

IMPORTANT JEWELS

London 29 November 2017



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AUCTION CALENDAR 2017

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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



Subject to change.

08/08/17

IMPORTANT JEWELS

WEDNESDAY 29 NOVEMBER 2017

AUCTION

Wednesday 29 November 2017 at
11.00 am (Lots 1-276)

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

VIEWING

Friday	24 November	9.30 am – 4.30 pm
Saturday	25 November	12.00 pm – 5.00 pm
Sunday	26 November	12.00 pm – 5.00 pm
Monday	27 November	9.00 am – 4.30 pm
Tuesday	28 November	9.00 am – 4.30 pm

AUCTIONEERS

Nick Martineau and Arne Everwijn

AUCTION CODE AND NUMBER

In sending absentee bids or
making enquiries, this sale
should be referred to as

KASHMIR-14229

AUCTION RESULTS

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[30]



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THE PROPERTY OF A LADY

1

A GROUP OF HARDSTONE, PRECIOUS METAL AND GEM-SET BOXES AND OBJECTS

Including two vanity cases, three cigarette cases, three boxes, a reliquary, a scent bottle and a cigarette holder, early 18th to mid 20th century

(11)

£15,000-20,000

\$20,000-26,000

€17,000-22,000



1

AN ART DECO GOLD, ENAMEL AND DIAMOND-SET CARNET DE BAL AND VANITY CASE, BY VAN CLEEF & ARPELS
Designed as a stylised envelope, the red enamel exterior with black foliate enamel border to the rose-cut diamond-set chevron plaque detail opening to reveal a cream enamel interior with powder compartment, mirror and pencil, circa 1925, 7.5 x 5.6cm, with French assay marks for gold
Signed Van Cleef, Arpels, Paris, no.31172 and 8126

AN ART DECO WHITE GOLD, RUBY AND DIAMOND-SET VANITY CASE

Of elongated rectangular design, the lid decorated with two strips of geometrically-arranged channel-set calibr -cut rubies and baguette-cut diamonds to the ruby-set pushpiece opening to reveal two compartments, a mirror and a lipstick holder, 1930s, 9.8 x 3.9cm, with French assay marks for gold



1



1

A 9CT GOLD DIAMOND-SET CIGARETTE CASE, BY CARTIER
Of rounded rectangular form, the reeded exterior with swivelling bar closure, the terminals of stylised bud outline pav -set with circular-cut diamonds, mounted in vari-coloured gold, 1939, 8.0 x 6.3cm, with UK hallmarks for 9ct gold
Signed Cartier London



1

AN EARLY 20TH CENTURY GOLD, ENAMEL AND DIAMOND-SET CIGARETTE CASE, BY CARTIER
 Of rounded rectangular form, the exterior decorated with striped pale blue guilloché enamel to an applied circular openwork plaque bearing the initial 'R' set with rose-cut diamonds, further chased foliate border detail and calibré-cut sapphire pushpiece opening to reveal a single compartment, the openwork hinged clip with chased scrolling motifs, circa 1915, 8.0 x 6.6cm, with French assay mark for gold Signed Cartier Paris



1

AN EARLY 20TH CENTURY ONYX AND DIAMOND CIGARETTE CASE
 The rectangular polished onyx case of elliptical section with millegrain-set rose-cut diamond border detail and similarly-set scrolling clip closure, circa 1915, 8.8 x 5.6cm



1

AN EARLY 20TH CENTURY AGATE AND DIAMOND BOX
 The circular polished ochre agate case with millegrain-set rose-cut diamond clip closure of stylised scallop shell and trefoil design, circa 1910, 5.7 x 2.0cm, with French assay mark for platinum



1

A MULTI-GEM AND DIAMOND PILL BOX, BY CARTIER
Of square outline, the engine-turned case and lid with radiating tapering line detail to the hinged clip set with a single circular-cut diamond and calibr -cut emerald, amethyst and ruby detail opening to reveal two compartments, 1950s, 2.4 x 2.4cm
With indistinct signature and number



1

AN ONYX CIGARETTE HOLDER, BY CARTIER
Of elongated conical form, the polished gold stem to a carved onyx filter, mid-20th century, 11.0cm
Signed Cartier



1

A LATE 18TH CENTURY ROCK CRYSTAL BOX
The rectangular box composed of rock crystal plaques set within a delicately chased gold frame of stylised classical architectural design, 1780s, 5.6 x 3.5cm, with French marks for gold



AN EARLY 19TH CENTURY ROCK CRYSTAL AND ENAMEL
SCENT BOTTLE

Designed as a baluster-shaped rock crystal flask of undulating outline to the finely chased neck and lid with violet, yellow, black and white champlevé enamelling and gold-mounted cylindrical cork stopper, circa 1820, 11.0 x 5.2cm, with French assay marks for gold



A LATE 17TH CENTURY / EARLY 18TH CENTURY ROCK
CRYSTAL AND ENAMEL RELIQUARY

Designed as a lidded flask, the rock crystal vial and base of tapering octagonal section to chased black and white enamelled borders and stem, the lid with further granule detailing, 12.0 x 5.0cm



2



3

VARIOUS PROPERTIES

2

**A STYPTOR, ROSE GOLD AND DIAMOND MINAUDIERE,
BY VAN CLEEF & ARPELS**

Of engine turned rectangular form with reeded central panels, pink gold geometric bar decoration with pavé diamond arched detail and pink gold catch, opening to reveal a removable powder compact of matching design, two hinged compartments, and a lighter, circa 1935, 15.2 x 12.1 x 2.1cm, engraved Styptor, in maker's black fabric carrying case

Signed La Minaudiere de Van Cleef & Arpels

£4,000-6,000

\$5,300-7,900
€4,500-6,600

3

A GOLD AND DIAMOND VANITY CASE

The front depicting a hunting scene with single-cut diamond-set hunter amidst circular, single and baguette-cut diamond reeds and bull-rushes with circular and single-cut diamond ducks in flight against an engraved ground, with diamond-set push pieces, opening to reveal a mirror and single compartment, the sides enclosing a lighter and lipstick, circa 1945, 10.5 x 7.6cm

£10,000-12,000

\$14,000-16,000
€12,000-13,000



4

4
**A SAPPHIRE AND DIAMOND-SET BRACELET,
 BY BOUCHERON**

The central square-cut sapphire arched line between tapering panels with circular-cut diamond detail, to a flexible hexagonal link bracelet, the front forming the clasp, circa 1950, 18.2cm, French marks, in maker's case

Signed Boucheron

£5,300-7,000

\$7,000-9,200
 €5,900-7,800

5
A GOLD, SAPPHIRE AND DIAMOND-SET BROOCH

Modelled as a butterfly, the lower wings channel-set with cailbré-cut sapphire lines, the upper wings with old-cut diamond accents in platinum collet mounts, the head a similarly-set single stone with antennae detail, late 1930s, 4.0cm, French import marks for gold and platinum

£2,000-3,000

\$2,700-3,900
 €2,300-3,300



5



6

6
AN HOUR GLASS, BY BULGARI

The central hourglass within a triple pillar frame, the hexagonal terminals with raised reeded centre and bead accents, 9.3 x 4.1cm
Signed Bulgari

£4,000–5,000

\$5,300–6,600
€4,500–5,500



7

7
A COLOURED DIAMOND SINGLE-STONE PENDANT

The round brilliant-cut Fancy Light Yellow diamond, weighing approximately 9.11 carats, to a polished collet mount and suspension loop, 2.0cm

Accompanied by report no. 2185636863 dated 3rd August 2017 from the GIA Gemological Institute of America stating that the diamond is natural Fancy Light Yellow, VS1 clarity

£40,000–50,000

\$53,000–66,000
€45,000–55,000



8

8
A 'GEMME NUMMARIE' LONGCHAIN NECKLACE, BY BULGARI

Composed of eight ancient coins in collet mounts on a curb-link neckchain, circa 1975, 80.0cm

Signed Bulgari

£12,000–18,000

\$16,000–24,000
€14,000–20,000



9

A ROCK CRYSTAL AND DIAMOND NECKLACE, BY POIRAY

Designed as series of bevel-edged octagonal rock crystal links with brilliant-cut diamond-set connections, circa 1980, 40.5cm, with French assay marks

With maker's marks for Poiray

£8,000-10,000

\$11,000-13,000
€8,900-11,000

9

10

AN EMERALD AND DIAMOND 'TROMBINO' RING, BY BULGARI

The oval cabochon emerald to a pavé-set circular-cut diamond surround inset with graduated baguette-cut diamond three stone shoulders, ring size M

Signed Bulgari

Accompanied by report no. 14854 dated 1st October 2017 from the Gem and Pearl Laboratory, London, stating that the emerald showed evidence of minor clarity enhancement, origin opinion: Colombia

£15,000-20,000

\$20,000-26,000
€17,000-22,000



10



11

THE PROPERTY OF A LADY

11

A DIAMOND-SET DRESS RING

The opposing marquise-cut diamond single-stone collets to a polished hoop, ring size L

£7,000-9,000

\$9,200-12,000
€7,800-10,000



12

VARIOUS PROPERTIES

12
AN 18CT GOLD AND DIAMOND 'DUNA' QUARTZ WRISTWATCH, BY JORG DYSEK

The rectangular black dial with grille detail, Arabic 2, 4, 8 and 10 and open hands, the rectangular case with circular-cut diamond two row line sides, to a rectangular link bracelet with double deployant clasp, case 35mm, with Swiss assay mark and European Convention mark Case signed Duna Jorg Hysek and no.DU05/033

£8,000-12,000	\$11,000-16,000
	€8,900-13,000

THE PROPERTY OF A LADY

13
A DIAMOND SINGLE-STONE PENDANT NECKLACE

The brilliant-cut diamond weighing approximately 2.98 carats claw-set to the polished mount and suspension loop and further fancy-link chain, 40.5cm

Accompanied by report no.1182636855 dated 3 August 2017 from the GIA, Gemological Institute of America stating that the diamond is G colour, VS2 clarity

£12,000-15,000	\$16,000-20,000
	€14,000-17,000



13

VARIOUS PROPERTIES

14
A DIAMOND 'STARS OF AFRICA' RING, BY ROYAL ASSCHER

The fluid filled dome containing free moving circular-cut diamonds above a crown motif, to circular-cut diamond surround and line shoulders, ring size O

Signed Royal Asscher

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



14

14A
AN 18CT ROSE GOLD DIAMOND-SET 'CONQUISTADOR CORTEZ' AUTOMATIC WRISTWATCH, BY FRANCK MULLER

The engine turned square dial with luminous Arabic numerals and hands, sweep centre seconds, date aperture and outer Arabic red five minute markers, to a circular-cut diamond bezel, case and lugs, to later leather straps, accompanied by maker's diamond-set buckle, case 40mm, case with European Convention mark, in maker's case with certificate of of origin stating date of purchase 18th March 2008

Dial and cased signed Franck Muller case also signed Master of Complications Cortez Conquistador and NO. 14 10000 SC D

£15,000-20,000	\$20,000-26,000
	€17,000-22,000

15
A BRACELET, BY CHRISTIAN DIOR

Composed of three rows of alternately sized open oval links, 18.0cm, French marks

Signed Christian Dior, no. A3734

£8,000-10,000	\$11,000-13,000
	€8,900-11,000



14A



15

16

A DIAMOND-SET 'PERLÉE CLOVER' BANGLE, BY VAN CLEEF & ARPELS

The hinged hoop set with a series of circular-cut diamond four leaf clover motifs within bead borders, internal diameter 5.6cm, French mark

With maker's mark, stamped VCA for Van Cleef & Arpels, no.JE126260

£8,000-12,000

\$11,000-16,000
€8,900-13,000



16

17

A DIAMOND-SET 'PERLÉE CLOVER' BANGLE, BY VAN CLEEF & ARPELS

The hinged hoop set with a series of circular-cut diamond four leaf clover motifs within bead borders, internal diameter 5.6cm, French mark

With maker's mark, stamped VCA for Van Cleef & Arpels, no.JE076393

£8,000-12,000

\$11,000-16,000
€8,900-13,000



17



18



19

18

A PAIR OF COLOURED SAPPHIRE AND DIAMOND EAR PENDANTS

Of chandelier form, each oval shaped pink sapphire top within a brilliant-cut diamond cluster border, suspending a similarly-set articulated pear shaped pink sapphire fringe, post fittings, 8.0cm, London hallmarks for 18 carat gold (2)

£9,000-11,000

\$12,000-14,000
€10,000-12,000

†19

A PINK SAPPHIRE AND DIAMOND RING

The antique cushion shaped pink sapphire, weighing approximately 4.23 carats, to a marquise-cut diamond surround and circular-cut diamond line shoulders, ring size M

Accompanied by report no. 95306 dated 18th September 2017 from the SSEF Swiss Gemmological Institute stating that the pink sapphire showed no indication of heating, origin: Burma (Myanmar)

£5,000-7,000

\$6,600-9,200
€5,600-7,800



20



21



22

20

A COLOURED SAPPHIRE AND DIAMOND NECKLACE

Composed of alternating oval-cut vari-coloured sapphire four stone sections and diamond-set square openwork double or graduated triple link spacers, 75.0cm, London hallmarks for platinum

£15,000-20,000

\$20,000-26,000
€17,000-22,000

21

A COLOURED SAPPHIRE AND DIAMOND RING

The cushion shaped pink sapphire, weighing approximately 8.09 carats, to an old-cut diamond surround and rose-cut diamond two stone shoulders, ring size K½

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

£14,000-16,000

\$19,000-21,000
€16,000-18,000

22

A DIAMOND CLUSTER RING

The central cushion shaped old-cut diamond collet to a circular-cut diamond surround with pear shaped diamond quarters, ring size K

£15,000-20,000

\$20,000-26,000
€17,000-22,000



23



24



25

23
**A CULTURED PEARL AND DIAMOND NECKLACE,
 BY CHOPARD**

Composed of opposed alternating open drop shaped links with cultured pearl terminal, the front set with circular-cut diamonds, 35.0cm, maker's case
 Signed Chopard and no. 81/3595 9820899

£8,000-10,000

\$11,000-13,000
 €8,900-11,000

† 24
A PAIR OF DIAMOND EARRINGS

Of tapered open hoop design, the central line of graduated baguette-cut diamonds between lines of circular-cut diamonds, post fittings, 3.0cm (2)

£3,000-3,500

\$4,000-4,600
 €3,400-3,900

25
**A TOURMALINE AND DIAMOND RING,
 BY MARGHERITA BURGNER**

The oval shaped pink tourmaline within a circular-cut diamond-set ray surround to similarly-set line shoulders, ring size K½, maker's case
 Signed Margherita Burgener

£10,000-15,000

\$14,000-20,000
 €12,000-17,000



26



27



28

26

A CERAMIC, RUBY AND DIAMOND-SET AUTOMATIC 'J12' LIMITED EDITION WRISTWATCH, BY CHANEL

The black circular dial, with single-cut diamond and luminous baton hour markers, to luminous hands, sweep centre seconds and date aperture, within a tapered baguette-cut ruby bezel, screw down crown, the case secured by eight screws, to a black ceramic bracelet and stainless steel concealed double deployant clasp, with extra links, case 38.0mm, inner circumference bracelet 15.5cm, Swiss marks, in maker's travel case with certificate of authenticity dated 19th August 2006

Dial signed Chanel J12 Automatic, case no. 09/12 D.S. 08919

£10,000-15,000

\$14,000-20,000
€12,000-17,000

27

A CULTURED PEARL AND DIAMOND RING

The single black cultured pearl, measuring approximately 13.3mm, to a pavé circular-cut diamond bombé surround, ring size M½

£2,000-3,000

\$2,700-3,900
€2,300-3,300

† 28

A DIAMOND BRACELET

Composed of a series of cut-cornered rectangular links illusion-set with a cluster of vari-sized baguette and brilliant-cut diamonds, 17.5cm

