a swan, the cultured pearl body to the pavé-set diamond head, wings and tail feathers, with ruby cabochon eye and coral beak, pin fitting, 4.5cm

Signed Verdura

£8,000-12,000

\$11,000-16,000

€9,400-14,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

198

**A DIAMOND BROOCH**

Modelled as a foliate spray, the brilliant-cut and pear shaped diamond openwork leaves, each with a graduated pear shaped diamond centre, to the undulating baguette-cut diamond stems, prong fitting, 9.0cm

£12,000-18,000

\$16,000-23,000

€15,000-21,000

Cf. Corbett, Patricia, *Verdura: The Life and Work of a Master Jeweller*, Thames & Hudson, London, 2002, p.142-143, for two swan brooches of similar design



199



200

THE PROPERTY OF A EUROPEAN COLLECTOR

**199**

**A RUBY AND DIAMOND SUITE**

The necklace composed of a series of graduated pear shaped cabochon rubies, within brilliant, marquise and pear shaped diamond cluster surrounds, each interspersed by a pear shaped diamond, to a marquise-cut diamond backchain and a concealed clasp; together with a pair of ear pendants en suite, necklace 39.0cm, ear pendants 6.2cm

*Accompanied by report no.14050 and 14051 dated 7th April 2017 from the Gem and Pearl Laboratory, London, stating that the sampled rubies are common to Thailand, East Africa with no evidence of heat treatment*

£12,000-15,000

\$16,000-19,000  
€15,000-18,000

THE PROPERTY OF A EUROPEAN COLLECTOR

**200**

**A RUBY AND DIAMOND RING**

The oval-cut ruby, within a marquise-cut diamond cluster surround, raised on a tapering hoop, ring size L

*Accompanied by report no.14054 dated 7th April 2017 from the Gem and Pearl Laboratory, London, stating that the ruby is of Thai origin, with no evidence of heat treatment*

£9,000-11,000

\$12,000-14,000  
€11,000-13,000



201



202



203

THE PROPERTY OF A LADY

**201**  
**A PAIR OF DIAMOND EARCLIPS, BY BOUCHERON**

Each designed as a bouton shaped openwork panel with brilliant-cut diamond centre within a similarly-set surround with curved radiating baguette-cut diamond line detailing, clip fittings, circa 1950, 2.1cm

Signed Boucheron London, no.94330 (2)

£7,000-9,000	\$9,100-12,000
	€8,300-11,000

VARIOUS PROPERTIES

**202**  
**A SINGLE-STONE DIAMOND RING**

The rectangular-cut diamond weighing approximately 4.23 carats, claw-set, to baguette-cut diamond line shoulders, raised on tapering hoop, ring size L-M

£8,500-10,000	\$11,000-13,000
	€10,000-12,000

**203**  
**A SAPPHIRE AND DIAMOND BROOCH,  
 BY VAN CLEEF & ARPELS**

Of openwork foliate design, the three brilliant-cut diamond leaves, each centrally set with a lozenge-shaped sapphires with further baguette-cut diamond accents, prong fitting, circa 1950, 5.0cm

Signed Van Cleef & Arpels

£10,000-12,000	\$13,000-16,000
	€12,000-14,000



204

**204**

**A DIAMOND NECKLACE BY VAN CLEEF & ARPELS**

The front designed as a line of graduated brilliant-cut diamonds, each interspersed by two graduated baguette-cut diamonds, to the baguette-cut diamond line backchain and concealed clasp, circa 1955, 37.0cm

Signed VCA NY, no.23617

£48,000-55,000

\$63,000-71,000

€57,000-65,000

THE PROPERTY OF A LADY

**205**

**A SAPPHIRE AND DIAMOND BROOCH**

The central cushion-shaped sapphire weighing approximately 5.21 carats, to a brilliant-cut diamond openwork scrolling border, pin fitting, 5.0cm

*Accompanied by report no.14075 dated 16th April 2017 from the Gem and Pearl Laboratory, London, stating that the sapphire is of Kashmir origin, with no indications of heating, also accompanied by a report from the SSEF Swiss Gemological Institute, please refer to the department for further details*

