

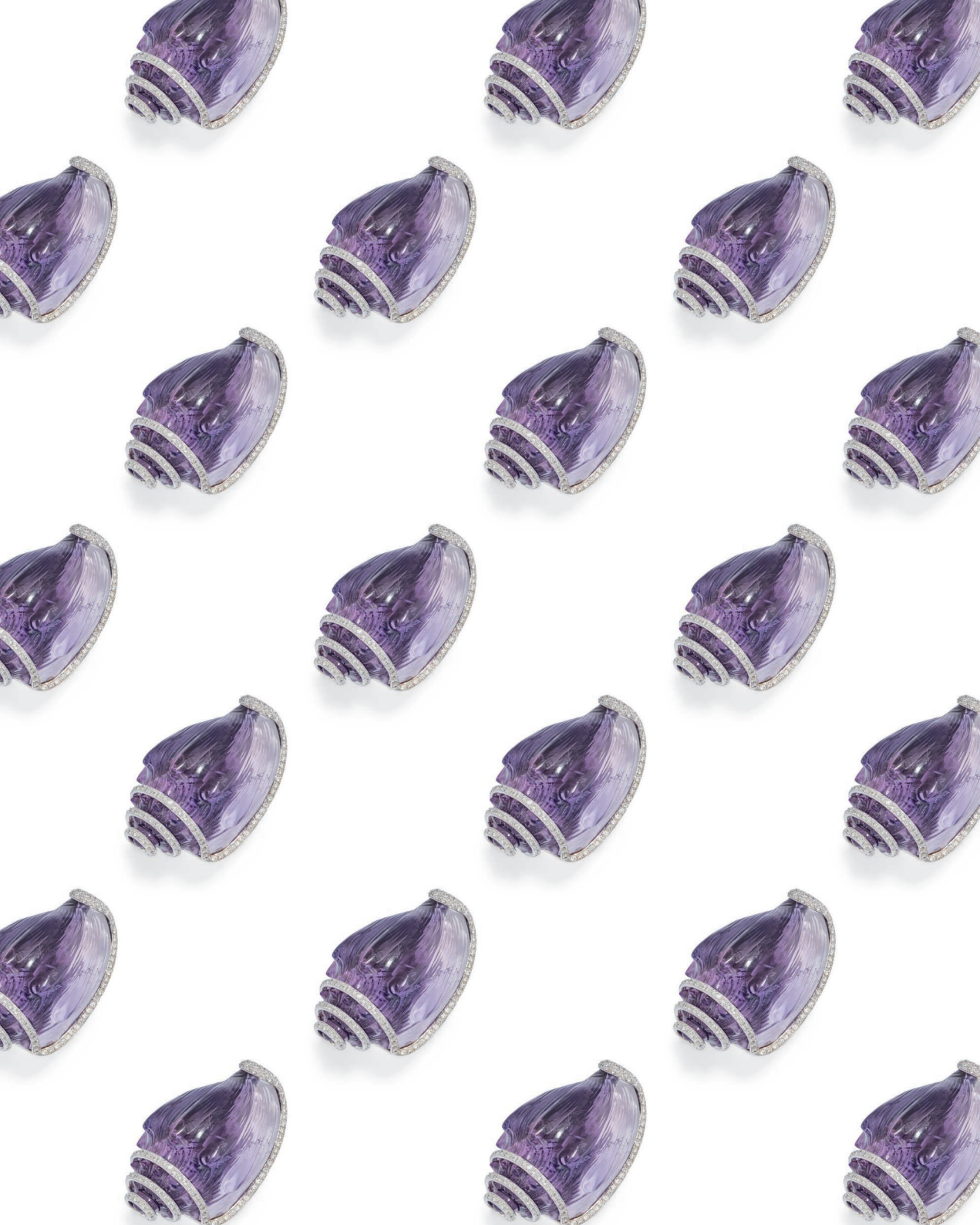
JEWELLERY

South Kensington · 21 June 2017



CHRISTIE'S





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10/05/17

AUCTION CALENDAR 2017

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

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

JEWELLERY

WEDNESDAY 21 JUNE 2017

EXPLANATION OF VAT SYMBOLS

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

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

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

AUCTION

Wednesday 21 June 2017
at 10.30 am
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **JLS-14307**

VIEWING

Saturday	17 June	11.00 am – 5.00 pm
Sunday	18 June	11.00 am – 5.00 pm
Monday	19 June	9.00 am – 7.30 pm
Tuesday	20 June	9.00 am – 5.00 pm

AUCTIONEERS

Nick Martineau & Georgina Hilton

IMPORTANT NOTICE

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

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

Front cover: Lot 240
Back cover: Lot 109

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CONDITIONS OF SALE

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

BUYING AT CHRISTIE'S

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

[15]

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CHRISTIE'S



1



2



3

1
A LATE 19TH CENTURY AMETHYST
AND DIAMOND BROOCH/PENDANT

Centring an oval-cut amethyst with graduated old-cut diamond surround, to a knife-bar star-shaped border with pinched collet-set old-cut diamonds and terminals, suspended from a diamond set floral suspension, mounted in silver and gold, *later adapted*, 4.0cm

£1,500-2,000 \$2,000-2,600
 €1,800-2,300

THE PROPERTY OF A EUROPEAN
COLLECTOR

2
A LATE 19TH CENTURY EMERALD
AND DIAMOND BROOCH

The oval cabochon emerald within an old-cut diamond surround, mounted in silver and gold, circa 1890, 3.2cm

£2,200-3,000 \$2,900-3,900
 €2,600-3,500

VARIOUS PROPERTIES

3
A 19TH CENTURY AMETHYST AND
DIAMOND BROOCH/PENDANT

The central cushion-shaped amethyst within an old-cut diamond openwork scroll, surround mounted in silver and gold, later brooch pendant fitting, circa 1890, 4.5cm

£2,500-3,500 \$3,300-4,500
 €3,000-4,100



4

**THE PROPERTY OF A EUROPEAN ROYAL HOUSE,
LOTS 4 - 6**

--4

FIVE DIAMOND-SET TORTOISESHELL HAIRPINS

The five tortoiseshell hairpins, set to the top front with rose-cut diamond floral detail, *one hairpin damaged*, 10.50, 10.40, 10.30, 10.20, 8.40cm, with case by Chaumet (5)

€400-800

\$520-1,000

€470-930

•5

A SMALL GROUP OF JEWELLERY

Comprising: two hematite and cultured pearl bead necklaces, interspersed with gilt spheres, 82.3 and 83.0cm; a cultured pearl necklace composed of a single row of alternating sized cultured pearls, 88.0cm; a cultured pearl and hematite bead necklace, 79.0cm; a single row of freshwater cultured pearls interspersed by hematite bead three stone spacers, 82.5cm; a row of tumble polished garnet, hematite and cultured pearl beads, interspersed by gilt spheres, 87.0cm; and a freshwater cultured pearl, garnet and glass bead necklace 83.0cm (*partially illustrated*) (7)

€100-200

\$130-260

€120-230

--6

**AN EARLY 20TH CENTURY ROSEWOOD,
TORTOISESHELL AND IVORY MOUNTED VANITY CASE**

Of rectangular form, the rosewood case veneered with tortoiseshell and ivory details, the central plaque engraved with a coronet opening to reveal a mirror to the lid and various manicure instruments, circa 1910, 22.7 x 14.2cm

€200-400

\$260-520

€240-460



5



6



7



8



9



VARIOUS PROPERTIES

7 A BELLE EPOQUE DIAMOND AND SAPPHIRE PENDANT NECKLACE

The central pear-shaped diamond drop suspended from an old-cut diamond-set frame with palmette motifs and calibré sapphire detail, to a diamond graduated collet and fine belcher-link neckchain, circa 1910, adapted, 20.0cm

£5,000-7,000

\$6,500-9,000

€5,900-8,100

8 TWO ART DECO DIAMOND WRISTWATCHES

The first with rectangular silvered dial with Arabic numerals within single and baguette-cut diamond bezel and circular and baguette-cut diamond geometric shoulders and diamond line bracelet, 17 jewelled lever movement, circa 1930, case 10mm, watch 16.5cm long; the second with circular silvered dial with Arabic numerals within calibré-cut sapphire and diamond single row bezel, to square-cut emerald and diamond three stone shoulders and diamond line connecting panels to cordette straps, 17 jewelled lever movement, circa 1930, case 21mm (2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

9 AN ART DECO PLATINUM, DIAMOND AND ONYX PENDANT WATCH, BY LONGINES, RETAILED BY CHARLTON & CO

The rectangular silvered dial with Arabic numerals, the 18 jewel movement with five adjustments, the black onyx case front with central old pear-shaped diamond within an old-cut diamond border to a matching diamond and onyx navette shaped brooch with seed pearl four row chain-link connections, circa 1925, case 11mm, pendant watch 10.0cm
Dial and case signed Charlton & Co, movement signed Longines, no. 3077831, case no. 7142

£2,500-3,500

\$3,300-4,500

€3,000-4,100



13



14

THE PROPERTY OF A EUROPEAN COLLECTOR

13
A CULTURED PEARL, RUBY AND DIAMOND CHOKER
NECKLACE

The central tiered circular panel, set with two levels of varicuted ruby and diamond clusters, with an oval-cut ruby and diamond-set symmetrical base, suspended from five rows of cultured pearls, to a diamond line clasp, 36.0cm

£3,500-5,500

\$4,600-7,100
€4,100-6,400

VARIOUS PROPERTIES

14
A RUBY AND DIAMOND BROOCH

Modelled as a bow, set with circular-cut diamonds and calibr  ruby lines, 6.0cm

£2,000-3,000

\$2,600-3,900
€2,400-3,500



15

15

A RUBY AND DIAMOND BRACELET

Of tapered form composed of a line of graduated square-cut rubies in openwork square mounts with circular-cut diamond corners, 17.0cm

£3,500-4,000

\$4,600-5,200

€4,100-4,600

THE PROPERTY OF AN ELEGANT LADY

16

A CULTURED PEARL AND RUBY RING AND A PAIR OF CULTURED PEARL, RUBY AND DIAMOND EARRINGS

The ring with single cultured pearl, measuring approximately 16.1mm, to pavé circular-cut ruby raised shoulders and gallery, ring size O½; the earrings with cultured pearl drops, measuring approximately 13.6 and 13.7mm, to circular-cut diamond and square-cut ruby bar suspensions, post fittings, 5.9cm (3)

£1,200-1,500

\$1,600-1,900

€1,400-1,700



16



VARIOUS PROPERTIES

17

A RUBY AND DIAMOND BRACELET

Composed of thirteen circular-cut diamond octagonal links with calibré ruby and circular-cut diamond connections, 17.6cm

Clasp signed Diafina

£2,000-3,000

\$2,600-3,900

€2,400-3,500



17



18

-18

AN ART DECO TORTOISESHELL CLIP WATCH,
BY CARTIER

The cream rectangular dial with Arabic numerals and blue steel hands, to a stepped bezel, within a tortoiseshell surround, clip fitting, French assay mark, circa 1930, case 23mm

Dial signed Cartier, clasp and movement no. 25110

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



19

19

A DIAMOND AND CULTURED PEARL WRISTWATCH,
BY CARTIER

The rectangular dial with Roman numerals, to a pavé circular-cut diamond bezel, circular-cut diamond bar and loop shoulders and cultured pearl bracelet with chain link back section, mechanical movement, case 16mm, 16.0cm, in maker's case

Dial and case signed Cartier, case no. A100153

£4,000-6,000	\$5,200-7,800
	€4,700-7,000



20

20

A DIAMOND-SET 'CEINTURE' QUARTZ WRISTWATCH,
BY CARTIER

The square pavé-set diamond dial, within a circular-cut diamond bi-coloured bezel, with integral crown, the case back secured by four screws, to a matching diamond line and bi-colour reeded panel tapering bracelet and deployant clasp, case 22mm, with maker's pouch

Case signed Cartier, no. 660270083, bracelet signed Cartier

£5,000-7,000	\$6,500-9,000
	€5,900-8,100

THE PROPERTY OF A EUROPEAN COLLECTOR

21

A DIAMOND-SET WRISTWATCH, BY CARTIER

The rectangular dial with Roman numerals, to pavé single-cut diamond case sides and flexible brick-link bracelet with maker's deployant clasp, 16.5cm

Dial, case and clasp signed Cartier, case no. 780870061J

£7,000-8,500

\$9,100-11,000

€8,200-9,900



21

VARIOUS PROPERTIES

22

A 'PANTHERE' AUTOMATIC WRISTWATCH, BY CARTIER

The square white dial with Roman numerals, secret signature at 10 o'clock, blued steel hands and sweep seconds within a screw down bezel, self winding 25 jewel lever movement, the case back secured by 8 screws, to 'Panthere' panel-link tapering bracelet and deployant clasp, circa 1990, case 24mm