£5,000-7,000

\$6,600-9,200
€5,600-7,800



30



31



29

† 29

A RUBY AND DIAMOND RING

The oval shaped ruby, weighing approximately 3.77 carats, to a baguette-cut diamond surround with raised pear-cut diamond accents, to circular and single-cut diamond line shoulders, ring size N
Accompanied by report no. 95307 dated 18th September 2017 from the SSEF Swiss Gemmological Institute stating that the ruby showed no indication of heating, origin: Burma (Myanmar)

£8,000-12,000

\$11,000-16,000
 €8,900-13,000

30

A DIAMOND WRISTWATCH

The central circular and baguette-cut diamond rounded cluster cover opening to reveal the circular dial with baton hour markers, backwind mechanical movement, to an asymmetric bezel, one side with graduated baguette-cut diamond twin row, the other a circular-cut diamond abstract spray, to circular-cut diamond looped shoulders and circular-cut diamond triple line openwork bracelet, circa 1960, 16.0cm

Dial and movement signed *Jaeger-LeCoultre*, movement no.1383544

£6,000-8,000

\$7,900-10,000
 €6,700-8,900

31

A RUBY AND DIAMOND PENDANT NECKLACE

The oval-cut ruby collet, weighing approximately 1.69 carats, within an old-cut diamond eight stone surround, to a fine link neckchain, pendant 2.7cm, neckchain 42.4cm

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

£10,000-12,000

\$14,000-16,000
 €12,000-13,000



32



33



34

32

A DIAMOND NECKLACE

Of graduated fringe design with central flowerhead cluster motif, set throughout with pear, marquise and circular-cut diamonds, 42.0cm

£25,000-30,000

\$33,000-39,000
€28,000-33,000

33

A PAIR OF RUBY AND DIAMOND EAR PENDANTS

The pear shaped pendent drops set with oval shaped rubies within marquise and pear shaped diamond borders, to the similarly-set cluster surmounts, post fittings, 5.8cm (2)

£10,000-12,000

\$14,000-16,000
€12,000-13,000

THE PROPERTY OF A LADY

34

A COLOURED DIAMOND AND DIAMOND DRESS RING

The brilliant-cut Fancy Yellow diamond weighing approximately 10.33 carats to diamond-set shoulders of triangular cluster design and further wirework hoop, ring size L

Accompanied by report no.5181636860 dated 3 August 2017 from the GIA, Gemological Institute of America stating that the diamond is Fancy Yellow colour, VVS2 clarity

£90,000-100,000

\$120,000-130,000
€100,000-110,000



35



36



37

VARIOUS PROPERTIES

35

AN ART DECO SILVER AND LACQUER BOX, BY TAMISIER

Of Oriental design, the rectangular cut-cornered case with hinged cover, the central applied carved seated figure to a black and red ground, with white sunrise detailing and black geometric pattern border, to the polished sides and plain red base, circa 1930, 8.5 x 5.0cm, French marks

Signed Tamisier-Paris-Vichy-Nice

£2,000-3,000

\$2,700-3,900
€2,300-3,300

36

AN EARLY 20TH CENTURY ENAMEL CHARM BRACELET

The white enamel elongated oval link bracelet suspending various charms, comprising: two by Cartier - a white, green and red Christmas tree and a cream enamel 'XMAS' charm with cabochon ruby accents, each reverse engraved Dolores 1920; a double sided white enamel rabbit with green enamel leaves; a red and white enamel Harvard pennant; a bi-metallic pig with rose-cut diamond detail and a cream enamel mahjong counter with blue and red Chinese characters; circa 1920, 16.5cm

Christmas tree charm signed Cartier NY and no. indistinctly 2209; the 'XMAS' charm with indistinct signature

£5,000-6,000

\$6,600-7,900
€5,600-6,600

37

A PAIR OF DIAMOND AND ENAMEL EARRINGS

Each composed of a pair of graduated rose-cut diamonds in closed mounts with black enamel scalloped borders, *some loss to enamel*, post fittings, 2.0cm (2)

£8,000-10,000

\$11,000-13,000
€8,900-11,000



38



39



40

38

A DIAMOND AND CULTURED PEARL NECKLACE

The old-cut diamond heart shaped clasp to a two-row cultured pearl necklace, clasp panel circa 1890 mounted in silver and gold, later adapted and rhodium plated, 58.0cm

£2,500-3,500

\$3,300-4,600

€2,800-3,900

***39**

A RUBY AND DIAMOND CLUSTER RING

The oval ruby, weighing approximately 2.52 carats, to a circular-cut diamond collet surround and line border, with circular-cut diamond trefoil leaf shoulders, ring size M

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

£10,000-15,000

\$14,000-20,000

€12,000-17,000

40

AN ART DECO DIAMOND BRACELET

Composed of alternate pierced openwork oval and shaped rectangular articulated panels set throughout with circular-cut diamonds, circa 1930, 19.0cm, *with spurious signature*

£10,000-15,000

\$14,000-20,000

€12,000-17,000



41

41
A 'TUBOGAS' CHOKER, BY BULGARI

Of triple row 'Tubogas' design, 32.5cm
Signed Bulgari Made Italy

£18,000-20,000

\$24,000-26,000
€20,000-22,000

42
A BI-COLOURED 'MELONE' EVENING BAG, BY BULGARI

The diagonally striped oval mesh bag with circular-cut diamond
single stone pushpiece, opening to reveal a mirror, to a red silk
tassel, 15.2 x 8.3cm

Signed Bulgari

£18,000-25,000

\$24,000-33,000
€20,000-28,000



42



44

~ 43

A PAIR OF CORAL, ONYX AND DIAMOND EAR PENDANTS, BY BULGARI

Of opposed design with either oval cabochon onyx or coral and circular-cut diamond leaf cluster surmount, circular-cut diamond flexible line suspension and oval cabochon coral or onyx and circular-cut diamond leaf cluster drops, with marquise-cut diamond accents, clip and post fittings, 22.1cm

Signed Bvlgari

(2)

£12,000-18,000

\$16,000-24,000

€14,000-20,000



43

~ 44

A CORAL, ONYX AND DIAMOND NECKLACE, BY BULGARI

The two rows of coral beads, graduating from approximately 14.1 to 5.5mm, to an oval cabochon coral and onyx and circular-cut diamond twin leaf cluster clasp, 57.2cm

Signed Bvlgari

£18,000-22,000

\$24,000-29,000

€20,000-24,000



45

THE PROPERTY OF A LADY

45
A SINGLE-STONE DIAMOND RING

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

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

£28,000-35,000

\$37,000-46,000

€32,000-39,000

VARIOUS PROPERTIES

46
A 'CASMIR' NECKLACE, BY CHOPARD

The articulated fancy-link necklace of stylised polished bombé paisley link design, 37.5cm

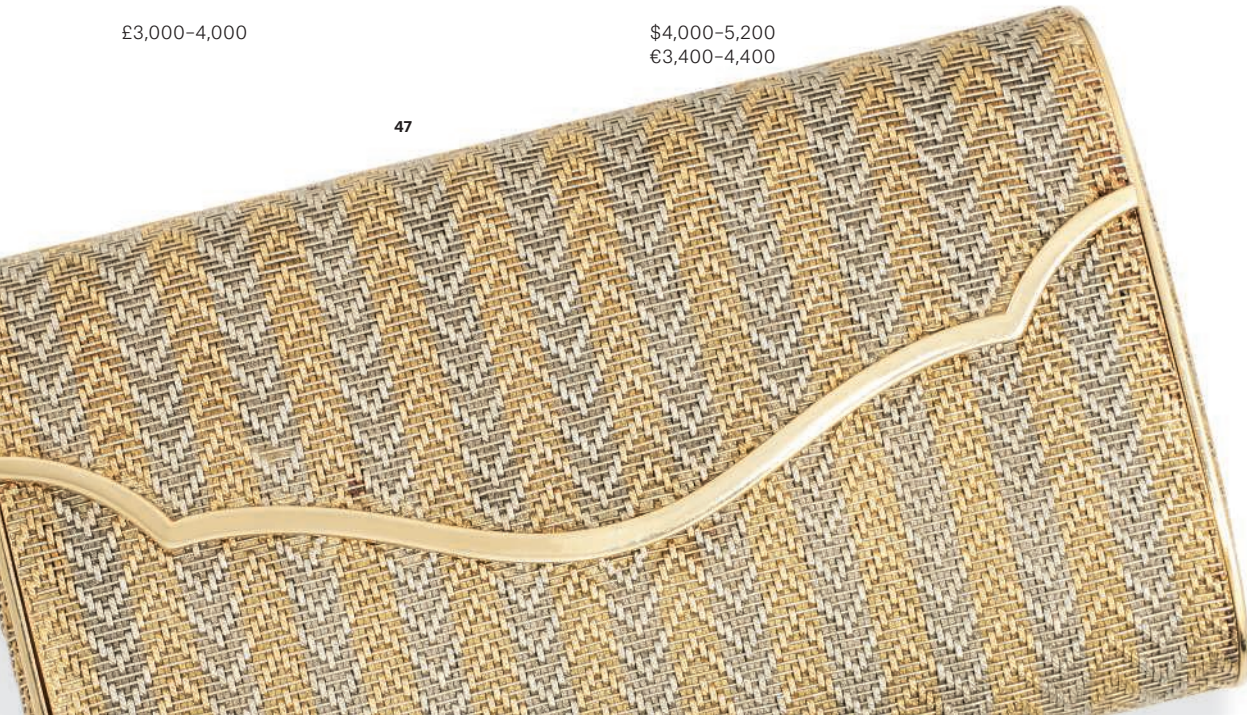
Signed Chopard Casmir

£3,000-4,000

\$4,000-5,200

€3,400-4,400

47



47

A BI-COLOURED EVENING BAG, BY PATEK PHILIPPE

The two-tone rectangular woven clutch of elongated oval section, with sprung hinged cover opening to reveal a shaped mirror, 15.9 x 9.5cm

Signed Patek Philippe

£15,000-20,000

\$20,000-26,000

€17,000-22,000



48



49

48

A PAIR OF DIAMOND-SET EAR PENDANTS, BY M GERARD

The circular-cut diamond crescent and scalloped chevron surmounts suspending interlinked circular loop multi-tassel drops, clip fittings, 6.5cm, French marks

Signed M Gerard and no. 1561

£8,000-12,000

\$11,000-16,000
€8,900-13,000

~ 49

A CORAL AND DIAMOND BRACELET, BY VAN CLEEF & ARPELS

Composed of a line of six obliquely set reeded oval cabochon coral plaques within circular-cut diamond loop frames with similarly-set interlocking loop connecting links, 16.0cm, French import mark

Signed Van Cleef & Arpels NY and no. 33526

£45,000-55,000

\$59,000-72,000
€50,000-61,000



50

50

A DIAMOND SINGLE-STONE RING, BY BULGARI

The old brilliant-cut diamond collet to bifurcated shoulders, ring size K

Signed Bulgari

£9,000-11,000

\$12,000-14,000
€10,000-12,000



54



55

- 54

AN 18CT GOLD, CORAL, MOTHER-OF-PEARL AND DIAMOND HUMMINGBIRD BROOCH, BY KUTCHINSKY

With carved mother-of-pearl body, textured gold head and beak with single cabochon emerald eye, circular-cut diamond wings and tail, and carved coral wing and tail feather decoration, 6.8cm, hallmarked London 1970

Signed Kutchinsky, with maker's mark Kld

£8,000-12,000

\$11,000-16,000
€8,900-13,000

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

55

A DIAMOND TWO STONE RING

Of crossover design, one terminal set with an old-cut diamond, the other a brown tinted old-cut diamond, ring size N

£6,000-8,000

\$7,900-10,000
€6,700-8,900



56



57

-56

A LATE 19TH CENTURY ARCHAEOLOGICAL REVIVAL GOLD, CORAL AND TURQUOISE PENDANT

The circular plaque with central coral bead to a baroque shaped turquoise surround and coral outer border, the mount with bead and ropework detail, the reverse with applied suspension loops, 6.0cm, later French import mark

Attributed to Wièse

£10,000-12,000

\$14,000-16,000
€12,000-13,000

LITERATURE:

Cf. *The Belle Epoque of French Jewellery 1850 - 1910*, Thomas Heneage & Co Limited London, 1991, p. 102 for a similarly worked brooch by Louis Wièse, both this example and lot 56 are rendered in high carat gold with the borders intentionally mis-shapen to give the impression of antiquity.

57

TWO LATE 19TH CENTURY BRACELETS, BY LOUIS WIÈSE

Each formed of ten rectangular panels with foliate scrolling motifs and sugarloaf stud borders, one gold, the other silver, after 1890, 17.5 and 18.0cm respectively, French marks

Both with maker's mark Wièse with a star above and below stamped in a lozenge for Louise Wièse after 1890

£10,000-12,000

\$14,000-16,000
€12,000-13,000



(actual size)

58
TWO LATE 19TH CENTURY GOTHIC REVIVAL HAT PINS,
BY LOUIS WIÈSE

Each terminal modelled as the torso and head of a gargoyle perched on a corbel, after 1890, 2.9 and 3.1cm, pins 22.3cm, French marks, in maker's case

Both signed Wièse with maker's mark for after 1890

£10,000-12,000

\$14,000-16,000

€12,000-13,000

The terminals were modelled on examples found on Notre Dame Cathedral in Paris



THE PROPERTY OF A LADY

~ 59

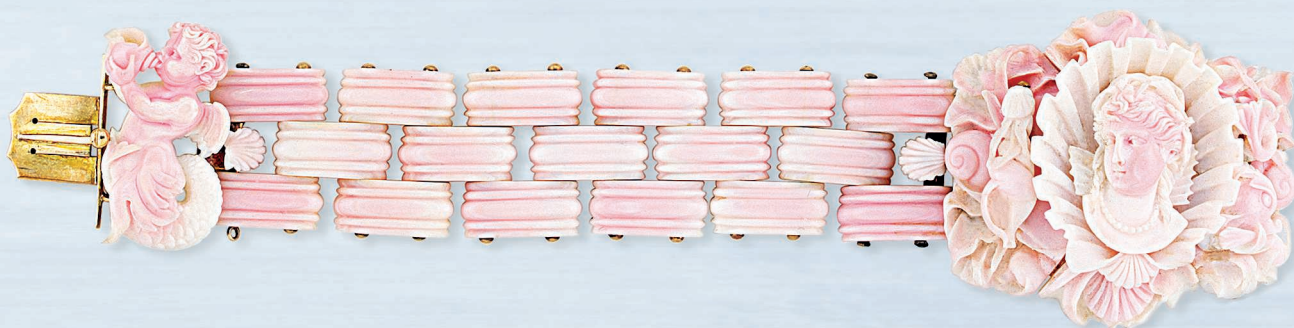
A LATE 19TH CENTURY CONCH SHELL PARURE

Comprising: a necklace designed as a series of alternating carved stylised dolphin and shell links, suspending alternate graduated carved cherub and classical female bust cameos in shell shaped frames, interspersed with graduated carved shell drops, 40.0cm; the bracelet composed of a carved classical female bust in a shell frame applied on a carved shell and dolphin ground to a carved reeded panel link bracelet, the other terminal a carved mermaid blowing a conch, 16.0cm; with matching brooch and earrings en-suite, earrings with hook fittings; circa 1870; with additional links

£12,000–15,000

\$16,000–20,000

€14,000–17,000





Detail from Une Pléiade de Maîtres-Joalliers by J. Chaumet



THE PROPERTY OF A GENTLEMAN

Ø 60

A GROUP OF NINE MID-19TH TO MID-20TH CENTURY JEWELLERY AND GEM-RELATED BOOKS

Comprising:

ROSENTHAL, Léonard, *Au Jardin des Gemmes*, Payot & Cie, Paris, 1922

RAMBOSSON, J., *Les Pierres Précieuses et les Principaux Ornaments*, Librairie de Firmin Didot Frères, Fils et Cie, Paris, 1870

STOPFORD, Francis, *The Romance of the Jewel*, Hudson & Kearns Ltd., London, 1920

FONTENAY, Eugène, *Les Bijoux Anciens et Modernes*, Maison Quantin, Paris, 1887

LACROIX, M. Paul, SERÉ M. Ferdinand, *Le Livre D'or des Métiers: Histoire de L'orfèvrerie-joaillerie et des Orfèvres-joailliers*, Librairie Historique, Archéologique et Scientifique de Seré, Paris, 1850

ESCARD, Jean, *Les Pierres Précieuses*, H. Dunod et E. Pinat Libraires-Éditeurs, Paris, 1914

CHEZ CHAUVET, *Catalogue de Brillants et Autres Pierres Précieuses de Son Altesse Monseigneur le Duc Souverain de Brunswick-Lunebourg*, Impr. Wiesener, Paris, 1860

STETTINER, Richard, *Das Kleinodienbuch des Jakob Mores in der Hamburgischen Stadtbibliothek*, O. Meissner, Hamburg, 1916

CHAUMET, J., *Une Pléiade de Maîtres-Joailliers 1780-1930 J. Chaumet*, Philippe Lucas Livres Anciens, Paris, 1931 (9)

£300-500

\$400-660

€340-550



61

THE PROPERTY OF A LADY

61

A MID 19TH CENTURY GOLD, TURQUOISE, DIAMOND AND ENAMEL NECKLACE

Composed of a series of old-cut diamond and oval cabochon turquoise flowerheads with engraved leaf detail to quatrefoil frames with black and white enamel detail, the scrolling floral drop spacers with matching enamel decoration and pear shaped cabochon turquoise accents, 36.0cm, French marks, in fitted case

£2,000-3,000

\$2,700-3,900
€2,300-3,300

VARIOUS PROPERTIES

62

A MID 19TH CENTURY GOLD AND DIAMOND SERPENT NECKLACE

The pavé-set vari-shaped old-cut diamond head with rose-cut diamond detail and cabochon ruby eyes, to a tapering articulated link body, 39.5cm

£10,000-12,000

\$14,000-16,000
€12,000-13,000



62



63



64



65

THE PROPERTY OF A GENTLEMAN

63

A LATE 19TH CENTURY DIAMOND BROOCH / PENDANT

The central cushion shaped old-cut diamond with old-cut diamond surround and outer frame, mounted in silver and gold, to a detachable old-cut diamond single stone suspension loop, detachable brooch fitting, with fine link neckchain, circa 1890, brooch 3.1cm

£10,000-12,000

\$14,000-16,000
€12,000-13,000

VARIOUS PROPERTIES

64

A LATE 16TH / EARLY 17TH CENTURY GOLD AND HARDSTONE SIGNET RING

The horizontally-set oval black hardstone armorial intaglio bearing a shield with three hunting horns beneath a helmet within a mantle part-border and further surmounting hunting horn motif, to a plain gold mount, ring size R

£4,000-6,000

\$5,300-7,900
€4,500-6,600

PROVENANCE:

European collection, acquired in the 1970s

Possibly Dutch and relating to the family name Hoorn

THE PROPERTY OF A LADY

65

A LATE 19TH CENTURY EMERALD AND DIAMOND BROOCH

The top designed as a central rectangular cushion mixed-cut emerald to an old-cut diamond-set two row tiered scalloped surround with old-cut diamond multi-cluster border, the scroll engraved loop detail with old-cut diamond single stone accent suspending a rectangular cushion mixed-cut emerald and old-cut diamond cluster drop pendant, circa 1890, 9.0cm

Accompanied by report no. 14623 dated 15th August 2017 from The Gem & Pearl Laboratory stating that the emerald drop showed evidence of negligible enhancement and the emerald top evidence of minor enhancement, origin opinion: Colombia

£15,000-20,000

\$20,000-26,000
€17,000-22,000



VARIOUS PROPERTIES

66

A VICTORIAN MULTI-GEM RIVIÈRE NECKLACE

Designed as a graduated series of vari-cut coloured gemstones including sapphire, aquamarine, demantoid garnet, peridot, chrysoberyl, topaz and spinel within fluted collets with ropetwist borders to the similarly-decorated floral link spacers with pearl centres and granule detailing, circa 1880, 41cm, mounted in gold, in deep burgandy leather fitted case

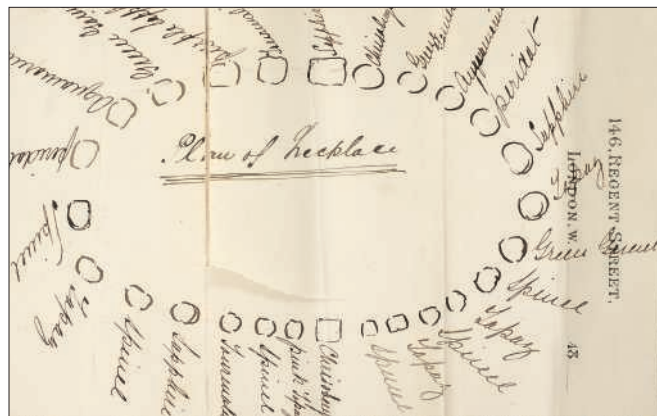
Accompanied by report no.85608 dated 20 April 2016 from the SSEF Swiss Gemological Institute stating that the origin of three sapphires is Burma; the origin of one sapphire is Ceylon; the sapphires, demantoids, peridots and spinels show no indications of any treatment and it was not possible to determine if the aquamarines, chrysoberyls and topazes have been treated or not

Please note the pearls have not been tested for natural origin

Offered together with the original labelled sketch layout of the necklace as issued by the retailer, Rowlands & Frazer, penned in black ink

£40,000-60,000

\$53,000-79,000
€45,000-66,000





67



68

67

A LATE 19TH CENTURY COLOURED DIAMOND AND DIAMOND BEE BROOCH

The thorax set with a Fancy Pinkish Brown oval brilliant-cut diamond, weighing approximately 0.75 carats, the abdomen set with a Fancy Orange-Yellow cushion brilliant-cut diamond, weighing approximately 0.20 carats, a Fancy Purple-Pink round brilliant-cut diamond, weighing approximately 0.30 carats, an old-cut brown diamond and a Fancy Grayish Yellowish Green cushion brilliant-cut diamond, weighing approximately 0.18 carats, with rose-cut diamond points, to old and rose-cut diamond wings and cabochon ruby eyes, later brooch fitting, circa 1890, 3.0cm, mounted in silver and gold

Accompanied by reports no. 2145908678, 2145909850, 5141908236 and 2145608412 dated 4th September 2012 stating that four of the diamonds were found to be Fancy Pinkish Brown, Fancy Intense Orange-Yellow, Fancy Purple-Pink and Fancy Grayish Yellowish Green (chameleon)

Brown diamond not tested for natural colour origin

Please note that the reports are more than five years old and might require an update

£12,000-15,000

\$16,000-20,000
€14,000-17,000

68

A LATE 19TH CENTURY SAPPHIRE, RUBY AND DIAMOND BEE BROOCH

The thorax designed as a circular-cut sapphire within an old-cut diamond cluster border, the abdomen set with alternating lines of sapphires and diamonds to the old and rose-cut diamond wings and cabochon ruby eyes, detachable brooch fitting, circa 1890, 4.1cm, mounted in silver and gold

£2,000-3,000

\$2,700-3,900
€2,300-3,300



70



69



71

69

A LATE 19TH CENTURY DIAMOND-SET BIRD BROOCH

Modelled as a rose-cut diamond-set falcon with ruby eyes perched within a textured oval bough with oak leaf details to a polished suspension loop, circa 1870, 4.3cm, in deep burgundy fitted case

£3,500-4,500

\$4,600-5,900
€3,900-5,000

70

A LATE 19TH / EARLY 20TH CENTURY SAPPHIRE AND DIAMOND RING

The central pear shaped sapphire, weighing approximately 4.23 carats, within a cluster surround of old-cut diamonds with ribbon bow surmount set with old and rose-cut diamonds to the pierced gallery and tapering reeded hoop, circa 1900, ring size L, in deep burgundy leather case with gold tooled initials A.F.M. to the lid

Accompanied by report no. 92907 from the SSEF Swiss Gemological Institute dated 29 June 2017 stating that the sapphire is of Burmese origin, with no indications of heating

£15,000-20,000

\$20,000-26,000
€17,000-22,000



Tsar Nicholas I from a portrait miniature by Iwan Winberg



THE PROPERTY OF A LADY

71

A MID-19TH CENTURY ENAMEL AND DIAMOND BANGLE

The octagonal plaque with applied rose-cut diamond-set cyrillic 'N' for Tsar Nicholas I (reigned 1825-1855) beneath a similarly-set coronet on a cobalt blue enamel ground to a two-tiered rose and old-cut diamond cluster border and further elaborately chased hinged bangle half decorated with blue guilloché enamel, plaque circa 1840, bangle circa 1860, internal diameter 5.1cm, mounted in silver and gold

£20,000–30,000

\$27,000–39,000
€23,000–33,000



72



73

THE PROPERTY OF A EUROPEAN NOBLE FAMILY
FORMERLY THE PROPERTY OF COUNTS WALDSTEIN AND THENCE BY DESCENT

72
A LATE 19TH CENTURY DIAMOND BROOCH

The old-cut diamond flowerhead cluster centre within a similarly-set openwork scrolling foliate frame, to an old-cut diamond pear shaped cluster drop with five stone suspension, later brooch fitting, circa 1890, 7.1cm, mounted in silver and gold

£10,000-15,000

\$14,000-20,000
€12,000-17,000

THE PROPERTY OF A LADY

73
A PAIR OF EDWARDIAN DIAMOND EAR PENDANTS

Each claw-set old-cut diamond drop to a similarly-set diamond two stone collet suspension and single stone surmount, later screw fittings, circa 1905, 2.2cm, in case (2)

£9,000-11,000

\$12,000-14,000
€10,000-12,000



74



75

VARIOUS PROPERTIES

74

A DIAMOND RIVIÈRE NECKLACE

Composed of a graduated series of late 19th century old-cut diamond collets, later adapted, 41.5cm, mounted in silver and gold

£25,000–30,000

\$33,000–39,000
€28,000–33,000

75

A RUBY AND DIAMOND CLUSTER RING

The cushion shaped ruby, weighing approximately 3.07 carats, to an old-cut diamond surround and two stone set bifurcated shoulders, ring size N½

Accompanied by report no. 16050106 dated 19th May 2016 from the Gübelin GemLab stating that the ruby is of Burma (Myanmar) origin with no indications of heating;

Also accompanied by report no. 11547 dated 21st July 2015 from the Gem and Pearl Laboratory, London, for the ruby stating no evidence of heat treatment was observed, origin opinion: Burma

£20,000–30,000

\$27,000–39,000
€23,000–33,000



76



77

THE PROPERTY OF A LADY

76
AN ART NOUVEAU PEARL AND ENAMEL BROOCH,
BY LALIQUE

Of stylised foliate spray design with pearl berries, shaded green plique-à-jour enamel leaves and blue enamel stems, suspending a single pearl drop, circa 1900, 6.2cm, French marks, in maker's case
 Signed Lalique

£5,000–7,000

\$6,600–9,200
 €5,600–7,800

77
AN ART NOUVEAU ENAMEL AND DIAMOND BRACELET,
BY VEVER

Of openwork foliate design, modelled as a series of blue and frosted colourless plique-à-jour enamel triple flowerheads with metallic foil inclusions, to further shaded green plique-à-jour enamel leaves, diamonds, circa 1905, 17.6cm, with French marks for gold
 Signed Vever Paris

£15,000–20,000

\$20,000–26,000
 €17,000–22,000

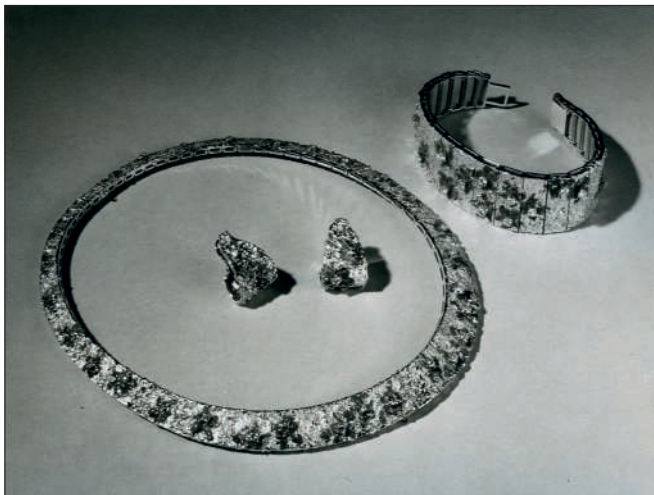




ROY KING

Born in 1913, in 1927 Roy King was apprenticed to a diamond mounting firm, M J Greengross in Hatton Garden; in the evenings he attended Sir John Cass Art School. During the Second World War he worked as a planning engineer on the production line of Hurricane fighter planes. The skills and techniques he used would subsequently be transferred to jewellery and watch manufacture when he set up his own workshop in Watford after the war. In 1965 the workshop would become a factory and his focus would be more on watches than jewellery; in 1973 he bought the Swiss watch company La Montre Royale de Geneve. In 1974 he had a one man show at the Goldsmith's hall and in the 1980s opened a shop in Mayfair. Roy King died in 2000.

Roy King's son Roger (born 1936) joined his father's business in 1953 and designed jewellery including the 'Moon Crater' series. He would later diversify into other business interests.



By Roger King for Garrard, London, prize winner in the De Beers British jewellery competition (bracelet and Earrings), 1961.
Image courtesy of The Goldsmith's Company.

THE PROPERTY OF A LADY

78

AN ENAMEL AND DIAMOND-SET 'MOON CRATER' NECKLACE, BY ROY C. KING LTD.

The textured tapering panel collar set at intervals with circular-cut diamonds against an abstract enamel ground of varying blue hues, 1960s, 39.5cm, in case by Garrard & Co.

Designed by Roger King, made by Roy C. King Ltd. for Garrard & Co.

£5,000-7,000

\$6,600-9,200

€5,600-7,800

LITERATURE:

Cf. Graham Hughes, *Modern Jewellery*, Studio Books, London, 1963, pl. 137, p. 87, for an image of the necklace with the matching bracelet and earrings

The 'Moon Crater' bracelet and earrings of the same design were featured in the 1961 "International Exhibition of Modern Jewellery 1890-1961" at Goldsmiths Hall and at the Victoria and Albert Museum. They were designed by Roger King, made by Roy C. King Ltd. for Garrard & Co., and were awarded 1st prize at the 1961 De Beers Modern British Jewellery Competition at Goldsmiths Hall.



79



80

ANDREW GRIMA

Andrew Grima was born in Rome in 1921; his family settled in England when he was five years old. After World War II, he went to work for his father-in-law who owned a jewellery manufacturing concern; in 1951, he took over the company. He was the first jeweller to win the Queen's Award for Export in 1966 and is the only jeweller to have won the Duke of Edinburgh Prize for Elegant Design. He was awarded twelve Diamond International Awards and, in 1970, was appointed jeweller to Her Majesty the Queen. In 1971 he designed a collection of watches for Omega, the series entitled "About Time." In 1966, he opened his shop on Jermyn Street with its avant-garde frontage and interior, as well as locations in Sydney and New York in 1970, Zurich in 1971, Tokyo in 1972, Lugano in 1987 and Gstaad in 1992. Upon Grima's retirement, all of the boutiques were closed and Andrew and his wife Jojo Grima continued to design in Gstaad where they had their shop and atelier while their work was also exhibited at Hancocks in the Burlington Arcade of London. Andrew Grima died in 2007 and subsequently his widow, Jojo, and daughter Francesca continued the family business encapsulating the essence of Andrew Grima's style.