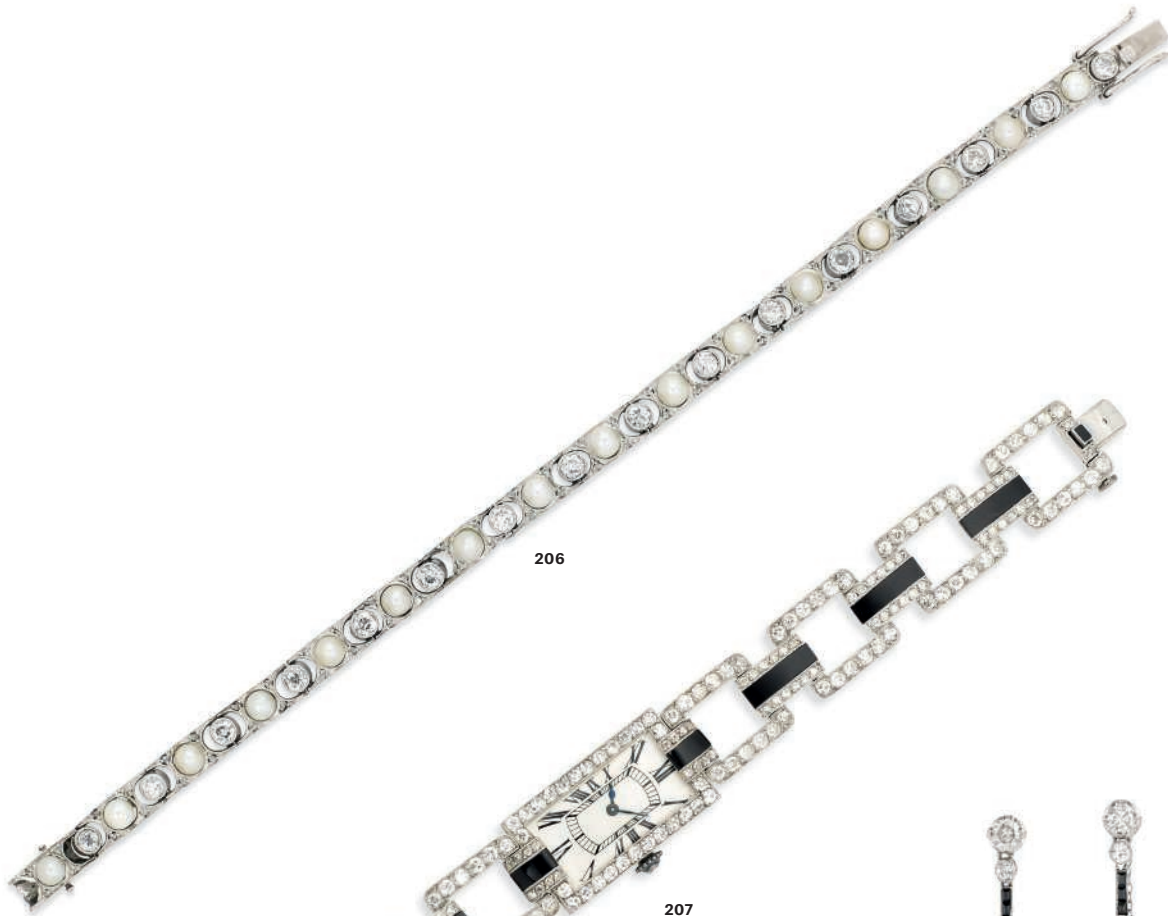
£100,000-150,000

\$130,000-190,000

€120,000-180,000



205



206



207



208

THE PROPERTY OF A EUROPEAN ROYAL HOUSE

**206**  
**AN EARLY 20TH CENTURY PEARL AND DIAMOND BRACELET**

The articulated strap designed as an alternating line of pearls and old-cut diamonds, to a concealed clasp, circa 1910, 18.0cm

**Please note the pearls have not been tested**

£1,500-2,000

\$2,000-2,600  
 €1,800-2,400

THE PROPERTY OF A LADY

**207**  
**AN ART DECO ONYX AND DIAMOND LADY'S WRISTWATCH**

The rectangular cream dial with black painted Roman numerals, blued steel hands and rose-cut diamond winder, to the single-cut diamond bezel and similarly-set openwork bracelet with onyx accents to a concealed clasp, mechanical movement, circa 1920, case 2.5cm, 15.0cm, with French assay marks for platinum

Unsigned, nos. 20051, 10665

£6,000-8,000

\$7,800-10,000  
 €7,100-9,400

VARIOUS PROPERTIES

**208**  
**A PAIR OF EARLY 20TH CENTURY ONYX AND DIAMOND EAR PENDANTS**

Each composed of an old-cut diamond drop within a calibré-cut onyx border suspended from a similarly-set diamond and onyx line and single-stone diamond surmount, circa 1925, 3.9cm (2)

£5,000-7,000

\$6,500-9,000  
 €5,900-8,200





211

**209**

**AN EARLY 20TH CENTURY PEARL AND DIAMOND WATCH PENDANT**

The circular cream dial with black numerals, within a rose-cut diamond bezel and similarly-set diamond winder, the reverse set with a bouton shaped pearl, to a rose-cut diamond loop pendant and a black silk cord with further millegrain-set diamond detailing, case 1,5cm, necklace 50.0cm

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

£10,000-12,000

\$13,000-16,000

€12,000-14,000

THE PROPERTY OF A EUROPEAN PRINCESS

**210**

**AN ONYX, PEARL AND DIAMOND PENDANT/BROOCH**

The pearl and old-cut diamond flowerhead surmount, to an old-cut diamond spacer and similarly-set diamond cusp, the natural pearl drop measuring approximately 10.8 x 24.0mm , suspended from a later openwork onyx panel with brilliant-cut diamond detail, pin fitting, together with an antique diamond line necklace, 8.2cm, 33.0cm

*Accompanied by report no.14083 dated 21st April 2017 from the Gem and Pearl Laboratory, London, stating that the drop-shaped pearl is natural, saltwater*

£27,000-38,500

\$35,000-50,000

€32,000-45,000

THE PROPERTY OF A EUROPEAN PRINCESS

**211**

**A PAIR OF LATE 19TH CENTURY PEARL EAR PENDANTS**

Each designed as a pearl and old-cut diamond flowerhead cluster surmount, to an old-cut diamond spacer and similarly-set diamond cusp suspending a natural pearl drop measuring approximately 11.1 x 14.0mm and 10.5 x 15.0mm respectively, clip fittings, circa 1890, 3.5cm