Dial, case, movement and bracelet signed Cartier, movement no. 18ZP5

£2,500-3,500

\$3,300-4,500

€3,000-4,100



22



23

23

A DIAMOND NECKLACE

Composed of spectacle-set diamonds, interspersed by a fine link chain, 102.5cm

£5,500-7,500

\$7,200-9,700

€6,400-8,700

24

A PAIR OF RUBY AND DIAMOND EARRINGS

Of triple row design, the central row of calibre rubies between lines of single-cut diamonds, clip fittings, 1.6cm (2)

£1,000-1,300

\$1,300-1,700

€1,200-1,500



24



25

25

A RUBY BRACELET

Set with a continuous row of square-cut rubies, 17.7cm

£2,000-3,000

\$2,600-3,900

€2,400-3,500

THE PROPERTY OF AN ELEGANT LADY

26

A PAIR OF JADEITE JADE, DIAMOND AND RUBY EARRINGS

Each carved pale lavender jade plaque to circular-cut ruby two-stone suspension and circular-cut diamond scroll surmount, post fittings, 5.4cm

Accompanied by report no. 14213 dated 12th May 2017 from The Gem & Pearl Laboratory, London, for the jadeite jade stating that no evidence of treatment was observed

£1,000-1,500

\$1,300-1,900

€1,200-1,700



THE PROPERTY OF A EUROPEAN COLLECTOR

27

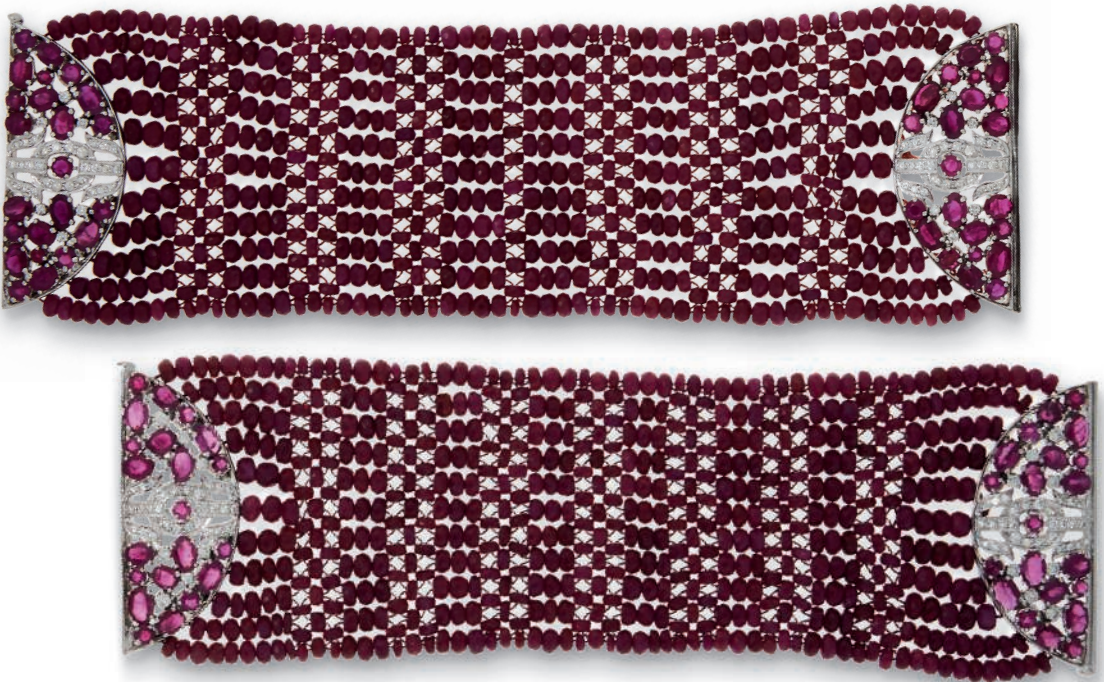
A RUBY AND DIAMOND THREE STONE RING

In gypsy mount, the oval cabochon ruby between circular-cut diamond single stones, ring size O

£1,300-2,200

\$1,700-2,800

€1,600-2,600



THE PROPERTY OF AN ELEGANT LADY

28

A PAIR OF RUBY AND DIAMOND BRACELETS

Each designed as a multi-row faceted ruby bead broad bracelet with circular-cut ruby and diamond half-moon shaped cluster twin panel clasp, 16.0cm

(2)

£2,500-3,500

\$3,300-4,500

€3,000-4,100



29

VARIOUS PROPERTIES

-29

A CORAL NECKLACE

The uniform row of coral beads with concealed twist action clasp, 42.5cm

£1,700-2,600

\$2,200-3,400
€2,000-3,000



30



30

THE PROPERTY OF AN ELEGANT LADY

30

THREE PAIRS OF GEM AND DIAMOND EAR PENDANTS

One of cabochon lemon quartz drop design with pink gem border and circular-cut diamond pendant loops; another of large circular mother-of-pearl panels with cultured pearl and diamond fringe design to a diamond loop suspension; the third with cultured pearl single stone drop with pavé varicoloured sapphire cusp to diamond line suspension loop with diamond crossover scroll connecting link and briolette-cut varicoloured sapphire fringe drops (6)

£1,500-2,000

\$2,000-2,600
€1,800-2,300

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



31

VARIOUS PROPERTIES

31

AN OPAL, DIAMOND AND RUBY EXOTIC BIRD BROOCH

Seated on a branch, the body composed of a single carved opal with diamond detail the engraved head with ruby eye and diamond-set throat, the engraved tail feathers with diamond decoration, circa 1970, 8.0cm

£2,500-3,500

\$3,300-4,500
€3,000-4,100



32

32

A FIRE OPAL SINGLE STONE NECKLACE

The single cushion shaped fire opal in bi-colour mount to a leather multi-row collar, 42.5cm

£2,000-3,000

\$2,600-3,900

€2,400-3,500



33

33

A FIRE OPAL RING AND PENDANT

The ring with oval fire opal single stone in bi-colour mount with broad hoop, ring size O; the pendant with cushion shaped fire opal in bi-colour mount with hinged folding pendant loop, 2.5cm

(2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500





34

THE PROPERTY OF AN ELEGANT LADY, LOTS 34 - 36

34

A 'TANK AMERICAINE' AUTOMATIC WRISTWATCH,
BY CARTIER

The rectangular dial with Roman numerals, blued steel hands, sweep seconds and date aperture at 6 o'clock, the rectangular case back secured by eight screws, sapphire crown, to 'Cartier' bracelet with deployant clasp, circa 2000, 23mm

Dial, case and bracelet signed Cartier, case no. CC56916

£1,800-2,500

\$2,400-3,200

€2,100-2,900



35

35

A 'PASHA' AUTOMATIC WRISTWATCH, BY CARTIER

The circular dial with Arabic quarters, inner square minute dial, sweep centre seconds and luminous hands, to a circular case, the winding crown with screw down cover, the back secured by eight screws, *straps deficient*, case 38mm

Dial signed Cartier, case signed Pasha de Cartier, case no. 1989 2588 820903

£3,000-4,000

\$3,900-5,200

€3,500-4,600



36

36

AN 18CT GOLD 'PASHA' QUARTZ CHRONOGRAPH
WRISTWATCH, BY CARTIER

The circular dial with luminous dot hour markers, outer minute track, three subsidiary dials for date, 30 minute and 12 hour registers, sweep centre seconds and luminous hands, the circular case with revolving bezel calibrated for 60 units, the chronograph operated by two buttons in the band, the winding crown with screw down cover, the back secured by eight screws, to an 18ct gold Cartier bracelet with double deployant clasp, European Convention mark, case 35mm

Dial and clasp signed Cartier, case signed Pasha de Cartier, no. 1353 1 M211900

£4,000-6,000

\$5,200-7,800

€4,700-7,000

VARIOUS PROPERTIES

37

A DIAMOND 'BAIGNOIRE' QUARTZ WRISTWATCH,
BY CARTIER

The oval mother-of-pearl dial with applied gilt Roman numeral quarters within a single-cut diamond double-row bezel, diamond crown, quartz movement, the case back secured by four screws, to brown silk straps and deployant clasp, circa 1990, case 19mm

Dial and case signed Cartier, case no. 660190181

£2,500-3,500	\$3,300-4,500
	€3,000-4,100

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



37

THE PROPERTY OF A EUROPEAN COLLECTOR

38

A 'BAIGNOIRE' MECHANICAL WRISTWATCH, BY CARTIER

The white dial with black Roman numerals and blued steel hands, in oval case with raised bezel and cabochon sapphire-set crown, to a deployant clasp, *straps deficient*, case 21mm

Dial, case and buckle signed Cartier, case no. 780941348

£2,500-4,500	\$3,300-5,800
	€3,000-5,200



38



39

THE PROPERTY OF A EUROPEAN COLLECTOR

39

AN EMERALD, DIAMOND AND SAPPHIRE BROOCH

Modelled as a turtle, the pavé circular-cut emerald shell with single-cut diamond accents, *some diamonds deficient*, to single-cut diamond head and legs, the head with circular-cut sapphire eyes, 2.7cm

£250-420

\$330-540

€290-490



40

VARIOUS PROPERTIES

40

TWO PAIRS OF GEM-SET EARRINGS

Comprising: a pair with circular cabochon sapphires within a pear shaped emerald and circular-cut diamond surround, clip fittings, 1.9cm; the second pair with central cushion shaped pale purple cabochon gem within a frosted rock crystal surround with cabochon emerald accents, 2.4cm (4)

£2,600-4,500

\$3,400-5,800

€3,100-5,200



40



41

THE PROPERTY OF A EUROPEAN COLLECTOR

41

TWO PAIRS OF LAPIS LAZULI AND MALACHITE CUFFLINKS

Each pair set with either cabochon lapis lazuli or malachite, in raised decorated oval mounts, 2.5cm (4)

£850-1,300

\$1,100-1,700

€990-1,500



41

VARIOUS PROPERTIES

42

A PAIR OF TANZANITE, EMERALD AND DIAMOND
EAR PENDANTS

The pear-shaped cabochon tanzanite within a vari-cut
emerald surround and circular-cut diamond accents, to a
circular-cut diamond tapered hook suspension, 4.6cm (2)

£2,400-3,000	\$3,100-3,900
	€2,800-3,500



42

THE PROPERTY OF A EUROPEAN COLLECTOR

43

TWO PAIRS OF DIAMOND, GEM AND IMITATION GEM
EARRINGS, BY MARINA B

The first composed of dyed blue quartz bead drops to
circular-cut diamond and onyx tops and suspension and
pavé circular-cut diamond shield shaped surmounts with
oval cabochon centre and onyx accent, drops detachable,
clip fittings, 5.1cm; the second pair with citrine bead drop
with pyramidal onyx base to a circular-cut diamond and onyx
suspension and pavé circular-cut diamond pear shaped
tops with single pear shaped pink tourmaline accent, drops
detachable, 4.2cm, clip fittings

First pair signed Marina B, no. A2527, the second pair signed
© Marina B 1982, no. AA793 (4)

£3,500-5,000	\$4,600-6,500
	€4,100-5,800



43

43

THE PROPERTY OF A EUROPEAN COLLECTOR

44

A PAIR OF SAPPHIRE, EMERALD AND DIAMOND
EARRINGS, BY MARINA B

Each pavé circular-cut diamond shaped marquise drop with
oval cabochon sapphire centre, to an oval cabochon emerald
and circular-cut diamond pear shaped top, clip fittings,
3.2cm

Signed marina B, with maker's mark MB (2)

£1,700-2,600	\$2,200-3,400
	€2,000-3,000



44



45



46



THE PROPERTY OF AN ELEGANT LADY

45

TWO STINGRAY BANGLES, BY DE GRISOGONO

Comprising: one cream stingray bangle with pavé diamond applied pear shaped detail; the other brown stingray with applied polished pear shaped panel detail, inner diameter 5.3cm each

Each signed de Grisogono, the first no. B5543, the second no, B1995 (2)

£1,500-2,000

\$2,000-2,600

€1,800-2,300

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

THE PROPERTY OF AN ELEGANT LADY

46

AN IMPRESSIVE PAIR OF CUFF BANGLES, BY MARTA MAZOTTO

Each designed as a large slightly flexible chain-link flared bangle, circa 1980, 12.0cm

Each signed Marta Mazotto (2)

£5,500-6,500

\$7,200-8,400

€6,400-7,500



47



48

THE PROPERTY OF A EUROPEAN COLLECTOR

47

A DIAMOND AND FRESHWATER CULTURED PEARL NECKLACE

The multi-row freshwater cultured pearl necklace to a barrel clasp with pavé circular-cut diamond band detail, 37.0cm

£1,700-2,600

\$2,200-3,400

€2,000-3,000

THE PROPERTY OF AN ELEGANT LADY

48

A DIAMOND-SET BRACELET

Composed of four circular-cut diamond openwork floral design panels in bi-colour mounts, 18.0cm