THE PROPERTY OF A GENTLEMAN

79

AN 18CT GOLD AND DIAMOND BROOCH / PENDANT

Designed as a stylised cave opening, the highly textured openwork plaque of asymmetrical outline with circular and single-cut diamond 'stalagmite' detailing, with pin fitting, 1965, 5.0cm, with London hallmarks

Maker's mark HJCo

£2,000-3,000

\$2,700-3,900

€2,300-3,300

HJCo is the maker's mark for Andrew Grima's father-in-law's jewellery workshop, and may often be found on pieces signed by Grima



80
AN 18CT GOLD, CULTURED PEARL AND DIAMOND BRACELET, BY ANDREW GRIMA

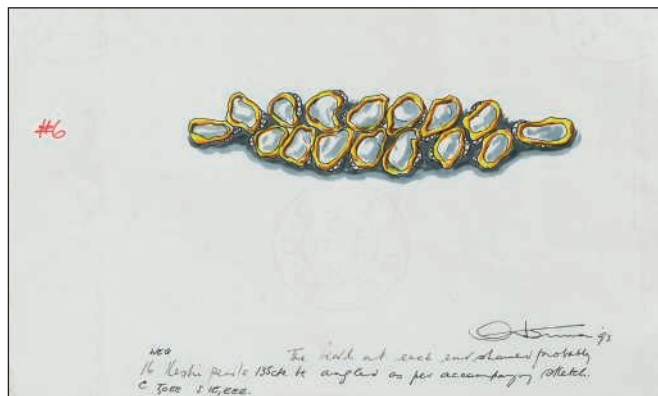
The flexible tapering bracelet composed of stylised shell links, each encasing a single baroque shaped cultured pearl, with circular-cut diamond edge detailing, 17.7cm, hallmarked London 1994, maker's case Signed Grima, also with maker's mark TES for Tom Scott

£5,000-7,000	\$6,600-9,200
	€5,600-7,800

LITERATURE:

Cf. Johann Willsberger, *Grima*, Wenschow Franzis, Munich, 1991 and exhibition catalogue, *Grima: Retrospective*, Goldsmiths' Hall, 1991, pl. and p. 49 for a necklace of similar design

Please note the original drawing is not included with this lot.



81
A PAIR OF CULTURED PEARL AND DIAMOND-SET EARRINGS, BY ANDREW GRIMA

Of reeded cornucopia form with either grey or yellow cultured pearl terminal and circular-cut diamond line accent, clip fittings, 1995, 4.0cm

Signed Grima (2)

£2,500-3,500	\$3,300-4,600
	€2,800-3,900

82
A PAIR OF DIAMOND-SET EARRINGS, BY ANDREW GRIMA

Of textured stylised flame design with circular-cut diamond terminals, clip fittings, 1993, 3.0cm

Signed Grima (2)

£2,000-3,000	\$2,700-3,900
	€2,300-3,300



83

A NECKLACE AND BANGLE, BY ANDREW GRIMA

The hinged collar necklace of textured reeded design, internal diameter 11.5cm; the matching hinged hoop bangle of tapered form, internal diameter 5.8cm; 1993

Both signed Grima

(2)

£6,000–8,000

\$7,900–10,000

€6,700–8,900



84

84
AN EMERALD AND DIAMOND RING AND A DIAMOND-SET BROOCH, BY ANDREW GRIMA

The ring of crossover design composed of opposing pear shaped emerald and circular-cut diamond clusters, *one emerald cracked*, to the textured hoop, 1993, ring size J; the brooch of textured folded ribbon design with abstract circular-cut diamond-set terminal, 1998, 6.2cm

Both signed Grima

(2)

£3,000–5,000

\$4,000–6,600
 €3,400–5,500



85

85
A DIAMOND-SET TRI-COLOURED BANGLE, BY ANDREW GRIMA

Of sprung design composed of hammered rounded rectangular panels with matching bar spacers, the front spacers set with circular-cut diamonds, 1994, internal diameter 6.0cm

Signed Grima

£2,500–3,500

\$3,300–4,600
 €2,800–3,900



86

A COLOURED DIAMOND, DIAMOND AND CULTURED PEARL NECKLACE, BY ANDREW GRIMA

Of hinged textured 18ct gold torc design, one terminal designed as a marquise-cut diamond and circular-cut yellow diamond cluster, the other with interchangeable fittings, one a yellow pear shaped cultured pearl, approximately 15.6mm, with circular-cut diamond geometric surmount, with alternate pendant fitting, the other a graduated marquise-cut diamond line with circular-cut diamond and yellow diamond border, with alternate brooch fitting, torc hallmarked London 1993, torc internal diameter 13.4cm, pendant 5.5cm, brooch 7.0cm

Coloured diamonds not tested for natural colour origin

Torc and pendant signed Grima, torc also with maker's mark TES for Tom Scott

£10,000-15,000

\$14,000-20,000

€12,000-17,000



87

87
A PAIR OF COLOURED DIAMOND AND DIAMOND EARRINGS, BY ANDREW GRIMA

Each half-hoop with a central line of alternating marquise and baguette-cut diamonds between circular-cut yellow and brown diamond line edges, clip fittings, 1993, 2.1cm

Signed Grima

Coloured diamonds not tested for natural colour origin (2)

£5,000-7,000

\$6,600-9,200

€5,600-7,800

88
A 'TEAK' QUARTZ WRISTWATCH, BY ANDREW GRIMA

The cushion shaped gilt dial with circular-cut diamond dot '12' and squared hands, to an abstract textured bezel and later leather strap with slide action clasp, quartz movement by ETA, 1989, case 34mm

Dial and case signed Grima

£1,500-2,000

\$2,000-2,600

€1,700-2,200

LITERATURE:

Cf. exhibition catalogue, *Grima: Retrospective*, Goldsmiths' Hall, 1991, page 90 for a similar watch



88



89

89
A COLOURED SAPPHIRE AND DIAMOND RING, BY ANDREW GRIMA

The broad textured tapering hoop with central cut-cornered rectangular yellow sapphire collet and princess-cut diamond two stone shoulders, 1994, ring size M

Signed Grima

£4,000-6,000

\$5,300-7,900

€4,500-6,600



90



91



92

90

A PAIR OF DIAMOND-SET EARRINGS, BY ANDREW GRIMA

Of stepped abstract form with central circular-cut diamond cluster, clip fittings, 1996, 2.2cm

Signed Grima (2)

£2,000–3,000	\$2,700–3,900
	€2,300–3,300

91

A PAIR OF 18CT GOLD, TOURMALINE AND DIAMOND EARRINGS, BY ANDREW GRIMA

Each with a single polished panel of watermelon tourmaline in textured mount with circular-cut diamond marquise cluster accent, clip fittings, 2.4cm, hallmarked London 1987

Signed Grima, also with maker's mark TES for Tom Scott (2)

£2,000–3,000	\$2,700–3,900
	€2,300–3,300

LITERATURE:

Cf. exhibition catalogue, *Grima: Retrospective*, Goldsmiths' Hall, 1991, page 82, for a similar pair of earrings

92

A COLOURED DIAMOND AND DIAMOND RING, BY ANDREW GRIMA

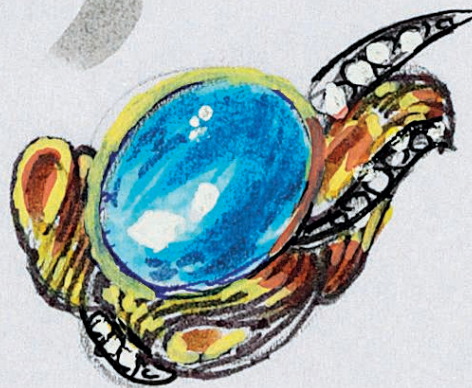
The central Fancy Brown-Yellow marquise-cut diamond, weighing approximately 5.25 carats, to a circular-cut diamond abstract surround with bark textured sides and plain D-section hoop, ring size M

Signed Grima

Accompanied by report no. 1182790872 dated 12th October 2017 from the GIA Gemological Institute of America stating that the diamond is Fancy Brown-Yellow colour, SI1 clarity

£25,000–35,000	\$33,000–46,000
	€28,000–39,000





93
A PAIR OF OPAL AND DIAMOND EARRINGS,
BY ANDREW GRIMA

Of textured scrolling form with central oval opal and circular-cut diamond flame detail, clip fittings, 1996, 3.3cm

Signed Grima

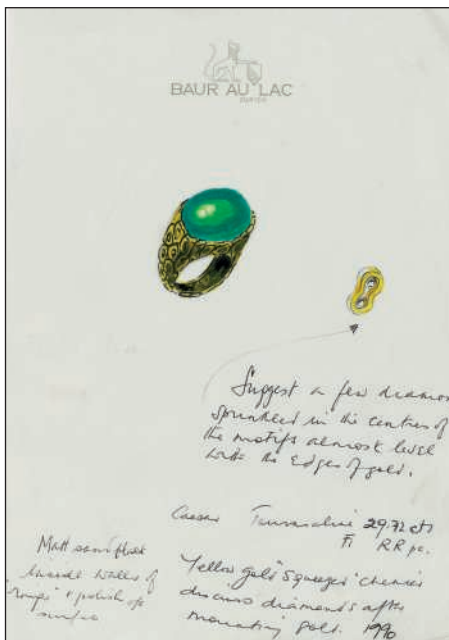
(2)

£3,000-5,000

\$4,000-6,600

€3,400-5,500

Please note the original drawing is not included with this lot.



94

**AN 18CT GOLD, TOURMALINE AND DIAMOND RING,
BY ANDREW GRIMA**

The oval cabochon green tourmaline to an openwork gallery and hoop composed of waisted oval links with circular-cut diamond accents, ring size N, hallmarked London 1990

Signed Grima, with maker's mark TES for Tom Scott

£2,500-3,500

\$3,300-4,600

€2,800-3,900

LITERATURE:

Cf. exhibition catalogue, *Grima: Retrospective*, Goldsmiths' Hall, 1991, page 75 for a ring of identical design

Please note the original drawing is not included with this lot.



95

AN OPAL AND DIAMOND RING, BY ANDREW GRIMA

The central closed back oval opal within a bark textured surround with circular-cut diamond tendril accents, to a matching bark textured hoop, 1988, finger size N

Signed Grima

£3,000–5,000

\$4,000–6,600

€3,400–5,500

LITERATURE:

Cf. Johann Willsberger, *Grima*, Wenschow Franzis, Munich, 1991 for the same ring, also exhibition catalogue, *Grima: Retrospective*, Goldsmiths' Hall, 1991, page 74

Please note the original drawing is not included with this lot.

96 NO LOT







97

THE PROPERTY OF A EUROPEAN COLLECTOR

97
A DIAMOND, NEPHRITE AND EMERALD-SET WRISTWATCH, BY PIAGET

The circular nephrite dial within 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

\$3,500–4,600
 €2,900–3,900



98

VARIOUS PROPERTIES

98
A SAPPHIRE, RUBY AND DIAMOND-SET BANGLE WATCH, BY ROLEX

The square dial with applied baton hour markers beneath a hinged cover of flowerhead and leaf design with circular-cut diamond, ruby and sapphire detail, to matching shoulders and hinged bangle of ropework design, 17 jewel movement, circa 1950, 15.0cm, in maker's case

Dial and movement signed Rolex Precision, case signed Montres Rolex S.A.

£3,000–5,000

\$4,000–6,600
 €3,400–5,500

99
A DIAMOND, COLOURED DIAMOND AND ONYX PENDANT NECKLACE, BY GRAFF

Modelled as a pavé circular-cut diamond koala with circular-cut yellow diamond arm and ear detail and onyx nose and eyes, to a fancy link necklace, pendant 2.2cm, necklace 41.0cm, maker's case
 Signed Graff

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

£7,500–8,500

\$9,900–11,000
 €8,400–9,400



99



100



101



102

100

A DIAMOND-SET BROOCH

Modelled as a standing elephant in profile pavé-set throughout with brilliant-cut diamonds to the cabochon ruby eye, polished tusks and textured trunk and tail details, 3.5cm, with London hallmarks for gold

£4,000-6,000

\$5,300-7,900
€4,500-6,600

101

**A CULTURED PEARL, DIAMOND AND GEM BROOCH,
BY CHIAPPE**

Modelled as a strutting cockerel, the baroque cultured pearl breast with circular-cut diamond feathers and head, ruby eye and comb detail and circular diamond, ruby and sapphire tail feathers, 4.4cm, in maker's case

Signed Chiappe

£3,000-4,000

\$4,000-5,200
€3,400-4,400

102

**AN 18CT GOLD, COLOURED SAPPHIRE AND DIAMOND
BRACELET**

Composed of two rows of oval-cut vari-coloured sapphires interspersed with circular-cut diamonds and opposing circular-cut diamond twin scroll spacers and clasp, 17.2cm, with London hallmarks

£8,000-12,000

\$11,000-16,000
€8,900-13,000

CARTIER

LOTS 103-147





103



106



105



104

103

A BI-METALLIC 'PANTHERE' PENDANT, BY CARTIER

The silverium hanging panther to a polished suspension loop, eyes and nose, suspended from a fancy link chain, pendant 5.4cm, chain 44.0cm, with French marks, in Cartier pouch

Signed Cartier and no. 511919

£3,000-4,000

\$4,000-5,200
€3,400-4,400

105

A DIAMOND-SET 'PERRUQUE' RING, BY CARTIER

Designed as a cluster of flexible bead tassels, the beads set at intervals with circular-cut diamonds, to a tapering hoop, ring size S, with French marks, accompanied by maker's paperwork stating date of purchase 10th June 2003, in maker's case

Signed Cartier and no. 61 21463A

£4,000-6,000

\$5,300-7,900
€4,500-6,600

104

A 'NAKOURA' BRACELET, BY CARTIER

Of sprung design formed of five prowling panthers, each with single pear shaped tsavorite garnet eye, 15.0cm, French marks, in maker's case

Signed Cartier and no. 666113

£7,000-10,000

\$9,200-13,000
€7,800-11,000

106

A 'PERRUQUE' RING, BY CARTIER

Designed as a cluster of flexible bead tassels, to a tapering hoop, ring size S, French marks, accompanied by maker's paperwork stating date of purchase 10th June 2003, in maker's case

Signed Cartier and no. 61 28363A

£3,000-5,000

\$4,000-6,600
€3,400-5,500



107



108



109



107

A 'SANTOS' AUTOMATIC WRISTWATCH, BY CARTIER

The square dial with Roman numerals, the bezel and graduated panel bracelet with screw-head detail, to a deployant clasp, case 23.7mm, with French import marks, in maker's case

Dial and case signed Cartier, case no. 090100182

£3,000-5,000

\$4,000-6,600

€3,400-5,500

108

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

The rectangular dial with Roman numeral quarters and single-cut diamond corners, the case with pavé single-cut diamond sides, to a reeded brick link bracelet with deployant clasp, case 20.8mm, with French import marks, in les must de Cartier case

Dial and case signed Cartier, case no. 660130282

£3,000-4,000

\$4,000-5,200

€3,400-4,400

109

A DIAMOND DEMI-PARURE, BY CARTIER

The ring with pavé circular-cut diamond crossover bombé front, ring size J; the earrings of matching design, clip fittings, 2.5cm; all with French marks, in maker's case