*Accompanied by report no.14084 dated 21st April 2017 from the Gem and Pearl Laboratory, London, stating that the two drop-shaped pearls are natural, saltwater*

£10,000-15,000

\$13,000-19,000

€12,000-18,000



209



209  
(reverse)



210



212



213



214

**213**

**AN EMERALD AND DIAMOND BRACELET**

Of geometric design, the centre set with a graduated series of rectangular cut-cornered emeralds within baguette-cut diamond surrounds, to the openwork articulated shoulders and connecting links set throughout with circular-cut diamonds to the baguette-cut diamond-set clasp of buckle design, 17.0 cm

£8,000-12,000

\$11,000-16,000

€9,400-14,000

**214**

**A SINGLE-STONE DIAMOND RING**

The rectangular-cut cornered diamond weighing approximately 5.05 carats, to a baguette-cut diamond shoulders, raised on a polished hoop, ring size N-O

£20,000-25,000

\$26,000-32,000

€24,000-29,000

VARIOUS PROPERTIES

**212**

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

Each designed as an emerald bead drop, with a brilliant-cut diamond cusp, within an openwork similarly-set diamond border, to a diamond line surmount with a diamond collet suspension, clip fittings, 5.0cm

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

(2)

£15,000-20,000

\$20,000-26,000

€18,000-24,000



215



216

**215**

**A LATE 19TH CENTURY DIAMOND RIVIÈRE NECKLACE**

Composed of a series of graduated cut-down collet-set old-cut diamonds, to a concealed clasp, mounted in silver and gold, circa 1880, 37.0cm

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**216**

**A PAIR OF DIAMOND EARCLIPS**

Each designed as a flowerhead, the central old-cut diamond each weighing approximately 2.34 carats, within a brilliant-cut diamond border, to the similarly-set diamond leaves and further baguette-cut diamond accents, clip fittings, circa 1930, 3.0cm (2)

£6,000-8,000

\$7,800-10,000

€7,100-9,400



217

VARIOUS PROPERTIES

**217**

**AN ENAMEL AND DIAMOND BROOCH**

Designed as a camellia, the millegrain-set brilliant-cut diamond flowerhead, to a surround of realistically enamelled leaves, and a baguette-cut diamond curving stem, pin fitting, 5.3cm

£5,000-7,000

\$6,500-9,000

€5,900-8,200



218

VARIOUS PROPERTIES

219

**AN EMERALD AND DIAMOND RING**

The octagonal step cut emerald weighing approximately 3.21 carats, to baguette-cut diamond shoulders, raised on tapering hoop, ring size L

*Accompanied by report no.16120061 dated 29 December 2016 from Gübelin stating that the emerald is of Colombian origin, with indications of moderate clarity enhancement*

£10,000-15,000

\$13,000-19,000  
€12,000-18,000



219



220

THE PROPERTY OF A LADY

220

**AN EMERALD AND DIAMOND RING**

The antique cushion brilliant emerald weighing approximately 10.42 carats to stepped baguette-cut diamond shoulders, raised on a polished hoop, ring size K

*Accompanied by report no.89380 dated 18th January 2017 from the SSEF Swiss Gemological Institute stating that the emerald is of Colombian origin with no indications of clarity modification in fissures at the time of testing, also accompanied by an appendix letter no.89380, dated 18th January 2017 stating that this emerald is rare and exceptional.*

£80,000-120,000

\$110,000-160,000  
€94,000-140,000

THE PROPERTY OF A LADY

218

**AN EMERALD AND DIAMOND NECKLACE**

Composed of five graduated rectangular-cut cornered emeralds, within brilliant, marquise-cut and pear shaped diamond borders, each joined by a similarly-set undulating diamond line, suspending four diamond-set swag connections and two graduated rectangular-cut cornered emerald and diamond clusters with pear-shaped diamond drops, to the brilliant-cut diamond backchain, 49.0cm

*Accompanied by report no.14079 dated 21st April 2017 from the Gem and Pearl Laboratory, London, stating that the emeralds are of Colombian origin and that three have minor clarity enhancement and five have moderate clarity enhancement*

£25,000-45,000

\$33,000-58,000  
€30,000-53,000



## Exceptional Emerald

The natural emerald described in Test Report No. 89380 from the Swiss Gemmological Institute (SSEF) possesses exceptional characteristics and merits special mention and appreciation.

The described emerald of 10.42 ct (declared weight) is set in a ring in a classic design with two colourless diamonds. It exhibits an attractive green colour combined with a very fine texture.

The small inclusions found by microscopic examination represent the hallmarks of natural emeralds from the famous mining areas Muzo, Coscuez, and Chivor, all located in the Cordillera Oriental in the Colombian Andes. Its green colour is due to a combination of balanced trace elements in the stone, which are typical and characteristic for the region of Colombia.

In addition to these qualities, the fact that this emerald shows no indications of any treatment is a further sign of rarity.

A natural emerald from Colombia of this size and quality is rare and exceptional.