£2,500-3,500

\$3,300-4,500

€3,000-4,100

THE PROPERTY OF A EUROPEAN COLLECTOR

49

A 9CT GOLD CIGARETTE CASE

Of curved rectangular form with wave decoration, to a hinged side cover with cabochon sapphire thumb piece, hallmarked London 1970, 10.5cm

£450-1,000

\$590-1,300

€530-1,200



49



50

VARIOUS PROPERTIES

50

A SPINEL AND DIAMOND RING

The cushion shaped brilliant/step-cut purple-pink spinel to triangular-cut diamond single stone shoulders, ring size N½

£3,500-4,500

\$4,600-5,800

€4,100-5,200



51

THE PROPERTY OF AN ELEGANT LADY

51

A PAIR OF GEM AND DIAMOND EARRINGS, BY DEBBAS

Each pavé circular-cut tsavorite garnet bombé surmount, suspending either a pear-shaped kunzite drop, or a cushion-shaped smoky quartz pendant, in diamond-set claw mounts, clip fittings, 2.6cm
Signed V. Debbas (2)

£1,500-2,000

\$2,000-2,600

€1,800-2,300



52

VARIOUS PROPERTIES

52

A DIAMOND AND GEM-SET RING

Of double ring design, modelled as a snake, entirely pavé set with circular-cut diamonds, to green gem eye details, ring sizes M and N

£1,500-2,000

\$2,000-2,600

€1,800-2,300



54



53



55

53

A COLOURED DIAMOND AND DIAMOND RING

The heart modified brilliant-cut fancy dark gray-yellowish green diamond, weighing approximately 3.01 carats, to circular-cut diamond surround and line shoulders, ring size O

Accompanied by report no. 1172768328 dated 11th August 2016 from the GIA Gemological Institute of America stating that the diamond is fancy dark gray-yellowish green

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

54

A DIAMOND BRACELET

Composed of a line of claw-set circular-cut diamonds, 17.0cm

£5,500-7,500	\$7,200-9,700
	€6,400-8,700

55

A PAIR OF DIAMOND-SET EAR HOOPS, BY CARTIER

The ear hoops set to the front and reverse with circular-cut diamonds, post fittings, 3.5cm, in maker's pouch Signed Cartier ©, no. 15868B (2)

£4,000-5,000	\$5,200-6,500
	€4,700-5,800



56

56

A DIAMOND-SET COMPACT, BY CARTIER

Modelled as a stylised flowerhead, the hinged cover with chased cinquefoil petal detail set with brilliant and single-cut diamond accents, opening to reveal a mirror and single compartment, circa 1950, 5.5cm, with French marks
Signed Cartier Paris, no.01939

£3,500-4,500

\$4,600-5,800

€4,100-5,200

57

A SAPPHIRE BRACELET, BY FARAONE

Composed of drilled sapphire beads, set as a single row within trefoil link mounts, 19.5cm
Signed Faraone

£2,500-3,500

\$3,300-4,500

€3,000-4,100



57



58



THE PROPERTY OF A EUROPEAN COLLECTOR

58

A CULTURED PEARL, SAPPHIRE, DIAMOND AND ONYX NECKLACE AND A PAIR OF EARRINGS

The cultured pearl five row sprung collar with marquise shaped panel front, the oval cabochon sapphire centre against a circular-cut diamond field with shaped onyx border and two marquise-cut diamond accents and two shaped onyx and circular-cut diamond panel spacers; the hexagonal panel earrings with oval cabochon sapphire centres, to circular-cut diamond surrounds and rectangular onyx panel border, clip fittings, 3.0cm (3)

£3,500-5,000

\$4,600-6,500

€4,100-5,800

VARIOUS PROPERTIES

59

A PAIR OF COLOURED SAPPHIRE AND DIAMOND EAR PENDANTS

The oval-cut yellow sapphire, to a circular and pear-shaped yellow sapphire surround with circular-cut diamond border, suspending a faceted yellow sapphire bead multi tassel drop with marquise-cut yellow sapphire and diamond cap suspension, interspersed with a pear-shaped yellow sapphire and diamond cluster, post and clip fittings, 10.5cm (2)

£3,000-4,000

\$3,900-5,200

€3,500-4,600



59



60

THE PROPERTY OF A EUROPEAN COLLECTOR, LOTS 60 - 63

60
A GEM AND DIAMOND-SET PENDANT NECKLACE

The circular pendant set with vari-shaped cabochon sapphires, rubies and emeralds, to a circular-cut diamond surround, suspended from a curb link neckchain, pendant 5.3cm, necklace 56.0cm

£2,500-4,200

\$3,300-5,400
€3,000-4,900



61

61
A PAIR OF RUBY, EMERALD, SAPPHIRE AND DIAMOND EAR CLIPS

Of tonneau shape, with raised collet-set cabochon sapphire, emerald and ruby mounts, to circular-cut diamond line detail, clip fittings, 3.0cm (2)

£900-1,300

\$1,200-1,700
€1,100-1,500



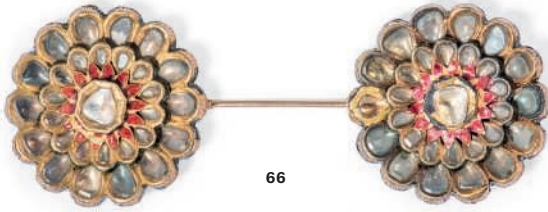
62

62
A RUBY, SAPPHIRE, EMERALD AND DIAMOND BROOCH

Of bi-coloured three leaf clover design, centring a circular-cut diamond collet, each leaf set with either a cabochon sapphire, ruby or emerald within circular-cut diamond surrounds, to a diamond-set stamen, 3.0cm

£850-1,300

\$1,100-1,700
€990-1,500



66

**THE PROPERTY OF A NOBLE INDIAN LADY,
LOTS 66 - 75**

66
AN EARLY 20TH CENTURY INDIAN ZIRCON AND ENAMEL
SURETE PIN

Composed of two closed-set table-cut colourless zircon cluster stylised flowerhead panels with red enamel detail, each reverse of Jaipur polychrome enamel, to a plain pin, 8.0cm

£1,700-2,500

\$2,200-3,200

€2,000-2,900



67

67
A LATE 19TH CENTURY PERSIAN GOLD, EMERALD, RUBY
AND PEARL BIRD BROOCH

The body of painted polychrome floral enamel with central foiled emerald and ruby wings, tail and head, the head suspending a ruby bead drop, the wings with seed pearl and ruby drops, the reverse also with painted floral enamel, 5.5cm

£2,500-4,200

\$3,300-5,400

€3,000-4,900

68
AN INDIAN GOLD AND GEM CLASP AND BRACELET

The first of buckle design with twin rock crystal rectangular openwork links to gold, foiled gem and foliate enamel palmette-shaped shoulder panels each with central banded enamel connections and clasp, 7.0cm; the second composed of a series of foiled gem foliate panels, *one gem deficient*, each with polychrome Jaipur enamel reverse with seed pearl borders and line connections, *stringing detached* (2)

£2,500-4,200

\$3,300-5,400

€3,000-4,900



68



68 (reverse)



72

72

AN ART DECO EMERALD AND DIAMOND SURETE PIN

The principal terminal designed as a cabochon emerald with circular and baguette-cut diamond and palmette shaped openwork border the opposite terminal designed as an old-cut diamond cluster with pear-shaped diamond centre and diamond accents, circa 1930, 6.0cm

£3,400-5,000

\$4,400-6,500

€4,000-5,800



73

73

A CARVED TURQUOISE AND DIAMOND CLIP BROOCH

The shaped turquoise plaque carved in the Chinese manner as a phoenix with outspread wings and flowing tail feathers, to circular-cut diamond line part border and diamond accents, clip fitting, 7.0cm

£1,700-2,500

\$2,200-3,200

€2,000-2,900



74

74

A PAIR OF RUBY EARSTUDS

Each designed as a circular cluster composed of a central peg mounted polished ruby bead surrounded by seven smaller ruby beads, post fittings, 1.8cm (2)

£1,700-2,500

\$2,200-3,200

€2,000-2,900



75

75
A GROUP OF ART DECO DIAMOND AND ONYX
JEWELLERY

Comprising: a bracelet composed of a series of rectangular onyx openwork links with old and rose-cut diamond five stone connecting links, 19.0cm; a rectangular claw-set cut cornered onyx and diamond panel ring with central millegrain-set cushion-cut diamond to scroll shoulders and openwork gallery, ring size L; a French platinum and pearl single stone ring with old and rose-cut diamond scroll shoulders with calibré onyx detail, ring size L; and a navette-shaped onyx panel brooch, the centre set with an old and rose-cut diamond circular cluster, brooch, 4.5cm, all circa 1930

Pearl not tested for natural origin (4)
£5,000-6,800 \$6,500-8,800
€5,900-7,900



76

VARIOUS PROPERTIES

76
AN EARLY 20TH CENTURY DIAMOND SURETE PIN AND A
DIAMOND AND PEARL EARRING

The surete pin modelled as an arrow set with old and single-cut diamonds, 9.0cm; the single earring designed as a ribbon, set with single and old-cut diamonds centring a collet-set old-cut diamond, suspending a single pearl to a diamond-set knife bar connection, later adapted from a brooch with brooch fitting, also hook fitting, 3.3cm

Pearl not tested for natural origin (2)
£1,800-2,500 \$2,400-3,200
€2,100-2,900

77
AN EARLY 20TH CENTURY PEARL AND DIAMOND
BRACELET

Of flexible tapered design, the central line set with pearls, flanked on each side by single-cut diamond lines and engraved gallery border, French import marks, with an additional link, 17.5cm

Pearls not tested for natural origin
£2,600-4,500 \$3,400-5,800
€3,100-5,200



77



78

78
A DIAMOND AND SAPPHIRE
DOUBLE CLIP BROOCH

Each of triangular form, the old-cut diamond triangular cluster centres to a calibr  sapphire and old-cut diamond twin row surround with old-cut diamond single stone accent, 5.3cm

£1,700-2,600

\$2,200-3,400

€2,000-3,000



79

79
AN ART DECO DIAMOND AND
SAPPHIRE NECKLACE

The front composed of three strands of sapphire beads, centring a bullet shaped panel, set with old and single-cut diamonds and cabochon and baguette-cut sapphire details, the back of two strands of sapphire beads and single-cut diamond connectors, 42.0cm

£1,300-1,700

\$1,700-2,200

€1,600-2,000



80

80
A DIAMOND AND SYNTHETIC
GREEN GEM BROOCH/PENDANT

Designed as a rectangular cut-cornered openwork plaque set throughout with circular-cut diamonds with calibr  synthetic green gem detail, to a detachable diamond-set triangular surmount, 5.5cm

£2,500-3,500

\$3,300-4,500

€3,000-4,100



81

81

AN EMERALD, DIAMOND AND SAPPHIRE BROOCH

The central cut-cornered rectangular emerald within an old-cut diamond surround with calibré sapphire line shoulders, to an old-cut diamond line bar with old single-cut diamond 'x' shaped accents, 8.0cm

£1,700-2,600

\$2,200-3,400

€2,000-3,000



82

82

AN ART DECO PLATINUM, DIAMOND AND SAPPHIRE FLEXIBLE BRACELET

The central collet-set marquise-cut diamond panel with diamond three-stone shoulders to circular-cut diamond and French-cut sapphire articulated panels, the back section composed of a line of diamond single-stone collets, circa 1930, 18.0cm

£3,000-4,500

\$3,900-5,800

€3,500-5,200

83

AN ART DECO SILVER ENAMEL AND AGATE TRAVELLING CLOCK WITH ALARM, BY BAKO

The silvered dial with inner Arabic chapter ring and outer Roman chapter ring, the decorative hands set with rose-cut diamonds, with blued steel alarm hand, 15 jewel 8 day movement in rectangular case with dark blue guilloché enamel and white enamel trim on an agate base with wirework decoration, circa 1920, 7.5cm

Movement signed E. Bako, one screw securing the agate base signed Tiffany & Co, Paris

£1,500-2,000

\$2,000-2,600

€1,800-2,300



83



84



85



86

84

A SAPPHIRE AND COLOURED SAPPHIRE NECKLACE, BY BULGARI

The necklace composed of collet-set circular-cut sapphires or yellow sapphires, interspersed by a fine link chain, 91.5cm, in maker's pouch

Signed Bvlgari

£5,000-7,000

\$6,500-9,000

€5,900-8,100

85

A DIAMOND SINGLE STONE RING

The modified cushion-cut diamond to circular-cut diamond-set gallery and shoulders, ring size M