Signed © Cartier 1995, ring no. 54 D6800, earrings no. D57543

£5,000-7,000

\$6,600-9,200

€5,600-7,800



110

**A CULTURED PEARL AND DIAMOND DEMI-PARURE,
BY CARTIER**

The necklace designed as a torsade of sixteen strands of cultured pearls to a pavé circular-cut diamond hook clasp, with bracelet en suite, 36.5 and 19.5cm respectively, with French marks, in maker's case

Both signed Cartier Paris and no. respectively 167437 and 167428 (2)

£8,000-12,000

\$11,000-16,000

€8,900-13,000



111



112



113

- 111

A CORAL, EMERALD AND SAPPHIRE TURTLE BROOCH, BY CARTIER

The openwork shell composed of a series of open coral discs, each with central cabochon emerald, the head, legs and tail with engraved scale detailing and cabochon sapphire eyes, with hinged double prong fitting, circa 1960, 3.9cm, with French mark

Signed Cartier Paris and no. 09078

£6,000–8,000

\$7,900–10,000
€6,700–8,900

112

A SAPPHIRE AND DIAMOND-SET TURTLE BROOCH, BY CARTIER

The openwork shell set with brilliant-cut diamonds within a ropetwist lattice, the head, legs and tail with engraved scale detailing and cabochon sapphire eyes, with hinged double prong fitting, circa 1960, 3.8cm, with French marks

Signed Cartier and no. 015213

£6,000–7,000

\$7,900–9,200
€6,700–7,800

- 113

A GOLD, CORAL, LAPIS LAZULI AND DIAMOND BEETLE BROOCH, BY CARTIER

Designed as a stylised beetle, the faceted coral 'abdomen' and lapis lazuli 'head' inset with circular-cut diamond 'eyes' to polished reeded 'pronotum', 'leg' and 'antennae' details, with hinged double prong fitting, 2.7cm

Signed Cartier London

£6,000–7,000

\$7,900–9,200
€6,700–7,800



114



115



116

114

A GOLD AND SAPPHIRE BROOCH, BY CARTIER

Of starburst design, the hemispherical polished base emitting a series of rays, each with collet-set circular-cut sapphire terminal, with double prong fitting, late 1940s, 4.8cm

Signed Cartier

£7,000–9,000

\$9,200–12,000

€7,800–10,000

- 115

A CORAL-SET PENDANT, BY CARTIER

Modelled as a circular reeded escutcheon with screw head detail, the open keyhole with two applied polished coral hearts, 3.3cm, with French marks

Signed Cartier Paris and no. indistinctly C7868

£2,000–3,000

\$2,700–3,900

€2,300–3,300

116

A GOLD WRISTWATCH, BY CARTIER

The cut-cornered square dial with Roman numerals, the plain polished case with faceted lozenge shaped lugs, cabochon synthetic sapphire winding crown, to a later fabric ropework strap, 18 jewel movement, circa 1940, case 23mm, French marks

Dial signed Cartier, case no. 23789 16141, and indistinctly 38730, case interior no. 16141, movement signed European Watch & Clock Co and no. 23789, clasp no. 73

£4,000–6,000

\$5,300–7,900

€4,500–6,600



117

117
AN EMERALD AND DIAMOND RING, BY CARTIER

Of crossover design, the pear shaped emerald and diamond single stone terminals to pavé circular-cut diamond and emerald shoulders respectively, *two emeralds deficient*, in bi-metallic mount, ring size M, with French marks, in maker's case
 Signed Cartier Paris and no. 57391

£15,000-20,000

\$20,000-26,000
 €17,000-22,000



118

118
A MULTI-GEM AND DIAMOND BROOCH, BY CARTIER

Of openwork abstract molten design with leaf carved and cabochon sapphire, ruby and emerald decoration and circular and baguette-cut diamond detail, twin prong clip fitting, 4.0cm, French marks, in maker's case

Signed Cartier France and no. 3306

£5,000-7,000

\$6,600-9,200
 €5,600-7,800



119

A RUBY AND DIAMOND DEMI-PARURE, BY CARTIER

Comprising: a necklace, the quatrefoil front with central circular-cut diamond cluster to a surround of six oval cabochon rubies with circular-cut diamond border, to similarly designed tapered curved panels and circular-cut diamond line back section with cabochon ruby and diamond clasp, 35.5cm; with bracelet, earrings and ring ensuite, bracelet 16.0cm, earrings with clip fittings, 1.7cm, ring size M; all with French marks; necklace in maker's case

All signed Cartier and no. respectively 210373, 210375, 210374 and 210376

Accompanied by a report from The Gem & Pearl Laboratory London, please refer to department for further details

£60,000-100,000

\$79,000-130,000
€67,000-110,000



120

THE PROPERTY OF A LADY

120

AN ART DECO MULTI-GEM AND DIAMOND 'TUTTI FRUTTI' BROOCH, BY CARTIER

Of fruiting bough design, the pavé-set circular-cut diamond branch, with marquise-cut diamond terminal, suspending an articulated tapering spray of ruby, emerald, sapphire and amethyst bead buds among carved leaves, further set with circular-cut diamond accents, 1929, 5.0cm

Signed Cartier London, no. 1949

£30,000-40,000

\$40,000-52,000
€34,000-44,000

Notes supplied to the vendor from Cartier state this brooch A5543/A1949 came into their stock on the 4th October 1929 and was sold on the 1st November 1929



121

THE PROPERTY OF A LADY

121

AN ART DECO PLATINUM, EMERALD, SAPPHIRE AND DIAMOND JABOT PIN, BY CARTIER

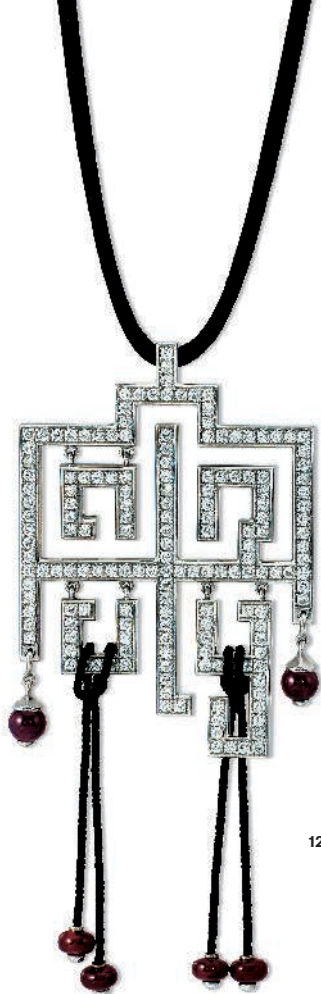
Modelled as a stylised topiary tree of Indo-Persian influence, the principal panel set with a carved emerald of rounded square outline within an old and single-cut diamond frame with oval cabochon and baguette-cut sapphire details, to the similarly-set opposing 'urn' terminal, circa 1930, French mark, 4.4cm

Signed Cartier and no. 02354

£15,000-20,000

\$20,000-26,000
€17,000-22,000





122



123



124

122

AN 18CT WHITE GOLD, DIAMOND AND RUBY 'BAISER DU DRAGON' NECKLACE AND AN ONYX AND DIAMOND RING, BY CARTIER

The necklace composed of a brilliant-cut diamond openwork plaque of oriental inspiration, with black silk cord and ruby bead fringe, to a black silk cord necklace, International Convention mark, pendant 9.0cm; the ring with cushion-shaped onyx plaque mounted within a series of circular-cut diamond claws of geometric design, ring size K, mounted in 18ct white gold, with European Convention mark; both in maker's cases

Necklace signed Cartier and no. 20532A; ring signed Cartier and no. 33897A

£10,000-15,000

\$14,000-20,000
€12,000-17,000

123

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

The silvered rectangular dial with Roman numerals and blued steel hands to a circular-cut diamond surround and purple fabric covered leather strap with maker's buckle, case 38mm, European Convention mark

Dial and case signed Cartier, case no. 997574CD 2614

£6,500-8,500

\$8,600-11,000
€7,300-9,400

124

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

The rectangular dial with Roman numerals to circular-cut diamond two row line sides, the fancy link bracelet with double deployant clasp, case 22mm, European Convention marks, in maker's case

Dial, case and clasp signed Cartier, case no. 997574CD 2614

£6,000-8,000

\$7,900-10,000
€6,700-8,900



125

**A PAIR OF DIAMOND-SET 'COLOMBES DE LA PAIX'
EAR CLIPS, BY CARTIER**

Each modelled as a slightly bombé stylised dove pavé-set with circular-cut diamonds, with clip fittings, 2001, 3.8 cm, with French marks, in red leather Cartier case

Signed Cartier, no.863825

(2)

£25,000-35,000

\$33,000-46,000

€28,000-39,000



126

126
AN 18CT WHITE GOLD AND DIAMOND 'PASHA' AUTOMATIC WRISTWATCH, BY CARTIER

The engine turned circular white dial with Arabic quarters and date aperture, to a circular-cut diamond bezel and fancy link bracelet with double deployant clasp, case 32mm, European Convention mark, in maker's case with photocopy of service paperwork

Dial and case signed Cartier, case also signed Pasha and no. 2528

£4,000–6,000

\$5,300–7,900
 €4,500–6,600



127

127
AN 18CT WHITE GOLD AND DIAMOND 'TANK FRANÇAISE' QUARTZ CHRONOGRAPH WRISTWATCH, BY CARTIER

The rectangular engine turned dial with Roman numeral '6' and '12', baton hour markers and three subsidiary dials for date, 30 minute and 12 hour registers, to pavé circular-cut diamond sides, to a fancy link bracelet with double deployant clasp, accompanied by maker's 18ct. white deployant clasp for wear with straps, case 26mm, European Convention mark, in maker's service pouch

Dial, case and clasp signed Cartier, case no. 2339 OC773460

£5,000–7,000

\$6,600–9,200
 €5,600–7,800



128

128
A PAIR OF PLATINUM, SAPPHIRE AND DIAMOND CUFFLINKS, BY CARTIER

The square panels of circular-cut diamond and square-cut sapphire chequerboard design, to hinged bar fittings, 1999, panels 1.1cm, with London hallmarks and Millennium mark, in maker's case

Signed Cartier and no. HLS01972

£4,000–5,000

\$5,300–6,600
 €4,500–5,500



129



130



131

129

A GOLD AND DIAMOND LINE NECKLACE, BY CARTIER

Composed of a line of uniform circular-cut diamond collets, 42.0cm, with London hallmarks

Signed Cartier London, no. 9385

£18,000-22,000

\$24,000-29,000

€20,000-24,000

130

A PAIR OF EMERALD, ONYX AND DIAMOND 'PANTHERE' EAR CLIPS, BY CARTIER

Each modelled a pavé circular-cut diamond panther head with emerald eyes and onyx nose, holding a diamond-set hasp in its mouth, clip fittings, 2.7cm, with French marks, in maker's case

Signed Cartier and no. XW4524

£12,000-15,000

\$16,000-20,000

€14,000-17,000

131

A DIAMOND BRACELET, BY CARTIER

Composed of three rows of circular-cut diamonds, the central row raised, 18.0cm, with French marks, in maker's case

Signed Cartier and no. 16107

£18,000-25,000

\$24,000-33,000

€20,000-28,000



132



133



134

132

AN 18CT GOLD AND DIAMOND 'JUSTE UN CLOU' BANGLE, BY CARTIER

Designed as a hinged hooped nail with brilliant-cut diamond-set terminals, inner diameter 6.0cm, International Convention mark Signed Cartier and no. T0963514

£3,000-4,000

\$4,000-5,200
€3,400-4,400

133

AN 18CT GOLD AND DIAMOND BRACELET, BY CARTIER

Of flexible design, the claw-set circular-cut diamonds, within heart-shaped panels, 18.5cm, in maker's box Signed Cartier no. 35625F

£6,000-8,000

\$7,900-10,000
€6,700-8,900

134

A DIAMOND SINGLE STONE RING, BY CARTIER

The claw-set circular-cut diamond, weighing approximately 1.51 carats to a plain hoop, ring size K½, with London hallmarks, in maker's case and outer box

Signed Cartier no. HLS04046

Accompanied by report no. 2185791175 dated 10th October 2017 from the GIA Gemological Institute of America stating that the diamond is D colour, VVS2 clarity

£9,000-11,000

\$12,000-14,000
€10,000-12,000



135

135
A NECKLACE, BY CARTIER

Of flattened curb-link design, converts to from two bracelets,
 circa 1975, necklace 39.0cm, each bracelet 19.5cm
 Each bracelet signed Cartier and no. 3917 and 3918 respectively

£15,000-20,000

\$20,000-26,000
 €17,000-22,000

-136
A PAIR OF AMETHYST, CORAL AND DIAMOND 'DELICES DE GOA' EAR CLIPS AND PENDANT, BY CARTIER

Each earring designed with a amethyst bead and diamond drop
 suspended from an amethyst, coral, graduated bead cluster with
 diamond accent, each larger coral bead with diamond collet detail,
 3.0cm, clips fittings; the pendant of similar design, 2.5cm
 All signed © Cartier, earrings no. 42617A, pendant no. 42078A

£7,500-8,500

\$9,900-11,000
 €8,400-9,400



136



137

137
A COLOURED SAPPHIRE, DIAMOND AND CULTURED PEARL NECKLACE, BY CARTIER

The cushion shaped yellow sapphire centre between pavé-set circular-cut diamond conical-shaped panels and connecting links, to a cultured pearl multi-row torsade necklace and pavé-set circular-cut diamond clasp, 41.0cm, with French marks, in maker's case Signed Cartier and no. 229287

£15,000-25,000

\$20,000-33,000
 €17,000-28,000



138

138
A DIAMOND-SET BI-METALLIC 'VISION' BANGLE, BY CARTIER

The hinged hoop composed of stainless steel lattice work panels with reeded spacers and brilliant-cut diamond tapered panel decoration, internal diameter 5.8cm, with French mark, in maker's case Signed Cartier and no. 761083

£2,500-3,500

\$3,300-4,600
 €2,800-3,900



139

139
A PAIR OF DIAMOND 'PRELUDE' EARPENDANTS, BY CARTIER

The marquise-cut diamond trefoil cluster tops to circular-cut diamond twin flexible line suspensions with pear shaped diamond terminals, 3.5cm, with French marks, in maker's case
 Earring backs signed Cartier Paris and no. 169151

£6,000–8,000

\$7,900–10,000
 €6,700–8,900

140
A DIAMOND PENDANT NECKLACE, BY CARTIER

The pear shaped diamond single stone drop with marquise and pear-cut diamond three-stone surmount, to a fine link neckchain, pendant 1.8cm, neckchain 36.0cm, in maker's pouch
 Signed Cartier Paris and no. 203525

£7,000–10,000

\$9,200–13,000
 €7,800–11,000



140



142

141
A DIAMOND AND CULTURED PEARL 'TORTURE' WRISTWATCH, BY CARTIER

The pavé single-cut diamond tonneau shaped dial to circular-cut diamond bezel and circular, graduated baguette and triangular-cut diamond arrowhead shoulders, to a cultured pearl bracelet with chain link back section, mechanical movement, case 22mm, 17.5cm, with French marks, in maker's case
 Case signed Cartier and no. 227224

£10,000–15,000

\$14,000–20,000
 €12,000–17,000

142
A DIAMOND AND ONYX 'NIGERIA' RING, BY CARTIER

The pavé circular-cut diamond tapered bombé half-hoop with polished onyx accents and graduated circular-cut diamond line sides, ring size N, with French marks, in maker's case
 Signed Cartier and no. 604015

£6,000–8,000

\$7,900–10,000
 €6,700–8,900



141



143

**AN EARLY 20TH CENTURY ENAMEL DRESS-SET,
BY CARTIER**

Comprising a pair of cufflinks and four buttons, each circular panel with red striped guilloché enamel centre to a dotted white enamel line border, circa 1920, with French marks for gold, in red leather Cartier case, one button replaced