**A VICTORIAN DIAMOND  
STAR PARURE**

THE PROPERTY OF A NOBLE FAMILY







THE PROPERTY OF A NOBLE FAMILY

221

**A VICTORIAN DIAMOND STAR PARURE**

Comprising a tiara, the front set with six graduated old-cut diamond flowerhead clusters, each interspersed by an old-cut diamond collet and similarly-set graduated triangular intersections, surmounted by nine detachable star motifs, mounted in silver and gold, circa 1870, 30.0cm; a necklace of similar design, suspending five detachable star motifs and a pair of pear shaped diamond ear pendants, 40.0cm, in a fitted wooded case, by Collingwood & Son, Conduit Street, with various fittings for brooch and pendant conversion (14)

£100,000-150,000

\$130,000-190,000

€120,000-180,000

The Victorians were masters of hidden messages and, as such, jewels from this period abound with hidden meanings cloaked in the secret language of symbols as a way of subtly conveying sentiments in an age of complex etiquettes and strict social rules. The star motif, featuring abundantly in jewels of this era, represented direction and guidance for the spirit.

This engraved circlet crowned by a series of twelve-pointed stars, complete with necklace and ear pendants en suite, are set throughout with old-cut diamonds, evoking the shimmering impression of a clear night sky. It is remarkable to find an important antique parure such as this having survived complete with all its original elements.

Star jewels became almost de rigueur by the end of the 19th century and were favoured by the beautiful Empress Elisabeth of Austria, affectionately nicknamed 'Sisi', depicted here in her courtly gala dress with pearl and diamond hair pins made by the court jeweller, Köchert. Sisi purportedly requested twenty-seven of these star motif jewels, some of which she gave as gifts to her ladies-in-waiting and some of which have remained in the family.



Elisabeth, Empress of Austria by Franz Xaver Winterhalter, 1865



222



223

THE PROPERTY OF A EUROPEAN PRINCESS

**222**

**A LATE 19TH CENTURY DIAMOND BROOCH**

Designed as a floral spray, the central old-cut diamond flowerhead mounted en tremblant, raised above the similarly set diamond stem, to a diamond leaf and bud surround, mounted in silver and gold, circa 1880, 12.0cm, in original fitted case

£6,000-8,000

\$7,800-10,000  
€7,100-9,400

THE PROPERTY OF A EUROPEAN COLLECTOR

**223**

**A PAIR OF MID 19TH CENTURY NATURAL PEARL AND DIAMOND EAR PENDANTS**

Each designed as an old-cut diamond-set surmount, to a similarly-set foliate cusp, the natural pearls measuring approximately 10.5 x 17.0mm and 10.9 x 16.0mm respectively, mounted in silver and gold, circa 1840, 4.0cm, together with an associated chain with rose-cut foliate panels to the front, 39.0cm

*Accompanied by report no.14090 dated 21st April 2017 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater*

(2)

£12,000-15,000

\$16,000-19,000  
€15,000-18,000



224

VARIOUS PROPERTIES

**224**

**A DIAMOND RIVIÈRE NECKLACE**

Designed as an articulated graduated series of brilliant-cut diamonds to the knife-edge connecting links and concealed clasp, 44.0cm

£25,000-35,000

\$33,000-45,000  
€30,000-41,000



THE PROPERTY OF EUROPEAN COLLECTOR

**225**

**A COLOURED DIAMOND RING**

The rectangular-cut cornered modified brilliant Fancy Deep Brown-Yellow diamond weighing approximately 12.04 carats, claw-set, to the triangular-cut diamond shoulders, raised on a tapering hoop, ring size L

*Accompanied by report no.6183288045 dated 7th April 2017 from the GIA, Gemological Institute of America, stating that the diamond is Fancy Deep Brown-Yellow colour, VVS1 clarity, with no fluorescence*

£30,000-40,000

\$39,000-52,000

€36,000-47,000





226



227

THE PROPERTY OF A LADY

**226**  
**A PAIR OF ALUMINIUM 'MORNING GLORY' EAR CLIPS, BY JAR**

Designed as a pair of bi-coloured aluminium morning glory flowers, clip fittings, 5.8cm, in JAR Paris light green suede pouch  
 Signed JAR

£4,000-6,000

\$5,200-7,800  
 €4,700-7,100

THE PROPERTY OF A EUROPEAN COLLECTOR

**227**  
**AN EMERALD AND DIAMOND RING, BY HARRY WINSTON**

The rectangular-cut cornered emerald weighing approximately 10.23 carats, within a marquise-cut and pear shaped diamond border, raised on polished hoop, ring size J-K  
 Signed Winston

*Accompanied by report no.91636 dated 12th April 2017 from SSEF, Swiss Gemmological Institute, stating that the emerald is of Colombian origin, with minor amount of oil in fissures at the time of testing*

£50,000-70,000

\$65,000-90,000  
 €59,000-82,000



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# CONVERSION CHART

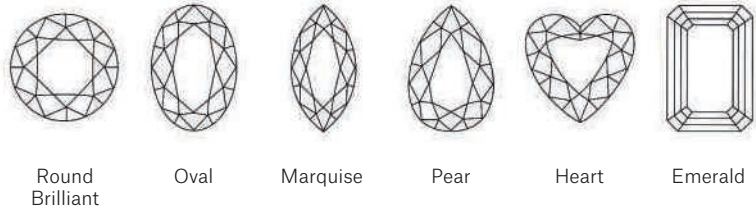
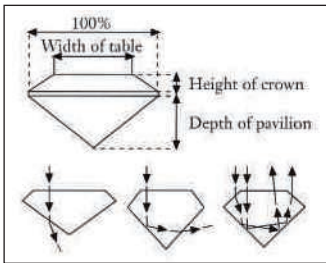
Ring Size