£7,000-8,500

\$9,100-11,000

€8,200-9,900

86

A 'HAPPY DIAMONDS' RING, BY CHOPARD AND A TREATED COLOURED DIAMOND AND DIAMOND RING

The first with glazed heart-shaped panel enclosing a single free moving circular-cut diamond collet to a pavé diamond surround, ring size O; the second with oval treated yellow diamond to a baguette-cut diamond surround and circular-cut diamond border and triple line shoulders, ring size N½

First ring signed Chopard, no. 2950091, 82/2017-20 (2)

£2,500-3,500

\$3,300-4,500

€3,000-4,100

87**A COLOURED DIAMOND AND DIAMOND RING**

The pear brilliant-cut fancy pink-brown diamond, weighing approximately 2.26 carats, to a circular-cut diamond surround and serpent design open hoop, ring size N
Accompanied by report no. 2165521212 dated 2nd September 2014 from the GIA Gemological Institute of America stating that the diamond is natural fancy pink-brown

£3,200-4,200

\$4,200-5,400

€3,800-4,900

**87****THE PROPERTY OF AN ELEGANT LADY****88****A JADEITE JADE AND DIAMOND RING**

The oval cabochon lavender jade between lunette-cut diamond single stones, ring size M
Accompanied by report no. 14212 dated 12th May 2017 from the Gem and Pearl Laboratory, London, for the jadeite jade stating no evidence of treatment was observed

£3,000-4,000

\$3,900-5,200

€3,500-4,600

**88****VARIOUS PROPERTIES****89****AN 18CT WHITE GOLD AND DIAMOND SET BANGLE**

Of hinged half hoop design, the front set with a circular-cut diamond Greek key detail, interspersed by baguette-cut diamonds, European convention mark, inner circumference 16.5cm, in maker's case

£1,500-2,000

\$2,000-2,600

€1,800-2,300

**89**



90

90

AN ART DECO DIAMOND CLASP

Designed as a rectangular panel with central circular and baguette-cut diamond cruciform motif, circular-cut diamond shoulders and geometric surround, circa 1930, 3.5cm

£2,500-3,500

\$3,300-4,500

€3,000-4,100



91

THE PROPERTY OF A EUROPEAN COLLECTOR

91

AN ART DECO DIAMOND DOUBLE-CLIP BROOCH

Of opposing openwork scroll design, each panel set with a central collet-set old-cut diamond line and baguette-cut diamond detail, entirely pavé-set with old-cut diamonds, *one diamond deficient*, 7.3cm

£2,600-4,500

\$3,400-5,800

€3,100-5,200



92

VARIOUS PROPERTIES

92

A DIAMOND DOUBLE CLIP BROOCH

Of circular, single and baguette-cut diamond twin scroll spray design, each with old-cut diamond centre, 6.1cm

£5,000-7,000

\$6,500-9,000

€5,900-8,100

93

A DIAMOND BROOCH

Of old, circular and single-cut diamond openwork geometric form with triangular, keystone and baguette-cut diamond accents, 5.7cm

£2,200-3,000

\$2,900-3,900

€2,600-3,500



93

94

A PAIR OF ART DECO DIAMOND CLIPS

Of scrolling shield shape design, set throughout with old and circular-cut diamonds and baguette-cut diamond detail, clip fittings, 2.5cm (2)

£1,300-1,700

\$1,700-2,200

€1,600-2,000



94

95

A DIAMOND DOUBLE CLIP BROOCH

Of ribbon spray design, pavé set with circular-cut diamonds, to baguette-cut diamond line detail, each spray set with a circular-cut diamond accent, 8.4cm

£4,000-6,000

\$5,200-7,800

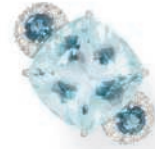
€4,700-7,000



95



96



98



97

96

A TANZANITE AND DIAMOND RING

The cushion shaped tanzanite to a circular-cut diamond surround with tapered baguette-cut diamond single stone shoulders, mounted in 18ct white gold, hallmarked London, ring size M

£1,500-2,000

\$2,000-2,600

€1,800-2,300

Δ•97

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

Each composed of a line of pear or oval cabochon rubies and circular-cut diamond clusters, interspersed with a single circular-cut diamond, London hallmarks, post fittings, 5.0cm (2)

£3,000-4,000

\$3,900-5,200

€3,500-4,600

98

AN AQUAMARINE, SAPPHIRE AND DIAMOND RING

The cushion shaped aquamarine to circular-cut sapphire and diamond cluster shoulders, mounted in 18ct white gold, hallmarked London, ring size M

£1,500-2,000

\$2,000-2,600

€1,800-2,300



99

99

TWO PAIRS OF GEM-SET CUFFLINKS

The first pair with each cufflink designed as a pavé diamond cocktail glass and a shaker with circular-cut diamond detail, to bar link connections, 2.5cm; the second pair designed as the four suits of cards, each link designed as either pavé sapphire clubs or spades, or pavé ruby diamonds or hearts, to chain link connections, 2.5cm (4)

£2,500-3,000

\$3,300-3,900

€3,000-3,500



100

100

A RUBY AND DIAMOND CLUSTER RING

The oval cushion-shaped ruby collet-set within a circular-cut diamond surround, to trifurcated shoulders, French assay marks, ring size M

£4,000-5,000

\$5,200-6,500

€4,700-5,800



101

101
THREE NECKLACES

Each with twist action clasp, the first clasp with central cushion shaped sapphire to a single-cut diamond surround, with blue fabric rope twist collar, 41.5cm; the second clasp with cut-cornered rectangular citrine in bi-colour mount to an orange fabric rope twist collar, 42.5cm; the third clasp a circular-cut diamond set sphere to a bi-colour multi-row chain link necklace, 36.5cm

£2,000-3,000

\$2,600-3,900

€2,400-3,500

THE PROPERTY OF A LADY

102
FOUR PAIRS OF EARRINGS

Comprising; a pair of 'Kiss' earrings, by Paloma Picasso for Tiffany & Co, clip and post fittings, 2.5cm; a pair of diamond-set leaf design earrings by Lucian Pellat-Finet, post fittings, 2.0cm; a pair of emerald oval panel earrings, post fittings, 1.9cm; and a pair of Indian rose-cut diamond and polychrome enamel floral design, *loss to the enamel*, later clip fittings, 1.9cm

First earrings signed Paloma Picasso and © 1994 Tiffany & Co (8)

£2,500-3,500

\$3,300-4,500

€3,000-4,100



102



103

THE PROPERTY OF A EUROPEAN COLLECTOR,
LOTS 103 - 105

103

A SMALL GROUP OF JADEITE JADE JEWELLERY AND AN
AGATE PENDANT

Comprising: a ring, the oval cabochon jade to ropework gallery and shoulders with circular-cut diamond detail, ring size M; a hinged bangle composed of two curved jade sections, internal diameter 5.5cm; a flexible bracelet composed of curved jade bars with jade bead spacers, *clasp deficient*; and a banded agate pendant, (*partly illustrated*)
Accompanied by reports no. 14208, 14209 & 14211 dated 12th May 2017 from the Gem and Pearl Laboratory, London, for the jadeite jade ring, samples jadeite jade from the bracelet and jadeite jade bangle stating that no evidence of treatment was observed (4)

£850-1,000

\$1,100-1,300

€990-1,200



103



104

104

A SMALL GROUP OF JEWELLERY

Comprising: two stickpins each with the letters 'LBS'; one set with circular-cut diamonds, the other circular-cut diamonds and sapphires; two brooches, one with a pear shaped cabochon garnet terminal, the other a pear shaped cabochon citrine; and a gilt collar pin and gilt screwdriver pendant, (*partly illustrated*) (6)

£700-850

\$910-1,100

€820-990

105

AN EMERALD-SET BRACELET

The curb link bracelet set at intervals with oval cabochon emerald collets, 20.0cm

£1,000-1,500

\$1,300-1,900

€1,200-1,700



105



106

VARIOUS PROPERTIES

106

A MID 19TH CENTURY DIAMOND AND PEARL BROOCH

Of crescent design, the graduated half pearl line, interspersed with twin old-cut diamonds, together with original hair pin mount, *no longer attachable*, circa 1860, later brooch fitting, 6.3cm, in fitted case

£2,000-3,000

\$2,600-3,900

€2,400-3,500



107

PROPERTY OF A EUROPEAN PRINCELY FAMILY

107

A SAPPHIRE AND DIAMOND BROOCH,
BY FRIEDRICH KOECHLI

In the form of two interlaced horseshoes, one entwined with a flower, set with rose-cut diamonds and sapphires, the flower set with a cabochon sapphire, circa 1890, 3.5cm

With maker's mark FK

£2,000-3,000

\$2,600-3,900

€2,400-3,500



108

VARIOUS PROPERTIES

108

AN EARLY 20TH CENTURY DIAMOND BANGLE

Of hinged half hoop design, the front set with a line of graduated old-cut diamonds, inner circumference 16.5cm

£3,500-5,500

\$4,600-7,100

€4,100-6,400



109

PROPERTY OF A LADY

109

AN IMPRESSIVE, NEO-RENAISSANCE GOLD, GARNET, EMERALD AND ENAMEL HIPPOCAMP AND RIDER PENDANT

The body of the hippocamp with chased and engraved detail decorated with guilloché polychrome enamel decoration, set on each side with a large cabochon garnet, the head, neck, tail and chest set with smaller garnet collets, the head with white enamel teeth and eyes, the Indian rider with red and white enamel skirt, to twin chain-link suspension with cabochon emerald collet spacers suspending a central garnet bead drop to a plain loop suspension, circa 1890, probably German, 9.5cm

£6,000-8,000

\$7,800-10,000

€7,000-9,300

This pendant was inspired by Spanish examples produced during the late 16th century, for a similar renaissance pendant from the Waddeston Bequest, British Museum, C.f. Y. Hackenbroch, Renaissance Jewellery, London, 1979, p. 325, plate 858 A and the Waddeston Bequest Catalogue of the Works of Art bequeathed to the British Museum, by Baron Ferdinand Rothschild M.P. London, 1898 no 156, pl 37.



110



111



112

THE PROPERTY OF A LADY

110
A NECKLACE AND EARRINGS

Of Etruscan inspiration with alternate stylised knot and flowerhead motifs, 46.0cm; and a pair of matching earclips, 2.5cm (3)

£3,000-4,000

\$3,900-5,200

€3,500-4,600

PROPERTY OF A LADY

111
A PAIR OF MID 19TH CENTURY
ARCHAEOLOGICAL REVIVAL GOLD
AND GARNET EARRINGS

Of Parthian interpretation, each modelled as a hinged oval hoop suspending a hollow gold ovoid accented with collet-set cabochon garnets and gold granulation to the quatrefoil design terminal with hollow sphere finials, circa 1840-1860, with later hinged post fittings, 7.0cm (2)

£1,600-2,000

\$2,100-2,600

€1,900-2,300

VARIOUS PROPERTIES

112
A MID 19TH CENTURY
MICROMOSAIC BRACELET

Composed of six oval glass discs with micromosaic centre panels, each depicting various Roman buildings and ruins, interspersed by cable link connections, 20.0cm

£1,500-2,000

\$2,000-2,600

€1,800-2,300



119



121



120

119

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS

Each composed of cushion shaped sapphire and circular-cut diamond cluster drops to circular-cut diamond flexible line suspensions with baguette-cut diamond single stone accent, mounted in 18ct white gold, hallmarked London, post fittings, 4.5cm

£2,000-3,000

\$2,600-3,900

€2,400-3,500

120

A COLOURED DIAMOND AND DIAMOND RING

Of crossover design, one terminal set with an oval modified brilliant-cut fancy dark greenish yellow diamond, weighing approximately 1.33 carats, the other an oval modified brilliant-cut fancy deep brown-yellow diamond, weighing approximately 1.50 carats, to baguette-cut diamond line shoulders, ring size P

Accompanied by reports no.1172468256 and 2175768388 dated 12th August 2016 from the GIA Gemological Institute of America stating that the diamonds are natural fancy dark greenish yellow-brown and natural fancy deep brown-yellow

£2,400-3,200

\$3,100-4,100

€2,800-3,700

121

A PAIR OF CITRINE AND DIAMOND EARRINGS

Each with pear shaped briolette-cut citrine drop to a circular-cut diamond cap and flexible line suspension, mounted in 18ct white gold, hallmarked London, post fittings, 5.0cm

£1,500-2,000

\$2,000-2,600

€1,800-2,300



122

•122

AN 18CT GOLD 'MARINER' QUARTZ WRISTWATCH,
BY CONCORD

The circular gilt, linear design dial with day and date apertures, to an octagonal case and graduated rectangular link bracelet, European Convention mark, case 31.0mm, 19.5cm