Cufflinks and two buttons signed Cartier Paris, three buttons no.1830 (2)

£3,000–5,000

\$4,000–6,600

€3,400–5,500



144



145

Ω 144

AN ART DECO ONYX AND DIAMOND WRISTWATCH, BY CARTIER

The rectangular cream dial with Roman numerals and blued steel hands, within a rose-cut diamond and French-cut onyx key pattern bezel, with rose-cut diamond crown, to a black grosgrain strap and deployant clasp with rose-cut diamond and onyx panel, circa 1920, case 23mm, with French assay marks for platinum and gold, in Cartier case

Dial unsigned, movement signed Cartier Paris, the case no. 8117, 12153 8164

£8,000–12,000

\$11,000–16,000

€8,900–13,000

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

145

AN EARLY 20TH CENTURY PLATINUM, GOLD, DIAMOND AND SEED PEARL WRISTWATCH, BY CARTIER

The tonneau shaped dial with Roman numerals, rose-cut diamond bezel and line shoulders with French-cut diamond three-stone accents, to a seed pearl multi-row bracelet with old-cut diamond line clasp, 19 jewel mechanical movement, 8 adjustments, case 20mm, 14.8cm, circa 1915, with later circular-cut diamond seven row clasp extending panel, 2.1cm

Dial signed Cartier, movement and case interior signed E.W.&C. Co Inc France, case back no. 16919 6177 8607, case interior no. 8607 6177, movement no. 16919

£18,000–22,000

\$24,000–29,000

€20,000–24,000



147



147
(side view)



146

THE PROPERTY OF A GENTLEMAN

- 146
AN UNUSUAL CORAL AND DIAMOND BRACELET, BY CARTIER

Composed of a series of carved coral stylised ancient Egyptian flies with twin circular coral bead spacers, each bead with old-cut diamond collet accent, to a fluted coral bead clasp with central old-cut diamond collet and bifurcated side detail, circa 1925, 18.0cm Signed Cartier London and no. 8442

£12,000-18,000

\$16,000-24,000
€14,000-20,000

THE PROPERTY OF A GENTLEMAN

147
AN ART DECO PLATINUM, DIAMOND AND ENAMEL POCKET WATCH, BY CARTIER

The circular dial with engine turned linear detail, triangular baton hour markers, the chapter ring with applied rose-cut diamond Roman numerals to a black enamel and case back, *some chips to enamel*, the band inset with a line of single-cut diamonds, to a single-cut diamond triangular pendant loop, French marks, case 4.6cm, in maker's case

Dial signed Cartier, pendant loop no. 03202

£4,000-6,000

\$5,400-8,000
€4,500-6,700





148



149



150

148

AN ART DECO GOLD, JADEITE JADE, DIAMOND AND ENAMEL COMPACT

Of black enamel rectangular form, the front with applied square cabochon jade and baguette-cut diamond geometric motif to square-cut emerald and old-cut diamond asymmetric triple row panel decoration, to rose-cut diamond linear side detail and push-piece, opening to reveal a mirror, 8.1 x 4.9cm, London import hallmark 1929, French import marks

£6,000-7,000

\$7,900-9,200
€6,700-7,800

149

A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond weighing approximately 5.45 carats, claw-set to a plain hoop, ring size N

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

£15,000-20,000

\$20,000-26,000
€17,000-22,000

150

AN EARLY 20TH CENTURY PEARL AND DIAMOND PENDENT BROOCH

The rose and single-cut diamond geometrically designed surmount with single pearl centre, suspending a conical shaped half-pearl with single and rose-cut diamond diamond pierced base and seed pearl multi-row tassel fringe, circa 1915, 9.2cm

Accompanied by reports, please refer to department for further details

£8,000-10,000

\$11,000-13,000
€8,900-11,000



151

151
AN EARLY 20TH CENTURY ONYX, DIAMOND AND JADEITE
JADE BROOCH, BY BOUCHERON

Of open marquis form, the single and old-cut diamond pierced terminals with oval cabochon jade accent, joined by curved onyx bars, mounted in platinum and white gold, circa 1925, French marks, 7.1cm

Signed Boucheron Paris

£30,000-40,000

\$40,000-52,000

€34,000-44,000



152

152
AN ART DECO PLATINUM AND DIAMOND COCKTAIL
WATCH, BY VACHERON & CONSTANTIN, RETAILED
BY CHIAPPE

The square dial with Arabic numerals to pavé single-cut diamond rectangular case and loop shoulders with baguette-cut diamond four stone connecting links, sides and shoulders, to black silk ropework straps with rose-cut diamond bar accents, 18 jewel movement, gilt winding crown, circa 1925

Dial signed Vacheron Constantin, movement signed Vacheron & Constantin and no. 411903, case signed Chiappe

£5,000-7,000

\$6,600-9,200

€5,600-7,800



153

153
AN EMERALD AND DIAMOND CLUSTER RING

The cut-cornered square-cut emerald within a scalloped brilliant-cut diamond cluster border to the single-cut diamond-set shoulders and plain hoop, ring size O ½

£12,000-15,000

\$16,000-20,000

€14,000-17,000



†154

A NATURAL PEARL, EMERALD AND DIAMOND NECKLACE

The three rows, graduating from approximately 6.6 to 3.1 mm, to a rectangular-cut emerald and circular-cut diamond triple row clasp, rows detachable for wear as three single row necklaces, 48.0, 50.0 and 52.0cm

Accompanied by report no. 14868 dated 1st October 2017 from the Gem and Pearl Laboratory, London, stating that of the 368 pearls two were found to be bead-nucleated cultured pearls and the remainder natural pearls (saltwater)

£8,000-12,000

\$11,000-16,000
€8,900-13,000



155



156



157



158

THE PROPERTY OF A EUROPEAN COLLECTOR

155
AN EMERALD AND DIAMOND 'LA STRADA' QUARTZ
WRISTWATCH, BY CHOPARD

The pavé-set single-cut diamond rectangular dial with gilt baton hands, to the similarly-set circular-cut diamond sides and channel-set rectangular-cut emerald lugs, the black satin strap with maker's buckle, case 18.0mm, case with International Convention mark for 18ct. gold

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

£10,000-12,000

\$14,000-16,000
 €12,000-13,000

157
A DIAMOND THREE STONE RING

The three graduated circular-cut diamonds claw-set to a plain hoop, mounted in 18ct gold, ring size N½, hallmarked London

£6,000-8,000

\$7,900-10,000
 €6,700-8,900

VARIOUS PROPERTIES

156
AN EMERALD AND ENAMEL DRESS-SET,
BY MARGHERITA BURGNER

Comprising a pair of cufflinks and four buttons, each of square bevelled design, the square-cut emerald four stone centres to matt black enamel sides, the cufflinks with hinged bar fittings, cufflinks 1.6cm, buttons 1.2cm, in maker's case

Cufflinks signed Margherita Burgener, all with maker's mark MB

£4,500-5,500

\$5,900-7,200
 €5,000-6,100

158
AN EMERALD AND DIAMOND RING, BY TIFFANY & CO.

The central cut-cornered rectangular emerald between triangular-cut diamond single stone shoulders, to a plain hoop, ring size L, in maker's case

Signed Tiffany & Co.

Accompanied by report no. 14889 dated 6th October 2017 from the Gem and Pearl Laboratory, London, stating that the emerald showed evidence of negligible clarity enhancement

£24,000-28,000

\$32,000-37,000
 €27,000-31,000



159



160

159

AN EMERALD AND DIAMOND CLUSTER RING

The cut-cornered rectangular emerald within a circular-cut diamond surround to a baguette-cut diamond sloped border with circular-cut three stone cluster quarters, ring size O

Accompanied by report no. 14888 dated 6th October 2017 from the Gem and Pearl Laboratory, London, stating that the emerald shows evidence of minor clarity enhancement, origin opinion: Colombia

£5,000-7,000

\$6,600-9,200
€5,600-7,800

THE PROPERTY OF A LADY

160

AN ART DECO DIAMOND BRACELET AND CLIP BROOCH

The bracelet designed as an articulated series of three rounded rectangular buckle panels of openwork geometric design, each set to the centre with a circular-cut diamond collet, 18cm, with French assay marks for platinum; the brooch designed as an openwork shield-shaped plaque set throughout with circular and baguette-cut diamonds, clip fitting, 5.2cm; both 1930s (2)

£10,000-12,000

\$14,000-16,000
€12,000-13,000



164



165



166

164

A GROUP OF NATURAL PEARL AND DIAMOND JEWELS

Comprising a necklace and pair of earrings, the choker composed of five rows of 314 natural pearls measuring approximately 3.7 - 4.3mm, interspersed with three late 19th century rectangular openwork panels of scrolling foliate design set throughout with old, single and rose-cut diamonds, circa 1890, 37.0cm, mounted in silver and gold, with Dutch assay marks, adapted, together with a pair of associated natural pearl earrings with collet-set single-cut diamond accents, screw fittings, 1.9cm

Accompanied by report no.14082 dated 21st April 2017 from the Gem and Pearl Laboratory, London, stating that the pearls are natural, saltwater

(3)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

165

A DIAMOND SINGLE STONE RING

The old-cut diamond, weighing approximately 3.29 carats, in four twin-claw mount, to a plain hoop, ring size N

£8,000-12,000

\$11,000-16,000
€8,900-13,000

166

AN EARLY 20TH CENTURY DIAMOND BRACELET

Composed of a series of old-cut diamond pierced scroll design panels with old-cut diamond collet accents, *one small diamond deficient*, 18.4cm, French marks for platinum and gold

£20,000-30,000

\$27,000-39,000
€23,000-33,000



167

**A NATURAL PEARL AND DIAMOND
NECKLACE**

Composed of five rows of 90, 93, 96, 104 and 106 natural pearls, measuring approximately 3.60 - 8.35mm, to an old-cut diamond openwork twin trefoil and scroll design panel clasp, panel circa 1910 later converted to a clasp, 52.0cm

Accompanied by report no. 81545 dated 31st August 2015 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of these saltwater natural pearls

£100,000-120,000

\$140,000-160,000

€120,000-130,000



168



169



170



171

168

A PAIR OF PEARL AND DIAMOND EARRINGS

Each single pearl drop, measuring approximately 10.2 - 10.4 and 10.1 - 10.6mm, to circular-cut diamond triple collet suspension and single collet top, post fittings, 2.5cm

Accompanied by report no. 14891 dated 6th October 2017 from the Gem and Pearl Laboratory, London, stating that the pearls were found to be natural (saltwater)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

VARIOUS PROPERTIES

170

A DIAMOND SINGLE STONE RING

The old brilliant-cut diamond, weighing approximately 9.29 carats, claw-set to a plain hoop, ring size L½

£50,000-60,000

\$66,000-79,000
€56,000-66,000

THE PROPERTY OF A LADY

169

A THREE-STONE DIAMOND BAR BROOCH

Set with a graduated series of three circular-cut diamonds, the largest weighing approximately 3.40 carats, to the tapering bar with millegrain border detail, pin fitting, 5.3cm

£18,000-20,000

\$24,000-26,000
€20,000-22,000

171

AN EMERALD AND DIAMOND BRACELET

The central old-cut diamond collet to a circular-cut diamond frame with triangular-cut emerald accents, to a circular-cut diamond tapered pierced panel bracelet with baguette-cut emerald detail, 18.0cm

£8,000-10,000

\$11,000-13,000
€8,900-11,000



172



173

172

AN EMERALD AND DIAMOND NECKLACE

Composed of a series of graduated vari-cut emerald three stone links interspersed with graduated old-cut diamond single collets, 41.0cm

£12,000-15,000

\$16,000-20,000
€14,000-17,000

173

A DIAMOND TWO STONE RING

Of crossover design, the round brilliant-cut diamonds, weighing approximately 2.60 and 2.66 carats, to single-cut diamond line shoulders, ring size M

Accompanied by reports no. 2185636851 and 1182633853 dated 3rd August 2017 from the GIA Gemological Institute of America stating that the diamond weighing 2.60 carats is G colour, VS2 clarity, and the diamond weighing 2.66 carats is G colour, SI1 clarity

£25,000-35,000

\$33,000-46,000
€28,000-39,000



174

THE PROPERTY OF A LADY

174

THREE LATE 19TH / EARLY 20TH CENTURY EMERALD AND DIAMOND PENDANTS

Each polished flattened drop-shaped emerald to a rose-cut diamond-set foliate cusp, circa 1900, 2.3, 2.4 and 2.5cm, mounted in gold

Accompanied by report no. 13693 dated 24th January 2017 from the Gem and Pearl Laboratory, London, stating that the emeralds showed evidence of minor clarity enhancement, origin opinion: Colombia (3)

£18,000-22,000

\$24,000-29,000
€20,000-24,000



175



176



177

VARIOUS PROPERTIES

†175

A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS

Composed of two graduated flexible lines of pear shaped sapphire and circular-cut diamond clusters, clip and post fittings, 9.6cm (2)

£10,000–14,000

\$14,000–18,000

€12,000–16,000

THE PROPERTY OF A LADY

176

A DIAMOND DRESS RING

The central brilliant-cut diamond weighing approximately 3.72 carats within a brilliant-cut diamond-set scalloped border to similarly-set bifurcated shoulders and a plain half hoop, ring size E ½

Accompanied by report no.2185636852 dated 3 August 2017 from the GIA Gemological Institute of America stating that the diamond is F colour, VS1 clarity

£30,000–35,000

\$40,000–46,000

€34,000–39,000

VARIOUS PROPERTIES

177

A PAIR OF DIAMOND EARRINGS

Of flowerhead cluster design, set throughout with circular-cut diamonds, post fittings, 1.8cm

£3,000–4,000

\$4,000–5,200

€3,400–4,400



178

A DIAMOND NECKLACE

Of circular and single-cut diamond tapering drop shaped loop design, each framing a series of graduated old-cut diamond single stones, principal diamond weighing approximately 2.76 carats, 39.6cm

£25,000-35,000

\$33,000-46,000
€28,000-39,000



179

A DIAMOND LONGCHAIN NECKLACE

Composed of a series of triple clusters, the single marquise and brilliant-cut diamonds to diamond surrounds, with circular-cut diamond triple collets between, the back section composed of a line of circular-cut diamond collets, to a diamond-set hinged hook clasp, 61.0cm

£10,000-12,000

\$14,000-16,000

€12,000-13,000



180



181

180
A PAIR OF ART DECO SAPPHIRE AND DIAMOND CLIP
BROOCHES

Of circular and baguette-cut diamond matching looped swag and ribbon design with circular-cut sapphire cluster scroll centre, twin prong clip fittings, circa 1935, 6.4cm

£9,000-14,000

\$12,000-18,000
 €10,000-16,000

***181**
A SAPPHIRE AND DIAMOND LONGCHAIN

Composed of a series of circular-cut sapphire and brilliant-cut diamond clusters, joined by diamond flexible line connections, with two concealed clasps, 99.5cm, may also be worn as two shorter necklaces, 54.5 and 45.0cm

£15,000-18,000

\$20,000-24,000
 €17,000-20,000



182



183



184

182

A DIAMOND SINGLE STONE RING

The rectangular-cut diamond, weighing approximately 4.05 carats, to a plain hoop, ring size L½

Accompanied by report no. 16349339 dated 16th March 2017 from the GIA Gemological Institute of America stating that the diamond is G colour, VVS1 clarity

£35,000–45,000

\$46,000–59,000
€39,000–50,000

183

A SAPPHIRE AND DIAMOND RING

The oval cabochon sapphire to a circular-cut diamond surround with triangular and tapered rectangular panel detail, to a plain hoop, ring size L½