Measurements

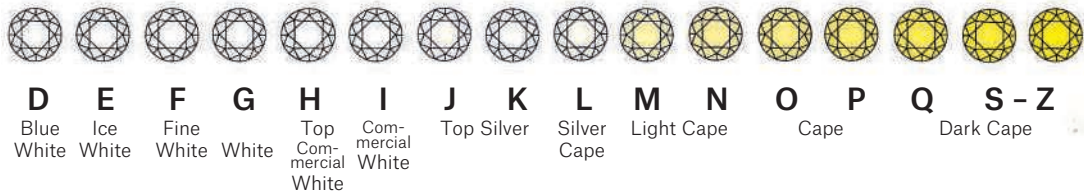
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1/2		A	37.8252		
3/4	—	A 1/2	38.4237		
1	—	B	39.0222	—	1
1 1/4	—	B 1/2	39.6207		
1 1/2	—	C	40.2192		2
1 3/4	—	C 1/2	40.8177		
2	—	D	41.4162	1	
2 1/4	1	D 1/2	42.0147		3
2 1/2	2	E	42.6132		
2 3/4	—	E 1/2	43.2117	—	4
3	3	F	43.8102		
3 1/4	4	F 1/2	44.4087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

# DIAMONDS • THE 4 C'S

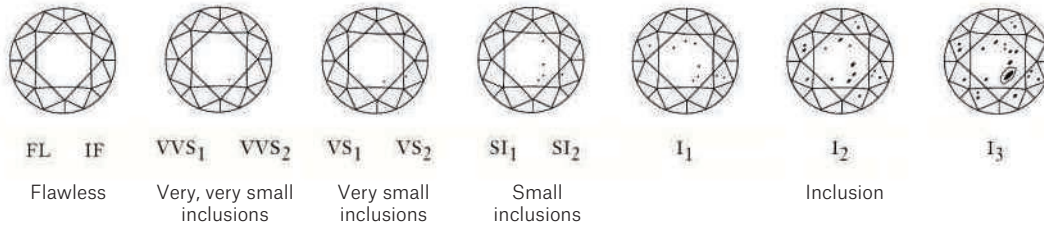
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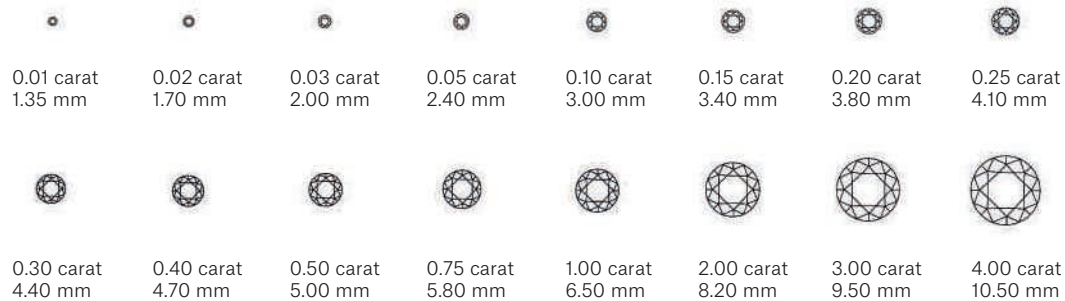
## Colour (G.I.A.)



## 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)

## COLOURLESS DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
22	G	SI1	3.06	Square Emerald
37	Y-Z	SI1	7.73	Circular Brilliant
44	G	VS1	2.06	Round Brilliant
55	I	VVS2	4.00	Old Mine Brilliant
64	I	VS2	2.81	Old Mine Brilliant
64	G	VS1	2.90	Old Mine Brilliant
87	F	VVS2	5.37	Oval Modified Brilliant
90	E	VVS1	3.59	Emerald
139	E	VS1	5.75	Square Emerald
192	I	VVS2	10.78	Round Brilliant

## COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
23	Fancy Intense Purplish Pink	I1	0.22	Round Brilliant
23	Fancy Intense Purplish Pink	I1	0.25	Round Brilliant
119	Fancy Light Yellow	VS2	5.44	Marquise Brilliant
120	Fancy Intense Yellow	VVS1	0.36	Oval
120	Fancy Intense Yellow	SI1	0.34	Cushion Modified Brilliant
225	Fancy Deep Brown-Yellow	VVS1	12.04	Cut-Cornered Rectangular Modified Brilliant

## COLOURED STONE INDEX

### RUBY

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
43	2.27	Burma	No Heat	Square Cushion
93	14.00	Burma	No Heat / Moderate Oil	Oval Brilliant
100	5.77	Burma	No Heat	Cushion
102	4.00	Burma	No Heat	Rectangular Cushion
121	5.26	Thailand	No Heat	Heart
165	-	Thailand / East Africa	No Heat	Oval Cabochon
200	-	Thailand	No Heat	Oval

### SAPPHIRE

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
25	-	Ceylon	No Heat	Oval
85	4.50	Kashmir	No Heat	Antique Cushion
97	22.64	Ceylon	No Heat	Rectangular Cut-Cornered
174	8.59	Ceylon	No Heat	Oval
195	50.36	Ceylon	No Heat	Rectangular Cushion
205	5.21	Kashmir	No Heat	Rectangular Cushion

### EMERALD

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
65	4.07	Colombia	Moderate Oil	Square Cushion
79	5.51	Colombia	Minor Oil	Rectangular
111	6.76	Colombia	Minor	Oval
138	-	-	Moderate	Rectangular Step
187	10.84	Colombia	Minor	Rectangular
218	-	Colombia	Minor-Moderate	-
219	3.21	Colombia	Moderate	Octagonal
220	10.42	Colombia	No Oil	Antique Cushion
227	10.23	Colombia	Minor Oil	Octagonal

# 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** (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be 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 H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

### (a) Phone Bids

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

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

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

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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



## 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 Post-Sale Services Department on +44 (0)20 7752 3200.

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

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

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

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

(iv) the storage terms which can be found at christies.com/storage shall apply.