Dial signed Concord, case signed Mariner, no. 5058 115C47 646830

£4,500-7,000

\$5,900-9,000

€5,300-8,100

THE PROPERTY OF A LADY

123

TWO WRISTWATCHES, BY BREITLING

The first a chronograph, the circular dial with Roman '12', spear point markers, two subsidiary dials for 60 seconds and 30 minute registers and apertures for day, month and phases of the moon, with outer Arabic date track, the chronograph operated by two buttons in the band, mechanical movement, to leather straps with maker's buckle, Swiss marks, case 36mm; the second a stainless steel and gilt example, with quartz movement, the circular blue dial with baton hour markers, date aperture and sweep centre seconds, to a rotating gilt bezel and leather straps, case 38mm

Both dials signed Breitling, first case no. 1940, second no. 81970

(2)

£800-1,200

\$1,100-1,600

€930-1,400



123



123

VARIOUS PROPERTIES

Δ-124

A WRISTWATCH, BY VACHERON CONSTANTIN

The rectangular cream dial with baton hour markers and double baton quarter markers, mechanical movement adjusted to heat cold isochronism and five (5) positions, *straps, hand and glass deficient*, case 2.8cm

Dial, case interior and movement signed Vacheron Constantin Geneva, movement no. 1003, case interior no. 6123 383358 buckle with maker's mark

£600-800

\$780-1,000

€700-930



124

125

AN 18CT GOLD AUTOMATIC, RETROGRADE HOURS 'LONG ISLAND' WRISTWATCH, BY FRANCK MULLER

The black rectangular dial with luminous Arabic five minute markers, retrograde hours, and subsidiary seconds incorporating moonphase, the case back secured by four screws, with maker's buckle, *straps deficient*, case with European Convention mark, case 32mm

Dial and case signed Franck Muller, case also signed Master of Complications Long Island, no. 17 1250 H R JN

£8,000-12,000

\$11,000-16,000

€9,300-14,000



125

-126

AN EARLY 20TH CENTURY SILVER, AGATE, DIAMOND AND IVORY DESK CLOCK

The circular engine turned dial with Roman numerals, four subsidiary dials for day, date, month and phases of the moon, *re-enamelled*, with rose-cut diamond hands, the bezel with white enamel linear detail, within an agate circular frame with applied monogram and earl's coronet and date 1914, to an ivory disc reverse with silver case stand, *ivory cracked*, jewelled lever movement, dials adjusted by screws to reverse, *one deficient*, French marks, 11.7cm diameter

Dial signed Morgan, movement no. 95374 and stamped M

£2,500-3,500

\$3,300-4,500

€3,000-4,100



126



130

130
A FIRE OPAL AND COLOURED
DIAMOND RING

The cushion shaped cabochon fire opal to a circular-cut yellow diamond surround and line shoulders, ring size N
Yellow diamonds not tested for natural colour origin

£1,500-2,500	\$2,000-3,200
	€1,800-2,900



131

131
A PAIR OF DIAMOND EAR
PENDANTS

Composed of three graduated flower clusters, set with circular and pear-shaped diamonds, suspended from a circular-cut diamond hoop suspension, 4.6cm (2)

£1,500-2,000	\$2,000-2,600
	€1,800-2,300



132

132
A COLOURED DIAMOND AND
DIAMOND RING

The marquis brilliant-cut fancy deep brownish yellowish orange diamond, weighing approximately 1.55 carats, to a circular-cut diamond surround and line shoulders, ring size O
Accompanied by report no. 2156051748 dated 14th May 2013 from the GIA Gemological Institute of America stating that the diamond is natural fancy deep brownish yellowish orange, clarity SI2, fluorescence medium yellow

£2,400-3,200	\$3,100-4,100
	€2,800-3,700



133



134

133
A GROUP OF JEWELLERY

Comprising: a diamond and gem set necklace, the flattened graduated curb link neckchain set to the front with a circular-cut diamond and vari-cut vari-gem twist panel clasp, 44.0cm; a matching tapering band ring, ring size N; a cultured pearl three row necklace to a 19th century old-cut diamond and half-pearl cluster clasp, 36.0cm; and four cultured pearl single row necklaces with two spherical twist clasps, (partly illustrated) (7)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

THE PROPERTY OF AN ELEGANT LADY

134
A DIAMOND-SET NECKLACE, BY BULGARI

Of fancy link design suspending a series of plaited spheres partially pavé-set with circular-cut diamonds, 39.0cm
Signed Bvlgari

£4,000-6,000

\$5,200-7,800

€4,700-7,000



135



136

THE PROPERTY OF A EUROPEAN COLLECTOR

135

A CULTURED PEARL AND SAPPHIRE NECKLACE

Composed of a graduated row of cultured pearls with sapphire bead spacers, to a cultured pearl and circular-cut sapphire cluster clasp, 84.0cm

£1,700-2,600

\$2,200-3,400

€2,000-3,000

THE PROPERTY OF AN ELEGANT LADY

136

FIVE GEM-SET RINGS

Comprising: a cushion-cut sapphire gypsy ring with rectangular-cut emerald single stone shoulders; an oval faceted citrine single stone ring with diamond double-row openwork border; a collet-set rectangular green tourmaline single stone ring with broad tapering hoop; a cabochon green gem single stone ring with green garnet and diamond detail; and an oval faceted closed-set pink quartz ring with seed pearl border to broad tapering hoop

The last ring signed Mimi

(5)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

THE PROPERTY OF A EUROPEAN COLLECTOR

137

A RUBY AND CULTURED PEARL NECKLACE

Composed of a single row of graduated cultured pearls with ruby bead spacers, to a circular cabochon ruby and single-cut diamond cluster clasp, 84.0cm

£1,700-2,600

\$2,200-3,400

€2,000-3,000



137



138

VARIOUS PROPERTIES

138

A COLOURED SAPPHIRE AND DIAMOND RING

The cushion shaped pink sapphire to circular-cut diamond double row surround and bifurcated shoulders, mounted in 18ct white gold, London hallmark, ring size M

£1,500-2,000

\$2,000-2,600

€1,800-2,300



139

THE PROPERTY OF AN ELEGANT LADY

139

A PAIR OF SAPPHIRE, DIAMOND AND TREATED RUBY EARRINGS

Each with pavé single-cut diamond spherical drop to a flowerhead surmount, the oval-cut sapphire single stone centre to a circular-cut diamond border and oval-cut treated ruby five stone petal surround, clip and post fittings, 5.0cm

£2,000-3,000

\$2,600-3,900

€2,400-3,500



140

VARIOUS PROPERTIES

140

A DIAMOND-SET BRACELET

Of belt and buckle design, the curb link bracelet with circular-cut diamond buckle, adjustable length

£2,200-3,000

\$2,900-3,900

€2,600-3,500



141

THE PROPERTY OF A EUROPEAN COLLECTOR

141

TWO SAPPHIRE AND RUBY BRACELETS

Of large cable-link design, either collet-set with cabochon rubies or sapphires, 19.7cm and 20.0cm respectively (2)

£2,600-4,500

\$3,400-5,800

€3,100-5,200

THE PROPERTY OF AN ELEGANT LADY

142

A PAIR OF DIAMOND BANGLES AND A RING

Each of sprung crossover design with textured bead and circular-cut diamond cluster terminals (3)

£3,000-4,000

\$3,900-5,200

€3,500-4,600



142



THE PROPERTY OF A EUROPEAN COLLECTOR

143

A DIAMOND-SET EVENING BAG

The cylindrical handbag of woven bi-coloured basketwork design, with single-cut diamond details to the hinged cover, 17.5cm

£2,600-4,500

\$3,400-5,800

€3,100-5,200



144

THE PROPERTY OF A EUROPEAN COLLECTOR

144

A RUBY-SET CHOKER NECKLACE

Composed of two sprung rows of cushion-shaped panels with calibr  ruby four stone spacers

£2,600-4,200

\$3,400-5,400

€3,100-4,900

VARIOUS PROPERTIES

145

A PAIR OF DIAMOND EARSTUDS

Each circular-cut diamond in collet mount, post fittings (2)

£3,500-4,500

\$4,600-5,800

€4,100-5,200



145

THE PROPERTY OF A EUROPEAN COLLECTOR,
LOTS 146 - 148

146

A PAIR OF DIAMOND EARRINGS

Each designed as a crescent shaped panel pav -set with circular-cut diamonds with bead cluster detail and beaded border, clip fittings, 2.3cm

Each signed W R

£1,800-2,600

\$2,400-3,400

€2,100-3,000



146

147

A RUBY AND DIAMOND CLUSTER RING

The cushion-shaped ruby within a circular-cut diamond surround and baguette-cut diamond wave border, ring size J

£3,500-5,200

\$4,600-6,700

€4,100-6,000



147



148

148
A PAIR OF DIAMOND EAR PENDANTS

Of two colour tapered textured pear shaped hoop design, the base set with circular-cut diamonds, to a similar suspension, clip fittings, 5.0cm (2)

£1,300-2,200

\$1,700-2,800
€1,600-2,600



149

THE PROPERTY OF AN ELEGANT LADY

149
A CULTURED PEARL AND DIAMOND PENDANT NECKLACE AND EARRINGS

The pendant with cultured pearl drop to circular-cut diamond twin row suspension and pear shaped surmount with pavé circular-cut diamond cluster centre, to a fancy rope link neckchain, pendant 4.1cm, neckchain 45.0cm; and a pair of matching pendant earrings, clip and post fittings, 3.5cm (3)

£900-1,200

\$1,200-1,600
€1,100-1,400



150

THE PROPERTY OF AN ELEGANT LADY

150
A DIAMOND RING

Of circular-cut diamond stylised spray design suspending two pear shaped diamond and diamond cluster drops, ring size L

£1,200-1,500

\$1,600-1,900
€1,400-1,700



152



151



153



VARIOUS PROPERTIES

151

A DIAMOND RING

The circular-cut diamond collet, weighing approximately 3.37 carats, to a pavé circular-cut diamond bombé mount, ring size 1½

£12,000-15,000

\$16,000-19,000

€14,000-17,000

THE PROPERTY OF AN ELEGANT LADY

152

A DIAMOND, RUBY AND SAPPHIRE FLEXIBLE COLLAR NECKLACE, BY LALAOUNIS

Designed as a flexible torc necklace with engraved twin chimera head terminals each with circular-cut diamond collar, ruby eyes and ruby and sapphire three-stone collet detail, with central graduated circular-cut ruby loop, to a chevron-link necklace, 39.0cm

Signed Ilias Lalaounis

£2,500-3,500

\$3,300-4,500

€3,000-4,100

THE PROPERTY OF A LADY

153

A PAIR OF EARRINGS AND A RING, BY LALAOUNIS

The earrings of tapered sprung hoop design with reeded triangular section detail, 4.3cm; the ring of crossover design with lion head terminal, the head with ruby eye detail and single-cut diamond collar, ring size J

All with maker's marks

£1,500-2,000

(3)

\$2,000-2,600

€1,800-2,300



154

VARIOUS PROPERTIES

154

A DIAMOND AND TURQUOISE
BRACELET WATCH,
BY PATEK PHILIPPE

The oval, pavé diamond dial with spear point hands between graduated circular-cut diamond borders and fluted turquoise panels above and below, the 18 jewelled movement adjusted five positions to heat, cold and isochronism, to a tapering integral bracelet, circa 1980, 26mm, bracelet 17.5cm

Movement, case and bracelet signed Patek Philippe, movement no. 1272517, case no. 2753066 4031 1

£6,000-10,000 \$7,800-13,000
€7,000-12,000



155

THE PROPERTY OF A EUROPEAN
COLLECTOR

155

A DIAMOND, NEPHRITE AND
EMERALD-SET WRISTWATCH,
BY PIAGET

The circular nephrite dial to a circular-cut diamond bezel with circular-cut emerald quarters, to an integral textured brick link bracelet, mechanical movement, case 24mm, bracelet 16.9cm

Dial and clasp signed Piaget, case no. 9706 A6 103785

£2,600-3,500 \$3,400-4,500
€3,100-4,100

VARIOUS PROPERTIES

156

A BRACELET WATCH, BY CHOPARD

The large oval lapis lazuli dial with spear point hands, within pierced abstract bezel, jewelled lever movement, the case back secured by six screws, to a matching hinged panel bracelet, circa 1970, case 5.5cm, 19.0cm

Dial signed Chopard, case no. 28154 5038

£2,500-3,500 \$3,300-4,500
€3,000-4,100



156



157

THE PROPERTY OF AN ELEGANT LADY

157
A MODERN, DIAMOND-SET 'ANASTASIA' QUARTZ WRISTWATCH, BY FABERGE

The oval blue enamel dial with Arabic numerals and circular-cut diamond bezel, accompanied by maker's 18ct gold buckle, buckle with European Convention mark, to later leather straps, case 24mm

Dial and case signed Faberge, case also signed Anastasia

£1,200-1,500 \$1,600-1,900
€1,400-1,700



158

THE PROPERTY OF A EUROPEAN COLLECTOR

159
A DIAMOND AND CULTURED PEARL WATCH, BY DELANEAU

The single-cut diamond-set marquise shaped dial to a circular-cut diamond twin row bezel, with circular-cut diamond crescent shoulders and cultured seed pearl four row bracelet, mounted in 18ct gold, mechanical movement, European Convention mark, case 23mm, bracelet 18.2cm
Glass signed DeLaneau, case no. G 249 1676/R60