£3,000–5,000

\$4,000–6,600
€3,400–5,500

184

A DIAMOND BRACELET

Of circular and baguette-cut diamond graduated panel design, the principal eleven each set with a circular-cut diamond, 18.4cm

£10,000–12,000

\$14,000–16,000
€12,000–13,000



185



186



187

185

A DIAMOND CLUSTER RING

The circular-cut diamond, weighing approximately 4.04 carats, within a similarly-set diamond surround to openwork shoulders and reeded hoop, ring size R

£20,000-30,000

\$27,000-39,000

€23,000-33,000

***186**

A DIAMOND BANGLE

The hinged hoop composed of a series of cut-cornered rectangular links illusion-set with a cluster of vari-sized baguette and brilliant-cut diamonds, internal diameter 5.5cm

£6,500-7,500

\$8,600-9,800

€7,300-8,300

***187**

A DIAMOND BRACELET

Of triple row open chequerboard design composed of a series of cut-cornered rectangular links illusion-set with a cluster of vari-sized baguette and brilliant-cut diamonds, 18.4cm

£5,000-7,000

\$6,600-9,200

€5,600-7,800



188

THE PROPERTY OF A LADY

188

A COLOURED DIAMOND AND DIAMOND NECKLACE

The front designed as a graduating articulated fringe of elongated bar-shaped links set sporadically with vari-cut diamonds and coloured diamonds of varying hues to the fancy-link backchain, 44.4cm, with South African assay marks

Accompanied by two reports no.5181636985 and 5182636984 dated 3 August 2017 from the GIA, Gemological Institute of America stating that the diamonds weighing 1.36 and 1.20 carats are Fancy Intense Yellow colour, VVS2-VS1 clarity

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

£18,000-22,000

\$24,000-29,000

€20,000-24,000



189



190

VARIOUS PROPERTIES

189

A DIAMOND SINGLE-STONE RING

The cut-cornered rectangular-cut diamond, weighing approximately 3.19 carats, in claw mount, mounted in platinum, ring size J, Sheffield hallmark

Accompanied by a **photocopy** of report no. 2151152102 dated 18th December 2012 from the GIA Gemological Institute of America stating that the diamond is D colour, Internally Flawless clarity

Please note that the original report is not available and is more than five years old, so might require an update

£70,000-100,000

\$92,000-130,000
€78,000-110,000

THE PROPERTY OF A LADY

190

A DIAMOND SINGLE-STONE RING

The rectangular-cut diamond, weighing approximately 5.09 carats, to baguette-cut diamond single stone shoulders, ring size N

Accompanied by report no. 2181636858 dated 3rd August 2017 from the GIA Gemological Institute of America stating that the diamond is F colour, VS1 clarity

£70,000-90,000

\$92,000-120,000
€78,000-100,000



191



192

VARIOUS PROPERTIES

191

A SAPPHIRE AND DIAMOND NECKLACE

The flexible collar composed of a series of circular-cut diamond openwork links, set to the front with eleven rectangular cut-cornered sapphires, joined by baguette-cut diamond spacers, to a concealed clasp, 42.0cm, London hallmark for platinum

£25,000-35,000

\$33,000-46,000
€28,000-39,000

192

AN ART DECO DIAMOND BROOCH

Of pierced geometric design with fan shaped terminals, set throughout with circular and old-cut diamonds, with baguette-cut diamond detail and single-cut diamond accents, circa 1935, centre section adapted, 6.5cm

£3,500-4,500

\$4,600-5,900
€3,900-5,000



Portrait of Emmy Wehlen, by Bassano Ltd, 1913.
© National Portrait Gallery, London



193

THE PROPERTY OF A LADY
FORMERLY THE PROPERTY OF THE LATE ACTRESS EMMY WEHLEN (1887-1977)

193

AN ART DECO DIAMOND BROOCH

The openwork octagonal panel of geometric design to the central stylised triple tiered pagoda motif, set throughout with vari-cut diamonds, 1930s, 4.3cm, with French assay mark for platinum

£3,200–4,800

\$4,200–6,300
€3,600–5,300

VARIOUS PROPERTIES

194

A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS / BROOCHES

Each bombé oval and circular-cut sapphire flowerhead cluster with circular-cut diamond accents to a single and baguette-cut diamond hexagonal surround, twin prong clip fittings with removable protective cover for wear as earrings, hinged posts, 2.4cm

£6,000–8,000

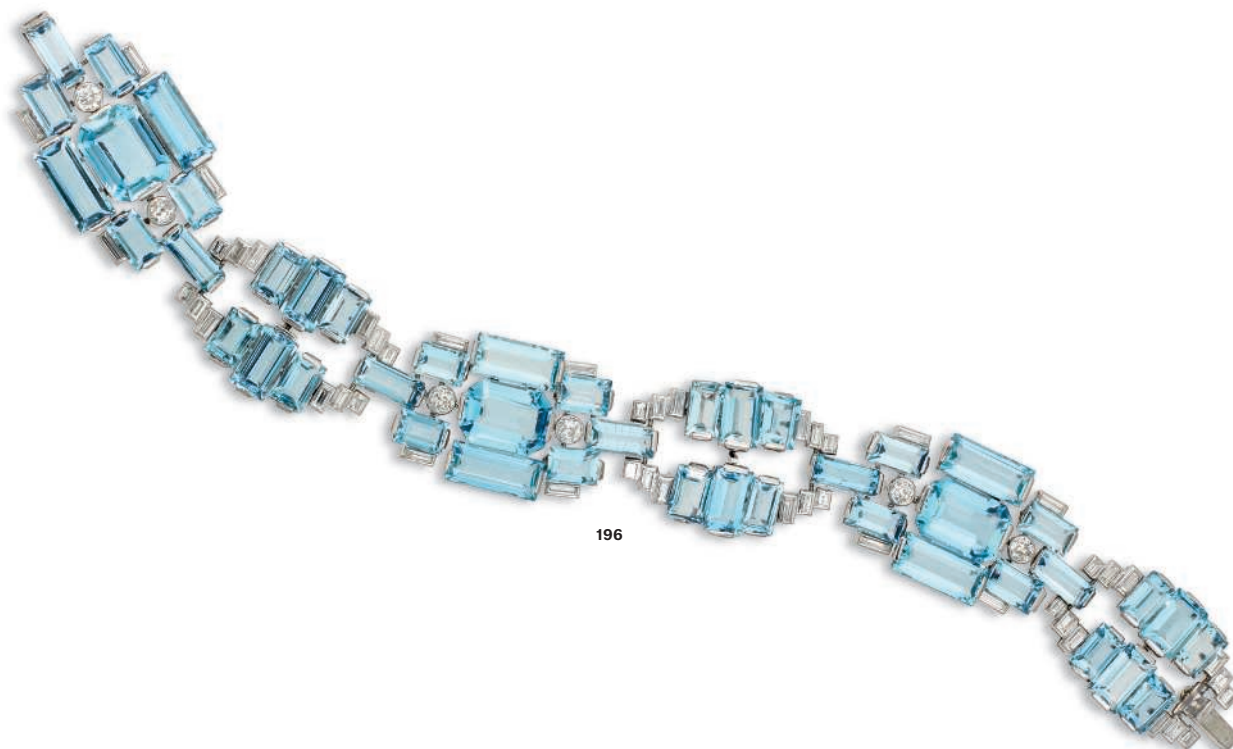
\$7,900–10,000
€6,700–8,900



194



195



196

195

A PAIR OF AQUAMARINE, AMETHYST AND DIAMOND EARPENDANTS, BY MARGHERITA BURGNER

The pavé circular-cut diamond flowerhead tops suspending detachable pear shaped aquamarine drops, with interchangeable pear shaped amethyst drops, clip and post fittings, 6.0 and 7.30cm respectively, in maker's case

Signed Margherita Burgener, with maker's mark MB

£10,000-15,000

\$14,000-20,000
€12,000-17,000

196

AN AQUAMARINE AND DIAMOND BRACELET

Of geometric design, composed of an alternating series of rectangular-cut aquamarine tonneau shaped panels, interspersed with baguette and brilliant-cut diamond accents, 19.0cm, French import mark

Signed Fumanti Roma

£18,000-22,000

\$24,000-29,000
€20,000-24,000



197

197

A DIAMOND NECKLACE, BY TIFFANY & CO

Composed of circular-cut diamond flowerhead and square-cut diamond lozenge triple links with circular-cut diamond bow and knife edge connections, 40.2cm, in maker's case

Maker's mark T & Co

£20,000-25,000

\$27,000-33,000

€23,000-28,000

*198

AN AQUAMARINE AND DIAMOND CLUSTER RING

The cut-cornered rectangular aquamarine claw-set to a circular-cut diamond two row surround, openwork gallery and tapered shoulders, ring size L½

£6,500-8,500

\$8,600-11,000

€7,300-9,400



198

199

A PAIR OF DIAMOND EAR PENDANTS

Each old-cut diamond single stone drop to single-cut diamond-set articulated geometric suspension with tassel fringe and circular-cut diamond surmount, hook fittings, 4.3cm

£8,000-10,000

\$11,000-13,000

€8,900-11,000



199



200



Margherita Carosio (8th June 1908 - 10th January 2005).

FORMERLY FROM THE PROPERTY OF MARGHERITA CAROSIO

200

A DIAMOND-SET BROOCH, BY ORISA

Designed as a realistically modelled fuschia spray with two pendent flowerheads, the sepals pavé-set throughout with single-cut diamonds and the petals rendered as a single old cushion-cut diamond with polished stamen detail, suspended from the similarly-set budding foliate surmount, 1940-1950, 7.1cm, in brown silk Orisa box

Unsigned

Offered together with a copy of *Il Gioiello Italiano del XX Secolo* by Melissa Gabardi, in which the brooch is featured

£3,000–5,000

\$4,000–6,600

€3,400–5,500

LITERATURE:

Cf. Gabardi, *Il Gioiello Italiano del XX Secolo*, 2016, Silvana Editoriale S.p.A., Milan, page 156

Born in Genoa, the daughter of the composer Natale Carosio, she made her début at Novi Ligure in 1926 in the role of Donizetti's Lucia Lammermoor and was invited to sing at Covent Garden two years later. Her light coloratura voice was soon in demand all over Italy and she made her début at La Scala in 1929 and apart from the war years, she sang there every season for 20 years and was regarded as one of Italy's foremost sopranos during the 1930s and 40s. She also starred in several films made by the Spanish film industry during the 1930s, although she refused an offer to go to Hollywood. On her return to London with the San Carlo Company in 1946 she sang Violetta in *La Traviata* to much acclaim – many regarding it as one of her finest interpretations. She finally retired from the operatic stage in the 1950s, but continued to work as a music critic.



201

THE PROPERTY OF A LADY

201

A PAIR OF DIAMOND EAR STUDS

Each brilliant-cut diamond weighing approximately 2.12 and 2.07 carats to the polished claw settings, with post fittings (2)

£15,000–20,000

\$20,000–26,000

€17,000–22,000



202

VARIOUS PROPERTIES

202

AN AQUAMARINE AND DIAMOND NECKLACE

Designed as a series of pear shaped aquamarines joined by diamond-set rounded square openwork links, suspending a similarly designed aquamarine drop pendant, 42.0cm, London hallmark for platinum

£12,000-15,000

\$16,000-20,000
€14,000-17,000



203

203

A PAIR OF CULTURED PEARL AND DIAMOND EARCLIPS

Each cultured pearl centre within a marquise, circular and baguette-cut diamond openwork sexafoil surround, clip fittings, 2.4cm

£4,000-5,000

\$5,300-6,600
€4,500-5,500



204

204

A PAIR OF AQUAMARINE AND DIAMOND EARPENDANTS

The pear shaped aquamarine drops to circular and marquise-cut diamond flexible suspension and diamond line surmount, post fittings, 4.8cm, London hallmark for platinum (2)

£8,000-12,000

\$11,000-16,000
€8,900-13,000



205

205

AN OPAL, DEMANTOID GARNET AND DIAMOND NECKLACE

Set to the front with five oval cabochon opals in old-cut diamond and demantoid garnet surrounds, each suspending a similarly set drop, to a similar backchain, 43.0cm

£20,000–30,000

\$27,000–39,000
€23,000–33,000

206

A PAIR OF LATE 19TH CENTURY EMERALD AND DIAMOND EARRINGS

Each rectangular cushion shaped emerald, weighing approximately 1.77 and 2.06 carats, within an old-cut diamond double row surround, hook and hinged clip fitting, circa 1890, 2.1cm, mounted in silver and gold

Accompanied by report no. 14850 dated 1st October 2017 from The Gem & Pearl Laboratory London stating that the emeralds showed evidence of minor clarity enhancement, origin opinions: Colombia (2)

£8,000–12,000

\$11,000–16,000
€8,900–13,000



206

THE PROPERTY OF A LADY

207

AN EARLY 20TH CENTURY PEARL, EMERALD AND DIAMOND NECKLACE

The two row vari-shaped pearl necklace, graduating from approximately 10.0 - 5.4mm, to a cut-cornered rectangular emerald and old-cut diamond cluster clasp, each row detachable for wear as a single row necklace, 51.0 and 54.0cm respectively

Accompanied by a report from The Gem & Pearl Laboratory London, please refer to department for further details

£15,000–20,000

\$20,000–26,000
€17,000–22,000



207



208



209

THE PROPERTY OF A LADY

208

A CULTURED PEARL AND DIAMOND NECKLACE

The front composed of a graduated line of circular-cut diamonds with graduated marquis-cut diamond fringe suspending five cultured pearl drops, each with circular-cut diamond cusp and circular and marquis-cut diamond suspension, to a baguette and marquis-cut double row back section, 39.5cm

£30,000–50,000

\$40,000–66,000
€34,000–55,000

VARIOUS PROPERTIES

209

A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS

Each with a single cultured pearl, measuring approximately 15.8mm, to a marquis-cut diamond half border, post and clip fittings, 2.4cm

£3,000–4,000

\$4,000–5,200
€3,400–4,400



210



211



212

210

A SAPPHIRE AND DIAMOND NECKLACE

The central pendant set with an oval-cut sapphire, weighing approximately 17.67 carats, to a circular and marquise-cut diamond twin row cluster surround, with oval-cut sapphire and circular-cut diamond surmount, to a diamond collet neckchain, the front set with with a series of marquise or circular-cut diamond and diamond clusters, neckchain 39.0cm

Accompanied by report no.96140 dated 18 October 2017 from the SSEF Swiss Gemmological Institute stating that the sapphire showed no indications of heating, origin: Ceylon (Sri Lanka)

£50,000-60,000

\$66,000-79,000
€56,000-66,000

211

A DIAMOND SINGLE STONE RING

The pear shaped diamond, weighing approximately 6.95 carats, in four claw mount to tapered baguette-cut diamond two stone shoulders, ring size M

£25,000-30,000

\$33,000-39,000
€28,000-33,000

212

A DIAMOND BRACELET

The central circular-cut diamond flowerhead cluster to circular and baguette-cut diamond triple leaf shoulders and graduated square and circular-cut diamond three row bracelet, 18.7cm

£18,000-22,000

\$24,000-29,000
€20,000-24,000



213



214



215

*** 213**

A PAIR OF RUBY AND DIAMOND EAR PENDANTS

Of graduated triple drop design, composed of a series of oval or pear shaped ruby and circular-cut diamond clusters with circular-cut diamond single stone spacers, to marquise and circular-cut diamond trefoil leaf cluster surmounts, post fittings, 5.6cm

Accompanied by report no. CS 8085466 A and B dated 27th September 2016 from the AGL American Gemological Laboratories stating that an excess of 50% of the fourteen rubies were tested at random and showed no gemological evidence of heat or clarity enhancement: none, origin opinion: Mozambique (2)

£10,000–15,000

\$14,000–20,000
€12,000–17,000

214

A DIAMOND THREE STONE RING

The three circular-cut diamonds claw-set with diamond points, to a plain hoop, ring size L