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

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that we will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

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

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

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

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

(d) **Lots of Iranian origin**

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

(e) **Gold**

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

(f) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £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.

(g) **Watches**

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, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

(ii) We do not 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 any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

#### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](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

**authentic**: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# VAT SYMBOLS AND EXPLANATION

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

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

## VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

○

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

△

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

◆

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

λ

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

•

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

~

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

ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, \*, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

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

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

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

#### ○ **Minimum Price Guarantees**

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

#### ◆ **Third Party Guarantees/Irrevocable bids**

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

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



A SHINY VERT ÉMERAUDE NILOTICUS CROCODILE SELLIER KELLY 28  
WITH PALLADIUM HARDWARE  
HERMÈS, 2015  
£20,000-30,000

**HANDBAGS & ACCESSORIES**

*London, King Street, 12 June 2017*

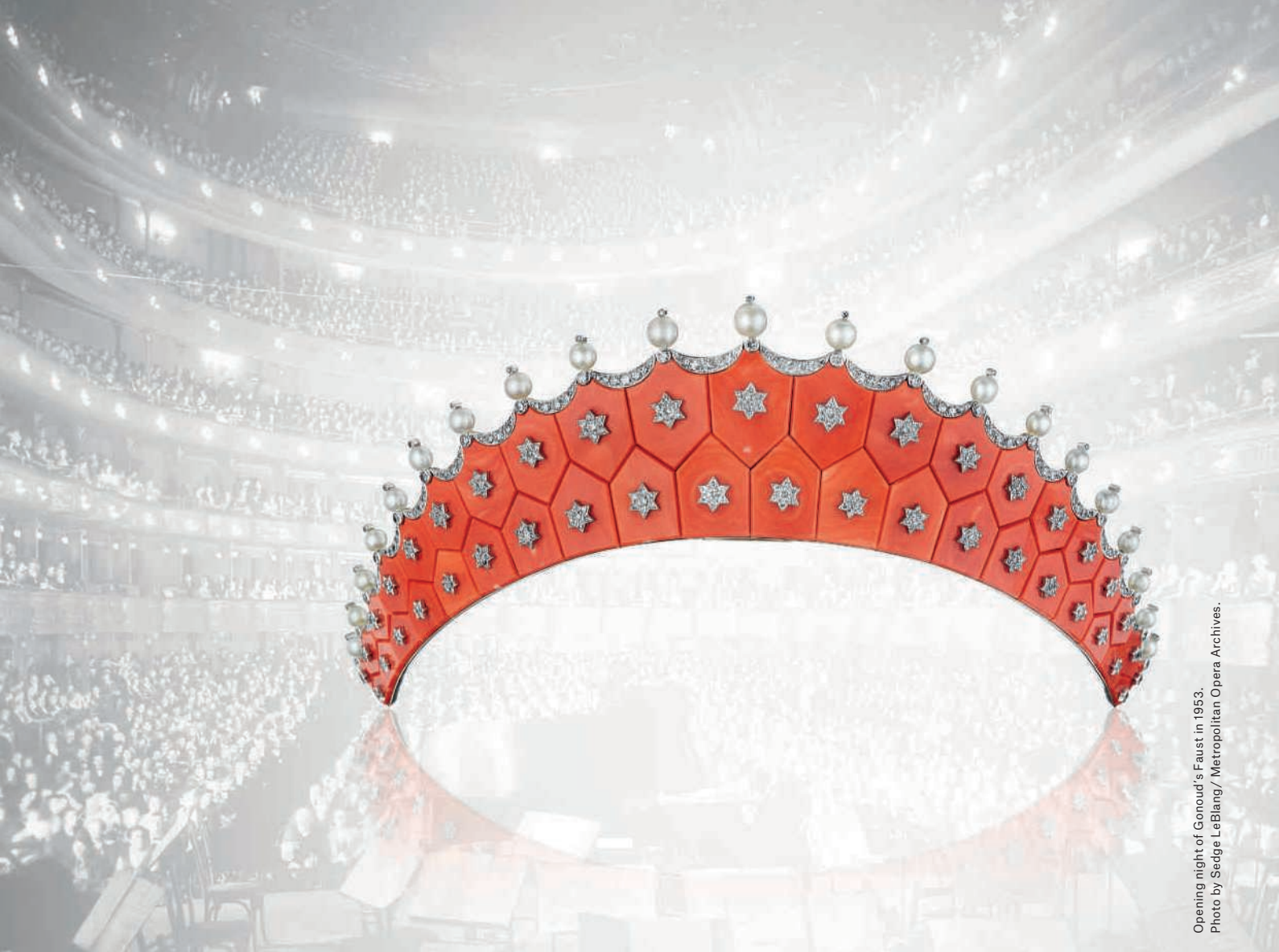
**VIEWING**

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

**CONTACT**

Matthew Rubinger  
mrubinger@christies.com

**CHRISTIE'S**



Opening night of Gounod's Faust in 1953.  
Photo by Sedge LeBlang/ Metropolitan Opera Archives.