£3,000-4,300 \$3,900-5,600
€3,500-5,000



159

VARIOUS PROPERTIES

158
A DIAMOND-SET 'CONSTELLATION' QUARTZ WRISTWATCH, BY OMEGA

The oval dial with baton hour markers to a circular-cut diamond bezel and tapering integral textured bracelet, case 22mm, 18.0cm

Dial signed Omega Constellation
£1,500-2,400 \$2,000-3,100
€1,800-2,800



160



161



162

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, LOTS 160 - 169

160
A DIAMOND AND EMERALD FLOWER BROOCH

With engraved articulated petals and central diamond and emerald articulated cluster stamen to an engraved stem and leaves, circa 1980, 7.5cm

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

161
A GOLD AND DIAMOND DOUBLE CLIP BROOCH

Each clip of stylised folded ribbon design with central graduated circular-cut diamond band and collet-set diamond five stone centre and diamond detail to a graduated bead border, clip fittings, *brooch frame deficient*, (2) circa 1940, 8.0cm

£4,000-6,000	\$5,200-7,800
	€4,700-7,000

162
A FRENCH ENAMEL FLOWER BROOCH

Modelled as a tulip with yellow and red enamel articulated petals and ruby cluster stamen stem and leaf detail, circa 1960, French marks, 6.0cm
Indistinct signature and signed Paris S. G. D. C

£1,000-1,500	\$1,300-1,900
	€1,200-1,700

163
AN ONYX NECKLACE

Of Prince-of-Wales link design with faceted barrel-shaped onyx bar divisions, 78.0cm

£1,800-2,500	\$2,400-3,200
	€2,100-2,900

164
A SUITE OF DIAMOND JEWELLERY, BY POMELLATO

Comprising: a two colour curb-link necklace the alternate white metal links set with eight circular-cut diamonds with integral clasp, one stone deficient, 45.0cm; a matching bracelet, 19.5cm, earclips, 3.0cm, and ring, ring size H

The necklace, earclips and ring signed Pomellato (5)
£7,000-10,000 \$9,100-13,000
€8,200-12,000

165
AN ONYX AND DIAMOND RING AND EARCLIPS

The ring designed as a marquise bezel with circular-cut diamond and onyx zig zag pattern panel within onyx border and shaped onyx panel shoulders and hoop, onyx damaged, ring size M; and a pair of matching earclips, 3.8cm (3)

£2,500-3,500	\$3,300-4,500
	€3,000-4,100



163



164



165



166

166

A PAIR OF DIAMOND AND MOONSTONE EARRINGS

Each designed as a cabochon moonstone detachable drop in polished and brush textured mount, to a matching hoop suspension set with a single circular-cut diamond, 2.5cm (2)

£600-800

\$780-1,000
€700-930



167

167

AN AMETHYST AND DIAMOND CLUSTER RING

Designed as a navette-shaped cabochon amethyst with circular-cut diamond surround to a tapering textured hoop, ring size I

£800-1,200

\$1,100-1,600
€930-1,400



168

168

A CULTURED PEARL AND DIAMOND RING

Of bombé cluster design, the central single cultured pearl with navette-cut diamond single stone shoulders and baguette-cut diamond wrap around surround, ring size K

£1,800-2,500

\$2,400-3,200
€2,100-2,900

169

**A LADY'S DIAMOND WRISTWATCH,
BY JAEGER LECOULTRE**

The circular silvered dial with applied spear point and Arabic numerals within a pavé-set diamond stylised petal border and circular and baguette-cut diamond shoulders, back wind jewelled lever movement, to a fancy link bracelet, circa 1960, 16.0cm
Dial signed Jaeger LeCoultre

£2,500-3,500 \$3,300-4,500
 €3,000-4,100



169

VARIOUS PROPERTIES

170

**A PAIR OF BELLE EPOQUE
GOLD, SILVER AND DIAMOND
LORGNETTES**

The onyx and gold handle set with rose-cut diamond decoration and pendant loop, to sprung hinged silver frames, suspended from a neckchain, circa 1910, 8.5cm

£2,500-4,500 \$3,300-5,800
 €3,000-5,200



170

**THE PROPERTY OF A EUROPEAN
COLLECTOR**

171

A POWDER COMPACT

Of rectangular form with cabochon sapphire thumbpiece, opening to reveal a mirror and a powder compartment, 8.0 x 6.7cm

£1,300-1,700 \$1,700-2,200
 €1,600-2,000



171



VARIOUS PROPERTIES

172

A NATURAL PEARL, RUBY AND
DIAMOND NECKLACE

The graduated single row of pearls, measuring approximately 4.85-11.30mm, to a collet-set oval-cut ruby and circular-cut diamond cluster clasp, necklace string broken, 38.0cm
Accompanied by report no. 14177 dated 6th May 2017 from The Gem & Pearl Laboratory, London, stating that the pearls were found to be natural, saltwater

£8,000-12,000

\$11,000-16,000

€9,300-14,000



177



177



178



179



179

VARIOUS PROPERTIES

177
A PAIR OF AMETHYST AND
DIAMOND EARRINGS AND A RING

The earrings with cut-cornered rectangular amethyst drops to circular-cut diamond flowerhead surmounts and flexible line suspensions, post fittings, 4.5cm; the ring with cut-cornered rectangular amethyst to circular-cut diamond graduated double line shoulders, ring size N; all mounted in 18ct white gold, hallmarked London (3)

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

178
A GEM-SET AND DIAMOND DRESS
RING, BY FARAONE

Of broad tapered panel design, pavé set with circular-cut amethysts and sapphires, to articulated collet-set diamond accents, ring size N½

£1,000-1,500	\$1,300-1,900
	€1,200-1,700

179
TWO PAIRS OF DIAMOND AND GEM
PENDENT EARRINGS

The first pair, by della Valle, each with large circular-cut blue topaz drop, to circular-cut diamond cap and flexible line suspension and circular-cut blue topaz and diamond surmount, *one topaz chipped*, clip and post fittings, 7.0cm; the second pair with drop shaped reconstituted turquoise to circular-cut diamond flexible line suspension, 5.7cm

First pair signed della Valle	(4)
£2,500-3,500	\$3,300-4,500
	€3,000-4,100



180

180
A DIAMOND BRACELET

The flexible bracelet composed of thirty-three circular-cut diamonds, 16.0cm

£10,000-15,000	\$13,000-19,000
	€12,000-17,000



181

THE PROPERTY OF AN ELEGANT LADY

181
AN AMETHYST AND DIAMOND BROOCH

The amethyst carved as a shell with applied circular-cut diamond edging and line detail, twin prong clip fitting, French mark, 4.1cm

£1,000-1,500	\$1,300-1,900
	€1,200-1,700



182

VARIOUS PROPERTIES

182
A PAIR OF AQUAMARINE AND DIAMOND PENDENT EARRINGS

Each composed of a flexible line of four graduated pear shaped aquamarine and circular-cut diamond clusters with circular-cut diamond spacers, post fittings, 7.7cm (2)

£2,800-3,500	\$3,700-4,500
	€3,300-4,100



184



183



184

A RUBY, TURQUOISE AND AMETHYST NECKLACE AND EARPENDANTS, BY PERCOSSI PAPI

The gilt-mounted necklace with central carved oval ruby chain-link collet-set amethysts and turquoise suspending a drop-shaped carved ruby, flanked by two large stylised enameled dragon panels with cabochon ruby motifs and seed pearl cluster detail, the back section composed of matching chain-link collet-set turquoise and amethysts, and matching earpendants, 9.3cm

Necklace and earpendants signed Percossi Papi (3)

THE PROPERTY OF AN ELEGANT LADY, LOTS 183 - 190

183
A GROUP OF JEWELLERY

Comprising: a pair of pear-shaped amethyst single stone earstuds, clip fittings; a matching amethyst ring, the amethyst within reeded border, ring size J; and a fancy cable-link bracelet with clip design clasp, 16.0cm (4)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

£2,000-2,500

\$2,600-3,200

€2,400-2,900



185



185

A GROUP OF DIAMOND, CULTURED PEARL AND GEM JEWELLERY

Comprising: a necklace composed of three rows of black cultured pearls to a pear shaped black mabé cultured pearl and circular-cut diamond cluster clasp, 37.5cm; a pair of earrings, each mabé cultured pearl within a ropework border and circular and marquise-cut diamond three stone surmount, clip and post fittings, 2.0cm; a dragonfly brooch with pavé circular-cut diamond and yellow gem wings and rose-cut diamond body, 6.8cm; and a bi-colour ropework bracelet with central circular-cut diamond 'x' motif, internal diameter 5.5cm

(5)

£2,000-2,500

\$2,600-3,200

€2,400-2,900



186

186

A STAINLESS STEEL AND DIAMOND QUARTZ CHRONOGRAPH WRISTWATCH, BY QUINTING

The circular transparent dial with spear point hands, three subsidiary dials for 12 hour, 30 minute registers and constant seconds, with pavé diamond bezel and lugs, later leather straps, accompanied by maker's deployant clasp, case 42mm

Dial, case and buckle signed Quinting, case no. 305-02

£1,500-2,000	\$2,000-2,600
	€1,800-2,300



187

187

A STAINLESS STEEL, DIAMOND AND MOTHER-OF-PEARL FIVE TIME ZONE QUARTZ WRISTWATCH, BY JACOB & CO.

The mother-of-pearl inlaid dial with luminous Arabic quarters and hands, red sweep centre seconds hand, date aperture and vari-coloured, vari-shaped subsidiary dials indicating the time in Los Angeles, Tokyo, Paris and New York, to a circular-cut diamond bezel, the case with four time adjustor buttons in the band, straps deficient, with maker's deployant clasp, case 47mm

Dial and case signed Jacob & Co.

£1,500-2,000	\$2,000-2,600
	€1,800-2,300

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



188

188

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

The mother-of-pearl oval dial with pavé diamond abstract centre, luminous Arabic quarters, date apertures and six subsidiary dials to a diamond-set bezel and later leather straps, accompanied by maker's 18ct gold deployant clasp, clasp with European Convention mark, case 60mm

Dial and case signed Tiret, no. 0043

£3,500-4,500	\$4,600-5,800
	€4,100-5,200

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

189

AN 18CT WHITE GOLD AND DIAMOND 'DENTELLES' QUARTZ WRISTWATCH, BY VAN CLEEF & ARPELS

The rectangular black dial with single-cut diamond floral motif detail, to a circular-cut diamond bezel, fabric coated straps, and diamond-set 18ct white gold buckle, European Convention marks, case 27mm

Dial and case signed Van Cleef & Arpels, case no. HH3931 3363105

£2,000-4,000

\$2,600-5,200
€2,400-4,600



189

190

AN 18CT WHITE GOLD AND DIAMOND 'RELIEF' QUARTZ WRISTWATCH, BY FRANCK MULLER

The black engine turned dial with applied Arabic numerals and circular-cut diamond inner oval loop in pavé circular-cut diamond tonneau shaped case, to later leather straps, accompanied by maker's diamond-set buckle, case with European Convention mark, case 30mm

Dial and case signed Franck Muller, case also signed Master of Complications Relief, no. 61 2852 QZ CD 1R

£3,000-5,000

\$3,900-6,500
€3,500-5,800



190



192



191

VARIOUS PROPERTIES

191

A DIAMOND ETERNITY RING

Composed of a line of French-cut diamonds, ring size O

£1,800-2,500

\$2,400-3,200

€2,100-2,900

192

A DIAMOND PENDANT NECKLACE

The single circular-cut diamond pendant in claw-set mount with diamond two stone connecting link to a fine curb-link neckchain with diamond collet intervals, 42.0cm

£2,500-4,500

\$3,300-5,800

€3,000-5,200



194



193



195

193

A PAIR OF DIAMOND EARPENDANTS

Each openwork drop set throughout with circular-cut diamonds with baguette-cut diamond detail, to circular-cut diamond pierced suspension and trefoil surround, hook fittings, 5.0cm (2)

£2,500-3,000 \$3,300-3,900
 €3,000-3,500

194

A DIAMOND NECKLACE

Composed of a series of graduated circular-cut diamond four stone clusters with either circular or circular and baguette-cut diamond 'x' shaped spacers, 37.0cm

£6,000-8,000 \$7,800-10,000
 €7,000-9,300

195

A PAIR OF DIAMOND EARRINGS

Each designed as a pavé old-cut diamond oval cluster panel, 2.3cm (2)