**MAGNIFICENT JEWELS**  
*New York, 20 June 2017*

**VIEWING**

16-19 June 2017  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Tom Burstein  
tburstein@christies.com  
+1 212 636 2300

The Collection of The Metropolitan Opera Guild  
AN ART DECO CORAL AND DIAMOND TIARA, BY CARTIER  
\$200,000-300,000

**CHRISTIE'S**



THE MARIA FITZHERBERT JEWEL  
AN IMPORTANT HISTORICAL DIAMOND-SET LOCKET CONTAINING A PORTRAIT OF KING GEORGE IV (1762-1830),  
WHICH BELONGED TO HIS SECRET AND ILLEGAL WIFE, MARIA FITZHERBERT (1756-1837)  
37 mm. high  
£80,000-120,000

**THE EXCEPTIONAL SALE**

*London, King Street, 6 July 2017*

**VIEWING**

1-6 July 2017  
8 King Street  
London SW1Y 6QT

**CONTACT**

Jo Langston  
jlangston@christies.com  
+44 (0)20 7389 2347

**CHRISTIE'S**



**A DISTINGUISHED ENGLISH  
ARISTOCRATIC COLLECTION**

*London, King Street,  
13 July 2017*

**VIEWING**  
9-12 July 2017  
8 King Street  
London SW1Y 6QT

**CONTACT**  
Adrian Hume-Sayer  
ahume-sayer@christies.com  
+44 (0) 20 7389 2696

AN 18 CARAT GOLD, RUBY AND DIAMOND PARURE  
BY VAN CLEEF & ARPELS  
£100,000-150,000

**CHRISTIE'S**



## JEWELLERY

*London, South Kensington, 21 June 2017*

### VIEWING

17-20 June 2017  
85 Old Brompton Road  
London SW7 3LD

### CONTACT

Geoff Young  
gyoung@christies.com  
+44 (0)20 7752 3267

AN IMPRESSIVE, NEO-RENAISSANCE GOLD,  
GARNET, EMERALD AND ENAMEL HIPPOCAMP  
AND RIDER PENDANT, CIRCA 1890  
£6,000 - £8,000

**CHRISTIE'S**

# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### IMPORTANT JEWELS

TUESDAY 13 JUNE 2017 AT 11.00 AM

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

CODE NAME: DRAGONFLY

SALE NUMBER: 14228

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

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

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

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

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

**Auction Results: +44 (0)20 7839 9060**

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

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

**14228**

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

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

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

### PLEASE PRINT CLEARLY

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

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





# CHRISTIE'S

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Toby Woolley, Geoff Young

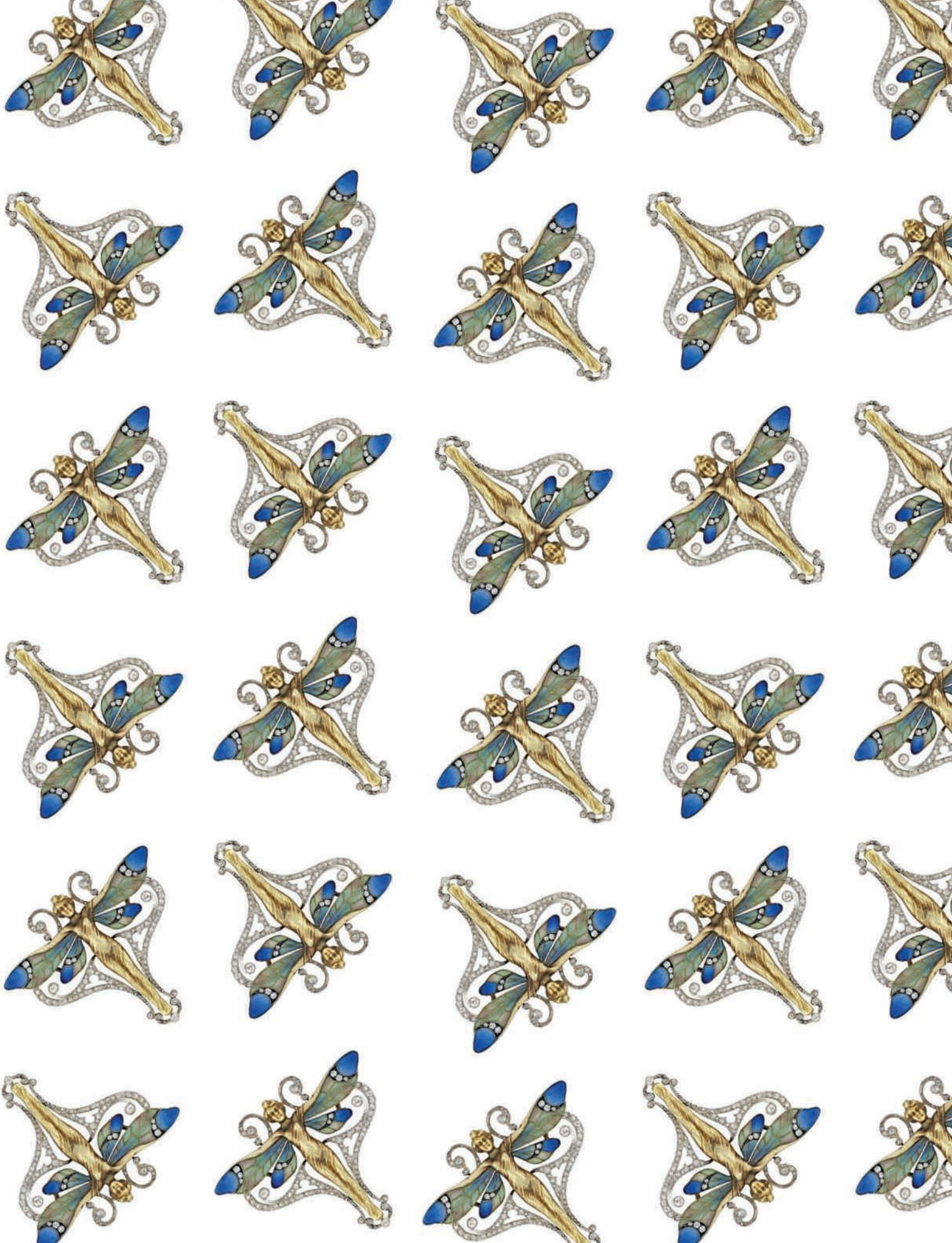
## ASSOCIATE DIRECTORS, UK

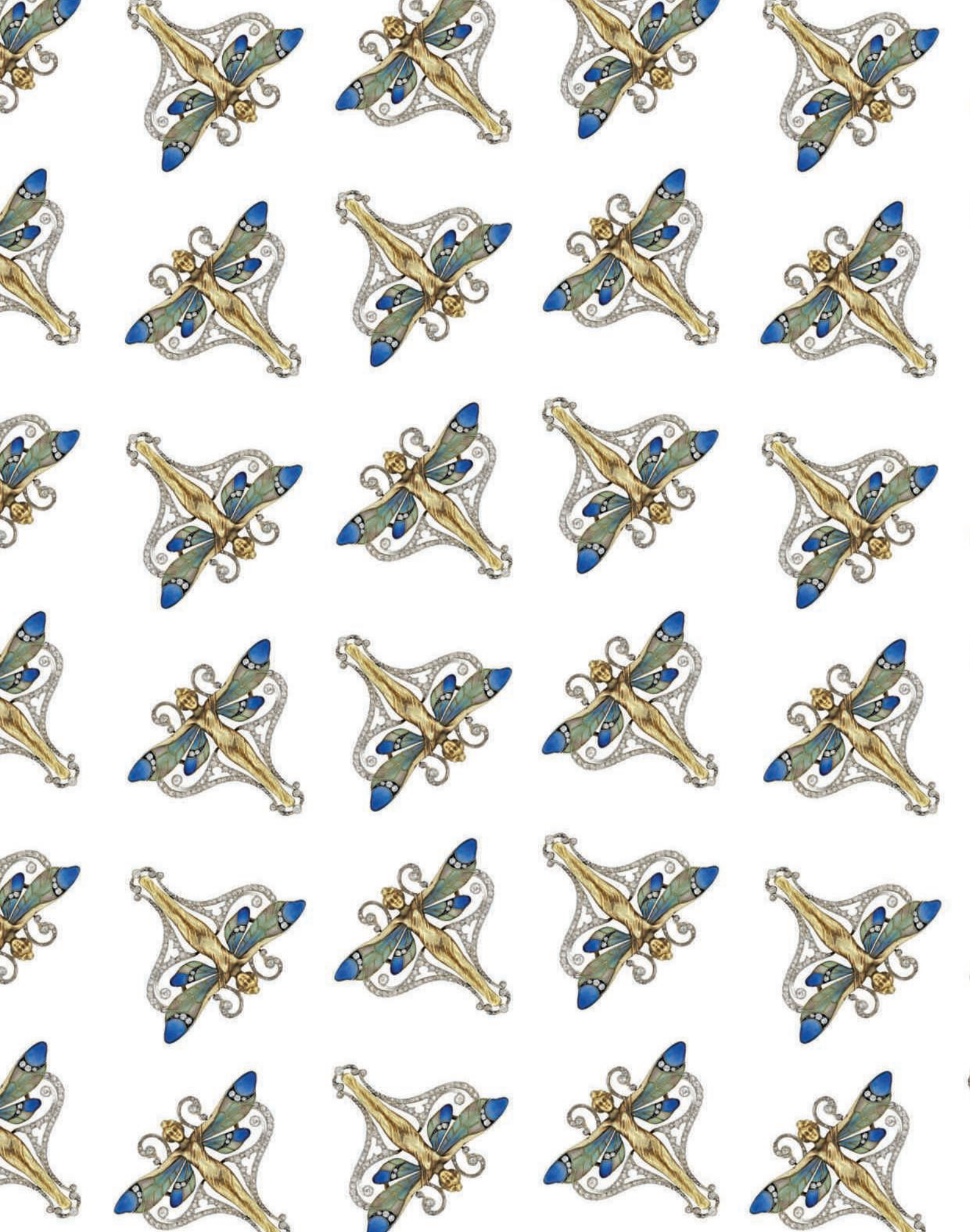
Guy Agazarian, Ksenia Apukhtina, Fiona Baker,  
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