£2,200-3,000 \$2,900-3,900
 €2,600-3,500



196

THE PROPERTY OF A EUROPEAN COLLECTOR

196

THREE GEM, SYNTHETIC GEM AND CULTURED PEARL NECKLACES, BY MARINA B

Each composed of beads in twin opposed elongated claw mounts, one set with citrine and smaller black onyx beads with cultured pearl spacers, one with set with synthetic sapphire and smaller black onyx beads, with cultured pearl spacers, the third with synthetic pink sapphire and smaller citrine beads with polished bead spacers; all 80.0cm All signed Marina B with maker's mark MB and no. respectively A368, A372 and A774

£5,000-7,000

\$6,500-9,000

€5,900-8,100

VARIOUS PROPERTIES

197

A PAIR OF AQUAMARINE EARCLIPS AND A CLASP

Each cut-cornered rectangular aquamarine single stone in bi-colour mount, 2.1cm; the clasp of matching design, *fitting deficient*, 2.9cm (2)

£3,500-5,000

\$4,600-6,500

€4,100-5,800



197





198

199

200

THE PROPERTY OF A EUROPEAN COLLECTOR

198

A PAIR OF 18CT TWO COLOUR GOLD EARCLIPS, BY CARTIER

Of reeded twin curb link design, London import marks 1973, clip fittings, 3.3cm

Each with maker's mark JC, no. P4923, one also signed Cartier

£420-850

\$550-1,100

€490-990

THE PROPERTY OF AN ELEGANT LADY, LOTS 199 - 201

199

A PAIR OF DIAMOND EARRINGS, BY GIOVANE

Of pavé circular-cut diamond five petal flowerhead design with circular-cut diamond centre, in three colour mount, clip fittings, 3.6cm

Signed Giované

£2,000-3,000

\$2,600-3,900

€2,400-3,500

200

A MULTI-GEM BRACELET

Composed of four rows of oval-cut vari-gem collets, gems include peridot, amethyst, garnet, and green tourmaline, 18.8cm

£1,200-1,500

\$1,600-1,900

€1,400-1,700



201

201
A DIAMOND PENDANT NECKLACE

The large circular openwork pendant set throughout with circular-cut diamond lines and accents, to a fancy link neckchain, pendant 8.7cm, necklace 56.0cm

£3,000-4,000

\$3,900-5,200
€3,500-4,600



202

VARIOUS PROPERTIES

202
A DIAMOND-SET TORC NECKLACE,
BY FALLANI

Of foliate torc design, one terminal with a mask suspending a single briolette-cut diamond, the other side with abstract panel, inner diameter 12.0cm
Signed Fallani

£2,000-3,000

\$2,600-3,900
€2,400-3,500



203

THE PROPERTY OF AN ELEGANT
LADY

203
A PAIR OF DIAMOND
EARPENDANTS, BY PARANESI

Each drop of openwork freeform design with circular-cut diamond detail and pendant loops, post fittings, 7.3cm
Signed Paranesi

£1,000-1,500

\$1,300-1,900
€1,200-1,700



204



205

THE PROPERTY OF AN ELEGANT LADY

204

A DIAMOND AND COLOURED DIAMOND RING, BY ELISE DRAY

Modelled as an eagle with pavé diamond feathers and black diamond eyes and plumage detail, with double hoop, ring size L, 8.7cm

Black diamonds not tested for natural colour origin

Signed Elise Dray

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROPERTY OF A LADY

205

A BI-METALLIC DIAMOND, COLOURED DIAMOND AND GEM BRACELET, BY SEVAN BICAKCI

Designed as a mesh of interlinked textured circular hoops to chased plaque terminals pavé-set with circular-cut diamonds, black diamonds and yellow and red gems, the closure modelled as a chased dagger, in maker's black leather pouch, 17.5cm

Black diamonds not tested for natural colour origin

Signed Sevan Bicakci, no. BL729

£3,000-5,000

\$3,900-6,500

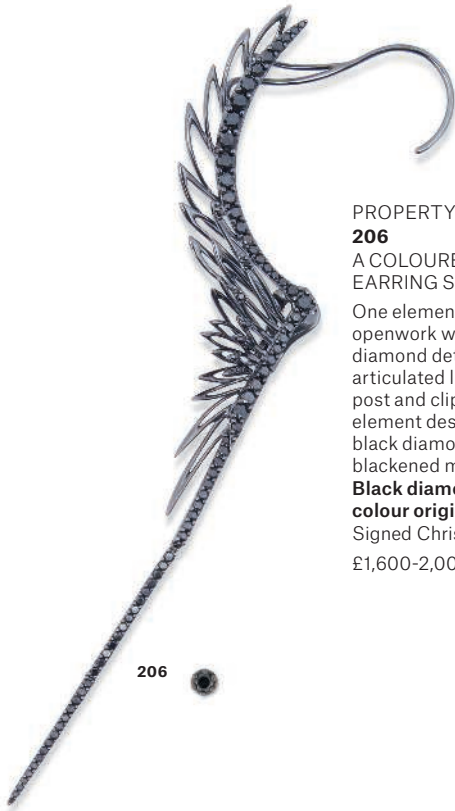
€3,500-5,800



207



208



206

PROPERTY OF A LADY

206

A COLOURED DIAMOND ASYMMETRIC EARRING SET, BY CHRISTINA ORTIZ

One element modelled as a stylised openwork wing with circular-cut black diamond detail to the similarly set articulated line pendant with ear hook and post and clip fittings, 14.0cm; the other element designed as a single circular-cut black diamond stud with post fitting, in blackened mounts, in maker's box

Black diamonds not tested for natural colour origin

Signed Christina Ortiz

(2)

£1,600-2,000

\$2,100-2,600

€1,900-2,300

THE PROPERTY OF A EUROPEAN COLLECTOR

207

A CULTURED PEARL NECKLACE

The single row of black cultured pearls, graduating from approximately 15.0 - 16.9mm, to a spherical twist clasp, 50.0cm

£2,600-4,200

\$3,400-5,400

€3,100-4,900

THE PROPERTY OF AN ELEGANT LADY

208

A DIAMOND 'TROUBLE' PENDANT, BY BOUCHERON

Modelled as a circular-cut diamond-set coiled serpent suspending a single briolette-cut diamond in it's mouth to a circular-cut diamond frame suspended from a leather cord, pendant 5.9cm

Signed Boucheron and no. E15860

£5,000-7,000

\$6,500-9,000

€5,900-8,100



210



209



211

THE PROPERTY OF A EUROPEAN COLLECTOR

209

A CULTURED PEARL AND DIAMOND RING

The grey cultured pearl, measuring approximately 16.1mm, to a circular-cut diamond surround, ring size L

£2,200-3,000	\$2,900-3,900
	€2,600-3,500

VARIOUS PROPERTIES

210

A CULTURED PEARL NECKLACE

The single row of grey cultured pearls, graduating from approximately 14.5 - 10.6mm, to a concealed twist clasp, 43.0cm, accompanied by an additional single cultured pearl clasp

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

THE PROPERTY OF A LADY

211

A PAIR OF CULTURED PEARL AND DIAMOND EARCLIPS

The single cultured pearl centres within a single-cut diamond twin row surround, later clip fittings, 1.6cm (2)

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

Vendor states that the earrings were purchased at A E Kochert



212

THE PROPERTY OF A EUROPEAN COLLECTOR

212

A WRISTWATCH, BY BVLGARI

The circular black dial, with Arabic '6' and '12' and baton hour markers, within a circular bezel inscribed BVLGARI BVLGARI, to maker's leather straps, mechanical movement, case 23mm

Case signed Bvlgari, no. G 1886.4 20732

£850-1,000

\$1,100-1,300

€990-1,200



213

THE PROPERTY OF A EUROPEAN COLLECTOR

213

A 'TUBOGAS' QUARTZ BRACELET WATCH, BY BULGARI

The circular black dial with Arabic '12' and '6' and baton hour markers, within a bezel inscribed 'BVLGARI BVLGARI', to a coiled bi-colour bracelet of tubogas linking, case 19.0mm Bezel, case and bracelet signed Bvlgari, case no. BB 19 IT P.74193

£5,000-7,000

\$6,500-9,000

€5,900-8,100



214

THE PROPERTY OF AN ELEGANT LADY

214

AN 18CT GOLD 'INSTRUMENTINO' AUTOMATIC WRISTWATCH, BY DE GRISOGONO

The square bronzed engine turned dial with applied Arabic '4' and '8' and subsidiary dial for second time zone, in curved rectangular case, the glazed reverse secured by four screws, to later leather straps, accompanied by maker's 18ct gold double deployant clasp, European Convention marks, case 29mm

Dial, case and clasp signed de Grisogono, case also signed Instrumentino, no. 008378

£1,000-1,500

\$1,300-1,900

€1,200-1,700



215



215

TWO QUARTZ WRISTWATCHES,
BY CHOPARD AND CORUM

The cushion shaped gilt dial to a single-cut diamond bezel, fabric coated straps and diamond-set buckle, case 23mm; the second an ingot watch, the ingot dial in bi-metallic case to a stainless steel fancy link bracelet with applied detail, case 20mm

The first dial signed Chopard, no. 126913 5091; the second dial and case signed Corum, case no. 24 300 21 528977

£1,700-2,600

\$2,200-3,400

€2,000-3,000

VARIOUS PROPERTIES

216

A WRISTWATCH, BY AUDEMARS PIGUET

The cut-cornered rectangular gilt dial with baton quarters, to an integral tapering reeded panel bracelet, *bracelet damaged*, mechanical movement, 19.0cm

Dial signed Audemars Piguet, case no. B19946 and 170997

£1,800-2,500

\$2,400-3,200

€2,100-2,900



216

THE PROPERTY OF A EUROPEAN COLLECTOR

217

A DIAMOND AND LAPIS LAZULI WRISTWATCH,
BY CHOPARD

The circular lapis lazuli dial to a single-cut diamond bezel and graduated horseshoe design bracelet, mechanical movement, 14.7cm, with two additional links

Dial signed L.U.Chopard

£3,500-5,000

\$4,600-6,500

€4,100-5,800



217



219



218



220

THE PROPERTY OF AN ELEGANT LADY

218
A PAIR OF SAPPHIRE AND DIAMOND EAR HOOPS

Composed of overlapping pavé circular-cut diamond and sapphire hoops, clip fittings, 3.4cm

£2,000-3,000

\$2,600-3,900

€2,400-3,500

VARIOUS PROPERTIES

219
A SAPPHIRE AND DIAMOND NECKLACE

Composed of eight rows of graduated faceted sapphire beads to a circular-cut diamond spherical clasp, 48.0cm
Accompanied by report no. 13889 dated 10th March 2017, from The Gem & Pearl Laboratory stating that samples were found to be natural sapphires, no evidence of heat treatment was observed

£3,000-5,000

\$3,900-6,500

€3,500-5,800

220

A DIAMOND AND SAPPHIRE RING

Of crossover design, the feather shaped terminals either set with marquise-cut sapphires or circular-cut diamonds, ring size K

£1,600-2,200

\$2,100-2,800

€1,900-2,600



221



222



223

221

A DIAMOND AND EMERALD BRACELET

Composed of four flexible lines of circular-cut diamond collets, each elongated octagonal link spacer with circular-cut diamond centre within a calibr  emerald and circular-cut diamond surround, 18.0cm

Signed Diafini

£4,500-5,500

\$5,900-7,100

 5,300-6,400

222

A DIAMOND AND ONYX BRACELET

Composed of elongated rectangular onyx links, with diamond set cross shaped terminals, to diamond collet spacers, *with an additional link*, 17.0cm

£800-1,000

\$1,100-1,300

 930-1,200

223

A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS

Of flexible design, centring an oval-cut diamond within a pav  set circular-cut diamond and calibre-cut sapphire crescent, suspended from three diamond or sapphire bar link connections, with further circular-cut sapphire and diamond suspensions, to sapphire and diamond cluster surmounts, post fittings, 6.3cm (2)

£6,000-8,000

\$7,800-10,000

 7,000-9,300



224

224

A GOLD CHRONOGRAPH WRISTWATCH,
BY PATEK PHILIPPE REF.130

The cream dial with applied baton and Arabic numerals, outer tachymeter scale graduated to 1000 units per hour, sweep seconds, two subsidiary dials for constant seconds and 30 minutes register, cal. 13, 23 jewelled lever movement with 8 adjustments, two rectangular chronograph buttons in the band, circular case with snap on back and turned down lugs, circa 1945, case 33mm

Dial, case and movement signed Patek Philippe, movement no. 867608, case no. 656113

£13,000-17,000

\$17,000-22,000

€16,000-20,000



225

225

AN 18CT GOLD DIAMOND-SET 'OYSTER PERPETUAL
DAY-DATE' AUTOMATIC WRISTWATCH, BY ROLEX

The circular champagne dial with single and baguette-cut diamond markers, luminous hands, sweep centre seconds, magnified aperture for date, aperture for day in German, within milled bezel, the tonneau-shaped case with screw down crown and screw on case back with engraved inscription, to maker's bracelet with deployant clasp, circa 1980, European Convention mark, case 36mm

Dial signed Rolex Oyster Perpetual Day-Date, Superlative Chronometer Officially certified

£4,000-5,000

\$5,200-6,500

€4,700-5,800



226

226

A STAINLESS STEEL 'OYSTER PERPETUAL DATE
EXPLORER II' AUTOMATIC WRISTWATCH, BY ROLEX

The circular black dial with applied luminous dot and baton markers, luminous hands, sweep centre seconds, red 24 hour hand and date aperture with magnified window, the tonneau shaped case with 24-hour bezel, screw down crown and case back, to a stainless steel *Rolex Oyster* bracelet with deployant clasp, case 39mm

Dial signed Rolex Oyster Perpetual Date Explorer II
Superlative Chronometer Officially Certified

£2,000-3,000

\$2,600-3,900

€2,400-3,500

•227

AN OYSTER PERPETUAL DATEJUST AUTOMATIC WRISTWATCH, BY ROLEX

The circular black dial with luminous baton hour markers, sweep centre seconds and date aperture, to a bark textured bezel, the bracelet with bark textured detail and deployant clasp, case 35mm

Dial signed Rolex Oyster Perpetual Datejust Superlative Chronometer Officially Certified

£4,000-4,800

\$5,200-6,200

€4,700-5,600



227

•228

AN 18CT GOLD 'OYSTER PERPETUAL DAY DATE' AUTOMATIC WRISTWATCH, BY ROLEX

The silvered dial with baton hour markers, day and date apertures and sweep centre seconds, to a ridged bezel, tonneau shaped case and integral 'President' bracelet with deployant clasp, European Convention marks, case 35.0mm wide

Dial signed Rolex Oyster Perpetual Day-Date Superlative Chronometer Officially Certified

£4,500-7,000

\$5,900-9,000

€5,300-8,100



228

229

A 'DATEJUST' AUTOMATIC WRISTWATCH, BY ROLEX, REF. 1601

The lapis lazuli dial with sweep centre seconds and magnified date aperture, 27 jewelled lever movement, in tonneau-shaped case with screw back and screw down crown, to a later 'Rolex' bracelet, 35mm, with original case and guarantee dated 22nd October 1975

Dial, case and movement signed Rolex, case no. 3835110

£6,000-8,000

\$7,800-10,000

€7,000-9,300



229

Over the years Rolex has created many different dial designs with a variety of materials. Rolex experiments with many different hard-stones like the present example with lapis lazuli dial. Due to the fragile nature of the stone and high manufacturing cost many of these hard-stone dials break during production and therefore these models are highly sought after by collectors.



230

230

A PAIR OF DIAMOND AND EMERALD EARPENDANTS

Each marquis shaped drop with graduated circular-cut diamond three stone collet centre, calibré emerald surround and circular-cut diamond border, to a circular-cut diamond flexible line suspension and bud design surmount, post fittings, 5.9cm

(2)

£2,500-3,000

\$3,300-3,900

€3,000-3,500



231

THE PROPERTY OF A EUROPEAN COLLECTOR

231

A DIAMOND, SAPPHIRE AND EMERALD BROOCH

The central circular-cut diamond flowerhead cluster within a surround of either circular-cut sapphire or emerald flowerheads, each with circular-cut diamond centre, mounted en tremblant, to a single-cut diamond foliate design border, 3.2cm

£700-850

\$910-1,100

€820-990



232

VARIOUS PROPERTIES

232

A PERIDOT AND DIAMOND RING

The oval peridot to a circular-cut diamond surround with tapered baguette-cut diamond single stone shoulders, in 18ct white gold mount, hallmarked London, ring size M

£1,500-2,000

\$2,000-2,600

€1,800-2,300



236



237



238

236
THREE PAIRS OF EARRINGS

Comprising: a pair of diamond-set shaped panel earclips, 2.3cm; a pair of 'x' design earclips, 1.7cm; and a pair of earhoops, 2.8cm (6)

£850-1,300

\$1,100-1,700
€990-1,500

THE PROPERTY OF AN ELEGANT LADY, LOTS 237 - 239

237
A KUNZITE, DIAMOND AND GEM-SET RING

The oval-cut kunzite between circular-cut diamond bird motifs with circular-cut vari gem gallery and shoulders, *one gem deficient*, ring size O

£1,200-1,800

\$1,600-2,300
€1,400-2,100

238
AN EMERALD AND DIAMOND RING

The cut-cornered rectangular emerald to graduated baguette-cut diamond four stone shoulders, ring size N

£3,000-4,000

\$3,900-5,200
€3,500-4,600



239

239

A DIAMOND RING

Of broad tapering openwork hoop design, the front set with graduated pear shaped diamonds within a circular-cut diamond lattice frame, to an openwork reverse, ring size O

£1,500-2,000

\$2,000-2,600

€1,800-2,300



240

THE PROPERTY OF A EUROPEAN COLLECTOR

240

A PAIR OF EMERALD AND HARDSTONE EARRINGS, BY VERDURA

Each carved white hardstone modelled as a shell with circular cabochon emerald accents, clip fittings, 2.7cm, in maker's case

Signed Verdura

£2,500-4,200

\$3,300-5,400

€3,000-4,900

End of Sale

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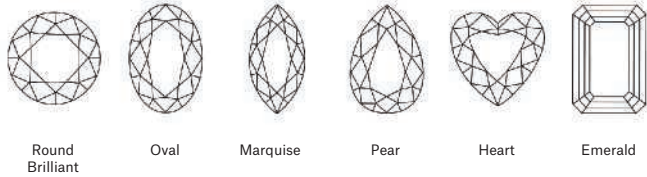
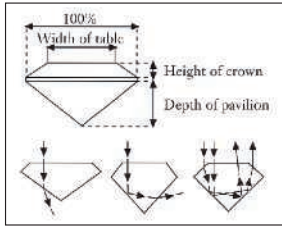
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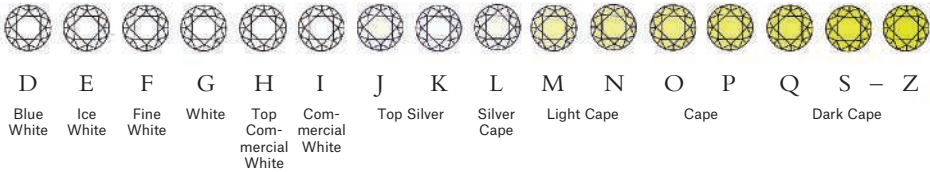


DIAMONDS • THE 4 C'S

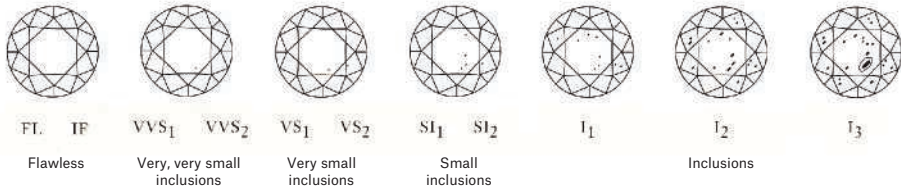
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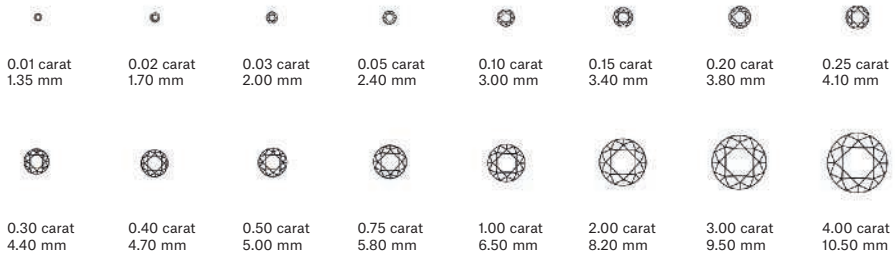
Colour (G.I.A.)



Clarity (G.I.A.)



Carat



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

CONVERSION CHART

RING SIZE

MEASUREMENTS

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B(1)(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVE

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

RESALE ROYALTY

1 THE BUYER'S PREMIUM


In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and 20% up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9076 (email: VAT_London@christies.com; fax: +44 (0)20 3219 6076).

Christie's recommends you obtain your own independent tax advice. For lots Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the lot, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

(in euros)
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

Each lot has the seller give a **warranty** that the seller: (a) is the owner of the lot; the joint owner of the lot acting with the permission of the other co-owners or; if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else. If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim: (h) In order to claim under the **authenticity warranty** you must:

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

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

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

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to sale;
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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

F PAYMENT

1 HOW TO PAY

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

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 0017270, sort code: 30-30-02 SWIFT code: LOYDGB2LCT. IBAN (international bank account number): GBB1 2030 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a cardholder not present (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7352 3200 or for some sales, by logging into myChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department where we are set out in paragraph (e) below.

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

(vi) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6GT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7352 3200 or fax on +44 (0)20 7352 3300.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount; we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you will be liable for any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, revere your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 20 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of

your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you if we are allowed to do so by law. **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay an amount in excess of the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- If we ask that you collect purchasing **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**).
- Information on collecting **lots** is set out in 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.
- 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.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - if 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.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
 - Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING


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

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or any 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 USA 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 at 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 a **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**) in connection with the sale, 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 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.

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 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 the original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to 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 followed by the Centre for Effective Dispute Resolution (CEDR) 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.CHISTIES.COM

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

K GLOSSARY

- authenticity**: a genuine example, rather than a copy or forgery of;
- author**: 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;
- lot**: 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;
- work**: for a particular original source if the **lot** is described in the **Heading** as being of that origin or source; or
- work**: 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 Catalogue Pricing**.

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

○ 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 Pages.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

○ **Minimum Price Guarantees**

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

◆ **Third Party Guarantees/Irrevocable bids**

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

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/minimum-price-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.

EXPLANATION OF CATALOGUING PRACTICE

FOR FABERGÉ

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.

"Marked Fabergé, Workmaster ..."

In our opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ..."

In our opinion, a work of the master's workshop, but without his mark.

"In the style of ..."

In our opinion a work of the period of the master and closely related to his style.

"Bearing marks ..."

In our opinion not a work of the master's workshop and bearing later marks.

In compliance with the 1973 Hallmarking Act, silver alloys of a standard of fineness permitted in Russian but made after 1900 are described as white metal and gold after 1900 as yellow metal.

EXPLANATION OF CATALOGUING PRACTICE

FOR JEWELLERY

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

Jewellers in the Title

1. By Boucheron

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

Jewellers beneath the description

2. Signed Boucheron

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

3. With maker's mark for Boucheron

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

4. By Boucheron

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

5. Mounted by Boucheron

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

6. Mount only by Boucheron

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

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

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

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

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

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

PAYMENT OF ANY CHARGES DUE

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

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

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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

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

CHRISTIE'S WAREHOUSE

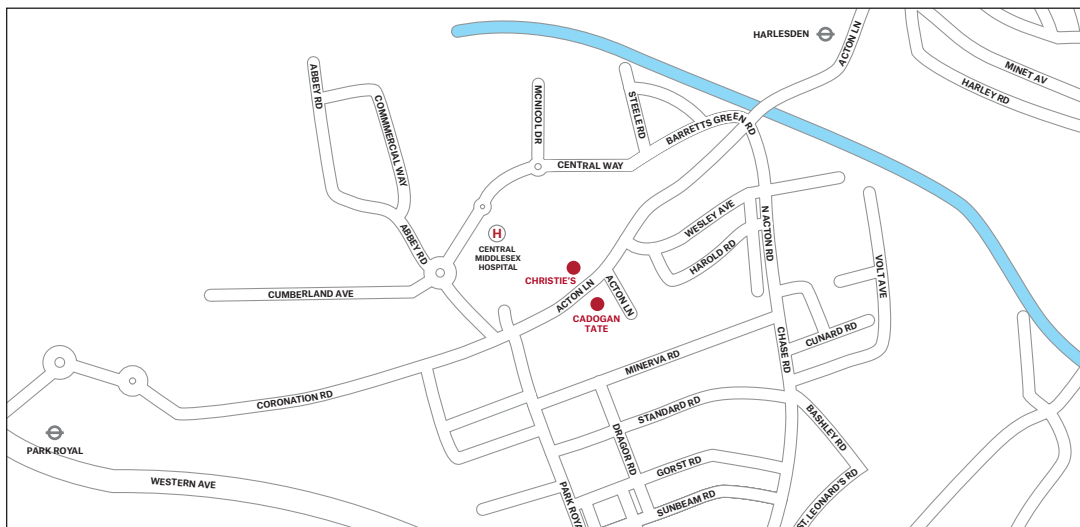
Unit 7, Central Park
Acton Lane
London NW10 7NQ

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

COLLECTION FROM CADOGAN TATE LTD

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





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

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