£4,400–6,200

\$5,800–8,100
€4,900–6,900

THE PROPERTY OF A LADY

215

A DIAMOND BRACELET

Of tapered multi-cluster design composed of a line of graduated circular-cut diamonds with marquise-cut diamond detail and circular-cut diamond edges, 17.5cm

£12,000–18,000

\$16,000–24,000
€14,000–20,000



216



217



218

217

A DIAMOND SINGLE STONE RING

The brilliant-cut diamond, weighing approximately 2.22 carats, claw-set, to the reeded hoop, ring size N

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

£8,000-12,000

\$11,000-16,000
€8,900-13,000

VARIOUS PROPERTIES

216

A PAIR OF RUBY, DIAMOND AND ROCK CRYSTAL EARRINGS, BY ALETTO BROTHERS

Each oval ruby centre within a circular-cut diamond surround, to engraved frosted rock crystal petals, clip fittings, 3.0cm

Signed Aletto Bros

£6,000-8,000

\$7,900-10,000
€6,700-8,900

† 218

A DIAMOND LONGCHAIN NECKLACE

Composed of a series of cut-cornered rectangular links illusion-set with a cluster of vari-sized baguette and brilliant-cut diamonds to circular-cut diamond surrounds and flexible line connections, 87.0cm, may also be worn as a shorter necklace and a bracelet, 69.0 and 18.0cm

£10,000-12,000

\$14,000-16,000
€12,000-13,000



219

219

A PEARL AND DIAMOND NECKLACE

The pendant composed of a graduated series of seven natural pearls with old and rose-cut diamond foliate detail, suspending three drop shaped natural pearls, each with old-cut diamond suspension, to a pearl neckchain with old-cut diamond marquise cluster clasp, pendant 11.9cm, neckchain 72.0cm, with fitted case

Accompanied by report no. 73342 dated 13th March 2014 from the SSEF Swiss Gemmological Institute stating that the 10 larger pearls were saltwater natural pearls

Please note that the remaining pearls in the neckchain were not tested for natural origin

£60,000–70,000

\$79,000–92,000
€67,000–78,000



220



220
(illustrated with diamond drops)

THE PROPERTY OF A EUROPEAN NOBLE FAMILY
FORMERLY THE PROPERTY OF COUNTS WALDSTEIN AND THENCE BY DESCENT

220

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

The pearl and diamond cluster tops suspending interchangeable drops, either single pearls with rose-cut diamond cusps and old-cut diamond single stone surmounts or old-cut diamond drops, the central diamond-set drops within a pear shaped frame with single stone surmount, hinged hook fittings, circa 1890, cluster 0.8cm, pearl drops 1.3cm, diamond drops 3.1cm, mounted in silver and gold

Accompanied by report no. 14885 dated 6th October 2017 from the Gem & Pearl and Laboratory London stating that the pearls were found to be natural (saltwater) (2)

£18,000–25,000

\$24,000–33,000
€20,000–28,000



221



222

VARIOUS PROPERTIES

221

A GEORGE IV DIAMOND NECKLACE

Designed as a graduating series of closed-back old-cut diamond cinquefoil foliate cluster panels, circa 1820, 37.5cm, mounted in silver and gold

£25,000-35,000

\$33,000-46,000
€28,000-39,000

222

AN ANTIQUE DIAMOND SINGLE STONE RING

The cushion shaped old-cut diamond, weighing approximately 2.29 carat, to openwork gallery and shoulders, mounted in silver and gold, ring size N

£10,000-12,000

\$14,000-16,000
€12,000-13,000



THE PROPERTY OF A EUROPEAN ROYAL HOUSEHOLD
 FORMERLY THE PROPERTY OF PRINCESS VICTORIA LOUISE VON PREUSEN,
 DUCHESS OF BRAUNSCHWEIG AND LÜNEBURG

223

**A LATE 19TH CENTURY DIAMOND CHOKER NECKLACE,
 BY KÖCHERT**

Of openwork design, composed of alternate scrolling garland
 and stylised floral panels, set throughout with old-cut diamonds,
 mounted in silver and gold, circa 1890, 34.5cm

Maker's mark ÆK for Köchert

£17,000–26,000

\$23,000–34,000
 €19,000–29,000



Princess Victoria Louise von Preußen.
 © Bridgeman Images, 2017.



224



225

VARIOUS PROPERTIES

224

THREE LATE 19TH CENTURY DIAMOND CLUSTER PANELS

Later mounted as a brooch and earrings, each with old-cut diamond centre, rose-cut diamond multi-row surround and old and rose-cut diamond multi-ray border, the brooch with graduated border, the earrings uniform, *some small diamonds deficient*, brooch with later twin prong clip fittings, the earrings with later clip and post fittings, clusters circa 1890, brooch 4.3cm, earrings 3.0cm

£11,000–16,000

\$15,000–21,000
€13,000–18,000

225

A DIAMOND SINGLE STONE RING

The old mine brilliant-cut diamond, weighing approximately 5.70 carats, later mounted in a ring by Bulgari, claw-set to tapered baguette-cut diamond single stone shoulders, ring size N½

Accompanied by report no. 1172563717 dated 4th April 2016 from the GIA Gemological Institute of America stating that the diamond is J colour, VS1 clarity

£50,000–60,000

\$66,000–79,000
€56,000–66,000



226

THE PROPERTY OF A EUROPEAN NOBLE FAMILY
FORMERLY THE PROPERTY OF COUNTS WALDSTEIN AND THENCE BY DESCENT

226

A LATE 19TH CENTURY DIAMOND NECKLACE

Composed of a series of oval old-cut diamond-set links with bi-foil openwork centres to the collet-set three stone connections, detachable for wear as two bracelets, circa 1890, necklace 35.5cm, bracelets 17.5 and 18.0 cm, Austro-Hungarian marks, mounted in silver and gold

£12,000-18,000

\$16,000-24,000
€14,000-20,000

VARIOUS PROPERTIES

227

A DIAMOND THREE STONE RING

The round brilliant-cut diamonds, weighing approximately 1.00, 1.01 and 2.26 carats, claw-set to a plain hoop, ring size L

Accompanied by reports no. 5111071572, 2115151428 and 1152765234 dated 24th August 2009, 21st September 2009 and 13th November 2013 from the GIA Gemological Institute of America stating that the diamonds weighing 1.00, 1.01 and 2.26 carats are all H colour and VVS2, VS2 and VS1 clarity respectively

Please note that the first two reports are more than five years old and might require an update

£20,000-25,000

\$27,000-33,000
€23,000-28,000



227



228

A LATE 19TH CENTURY DIAMOND TIARA

Composed of a graduated series of old-cut diamond flowerhead and foliate clusters, clusters detachable, accompanied by various alternate brooch, stickpin and earstud mounts, circa 1890, mounted in silver and gold, in fitted horseshoe shaped case with compartment to base for fittings

£28,000-35,000

\$37,000-46,000

€32,000-39,000



229



230



231



229

A LATE VICTORIAN PEARL AND DIAMOND TIARA

The central pearl and diamond stylised flowerhead cluster to graduated openwork sides composed of a series of pearls with old and rose-cut diamonds line sides, central cluster and sides detachable for alternate wear, *alternate fittings deficient*, circa 1890, mounted in silver and gold

Accompanied by report no.14546 dated 28th July 2017 from the Gem and Pearl Laboratory, London, stating that the 13 central pearls were tested and found to be natural pearls (saltwater)

Please note that the remaining sixteen pearls were not tested for natural origin

£8,000-12,000

\$11,000-16,000
€8,900-13,000

230

A LATE 19TH / EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND BROOCH

The central irregular oval button pearl, weighing approximately 14.84 carats, within an old-cut diamond scroll design frame, suspending a single hollow irregular drop shaped pearl with rose-cut diamond-set cusp, circa 1900, 6.7cm, fitted case

Accompanied by report no.13839 dated 24th February 2017 from the Gem and Pearl Laboratory, London, stating that the irregular oval button pearl with two part-drilled drill holes was found to be a natural pearl (saltwater) and the irregular drop-shaped pearl with a polished surface and two small surface openings capped with metal pins was found to be a natural hollow pearl (saltwater)

£8,000-12,000

\$11,000-16,000
€8,900-13,000

231

A PAIR OF LATE 19TH CENTURY DIAMOND BROOCHES

Of matching flowerhead design, the old-cut diamond centre within a surround of wirework stamens with rose-cut diamond terminals, to old-cut diamond petals, 4.0cm, circa 1890, mounted in silver and gold

£8,000-10,000

\$11,000-13,000
€8,900-11,000



232

A NATURAL PEARL NECKLACE

Composed of three graduated rows of 97, 103 and 105 natural pearls, measuring approximately 4.00 - 9.70mm, to a marquis and single-cut diamond cluster clasp, 60.4cm

Accompanied by report no. 81547 dated 31st August 2015 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of these saltwater natural pearls

£85,000-95,000

\$120,000-120,000

€95,000-110,000



233

233

AN ART DECO COLOURED DIAMOND, DIAMOND AND RUBY RING

The central cut-cornered rectangular Fancy Yellow diamond collet, weighing approximately 2.88 carats, to baguette-cut ruby line shoulders and baguette-cut diamond line sides, one side shaped to fit the finger, circa 1930, ring size M, French mark for platinum

Accompanied by report no .2161010372 dated 31st March 2014 from the GIA Gemological Institute of America stating that the diamond is natural Fancy Yellow, VS2 clarity

£15,000-20,000

\$20,000-26,000
€17,000-22,000



234

234

AN EARLY 20TH CENTURY DIAMOND AND RUBY PENDANT

The triangular shaped old-cut diamond drop within a circular-cut ruby surround to an old-cut diamond collet twin line suspension with single stone top, to a fine link neckchain, pendant 3.6cm, neckchain 39.0cm

£7,000-9,000

\$9,200-12,000
€7,800-10,000



235

235

A DIAMOND AND TREATED RUBY PENDANT

The flexible line suspension with pear shaped diamond drop, weighing approximately 9.16 carats, and heart shaped diamond top, weighing approximately 8.37 carats, interspersed by two glass filled pear shaped rubies, all claw-set, with circular-cut diamond pendant loop, 8.0cm

£25,000-35,000

\$33,000-46,000
€28,000-39,000





236



237

236

A PAIR OF EMERALD AND DIAMOND EAR PENDANTS

Each with pear shaped emerald drop to a vari-cut diamond-set geometric articulated suspension with square-cut emerald line accent, post fittings, 6.6cm

£8,000-12,000

\$11,000-16,000
€8,900-13,000

237

A DIAMOND BRACELET

Composed of a graduated line of circular and old-cut diamonds with similarly set borders, circa 1930, 18.5cm

£13,000-17,000

\$18,000-22,000
€15,000-19,000



238

238

A PAIR OF DIAMOND SINGLE STONE EARSTUDS

The round brilliant-cut diamonds, weighing approximately 5.85 and 5.48 carats, in four twin claw mounts, post fittings, in case

Accompanied by reports no. 2155647269 and 1132988022 dated 26th October 2011 and 25th September 2013 from the GIA Gemological Institute of America stating respectively that the diamond weighing 5.48 carats is M colour, VVS2 clarity and the diamond weighing 5.85 carats is L colour, VVS2 clarity, both with excellent cut, excellent polish and excellent symmetry

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

£85,000-95,000

\$120,000-120,000
€95,000-110,000

239 NO LOT



240

240

AN EARLY 20TH CENTURY EMERALD AND DIAMOND TWO-STONE RING

Set with cut-cornered rectangular emerald and diamond single stones, the diamond weighing approximately 5.52 carats, to a scroll gallery and plain hoop, circa 1925, ring size G

Accompanied by report no. 14272 dated 4th June 2017 from the Gem & Pearl Laboratory London stating that the emerald showed evidence of minor clarity enhancement, origin opinion: Colombia

£35,000-55,000

\$46,000-72,000
€39,000-61,000



241

241
AN EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND PENDANT, BY TIFFANY & CO.

The old-cut diamond openwork pendant modelled as a stylised peacock feather with central pearl, measuring approximately 13.4 - 14.8 x 10.6mm, circa 1905, 9.0cm, mounted in platinum
 Signed Tiffany & Co.

Accompanied by report no. 14883 dated 6th October 2017 from The Gem & Pearl Laboratory, London stating that the pearl was found to be natural (saltwater)

£25,000-30,000

\$33,000-39,000
 €28,000-33,000



242

242
AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND RING, BY COMBES & VAN RODEN

The round mixed-cut sapphire, weighing approximately 4.80 carats, to a single-cut diamond surround and openwork foliate shoulders, circa 1910, ring size M, in maker's case

The hoop stamped C & v R ad no. A 2033

Accompanied by report no. 14727 dated 15th September 2017 from The Gem & Pearl Laboratory London for the sapphire, stating no evidence of heat treatment was observed, origin opinion: Burma

£10,000-15,000

\$14,000-20,000
 €12,000-17,000



243

243
A DIAMOND SINGLE STONE RING

The oval brilliant-cut diamond, weighing approximately 2.03 carats, to graduated single-cut diamond-set shoulders, the hoop finely chased with scrolling foliate motifs, ring size L ½

Signed Hancocks

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

£8,000-12,000

\$11,000-16,000
 €8,900-13,000



244

A BELLE EPOQUE ROCK CRYSTAL AND DIAMOND CASE

The frosted rock crystal case of rounded rectangular form with raised carved garland detail and central foliate pendant motif, the hinged top with rose-cut diamond line detail and flowerhead catch, circa 1910, 9.0cm, mounted in platinum

£6,000–8,000

\$7,900–10,000

€6,700–8,900



245



246



247

245

A PAIR OF DIAMOND EARPENDANTS

Of flexible cascade design, the pear shaped diamond drops to baguette-cut diamond articulated curved line suspensions, clip and post fittings, circa 1950, 4.5cm (2)

£50,000-70,000

\$66,000-92,000

€56,000-78,000

246

A SPINEL AND DIAMOND CLUSTER RING

The central cushion shaped spinel , weighing approximately 3.99 carats, to a single-cut diamond surround, pavé gallery and plain hoop, mounted in platinum, ring size L, London hallmark for platinum

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

£6,000-8,000

\$7,900-10,000

€6,700-8,900

247

A DIAMOND CLUSTER RING

The central cushion shaped old-cut diamond to a single-cut diamond surround, pavé gallery and line shoulders, ring size L, London hallmark for platinum

\$14,000-16,000

\$19,000-21,000

€16,000-18,000





248



249



250

248

A JADEITE JADE AND DIAMOND BROOCH

The jade plaque pierced and carved to depict a squirrel with a bunch of grapes, partially framed by a series of circular-cut diamond scrolls, 5.6cm, with French import mark

Accompanied by report no. KJ 78610 dated 25th February 2015 from the Hong Kong Jade & Stone Laboratory stating that the jade is Natural Colour Fei Cui (Jadeite Jade) - Type A without any resin

£35,000-45,000

\$46,000-59,000

€39,000-50,000

249

A DIAMOND BROOCH, BY RENÉ BOIVIN

Modelled as a stylised butterfly of geometric design, the baguette-cut diamond 'body' with square-cut diamond 'head', to pavé circular-cut diamond upper 'wings' with baguette-cut diamond border, the lower 'wings' of circular and baguette-cut diamond chevron design, sprung hinged claw and pin fitting, 1937, 4.0cm, French marks for platinum and gold, designed by Juliette Moutard

Indistinct maker's mark

Accompanied by certificate of authenticity dated 20th December 2011 from Mrs Françoise Cailles

£10,000-12,000

\$14,000-16,000

€12,000-13,000

250

AN ART DECO NATURAL PEARL AND DIAMOND RING

The single bouton pearl within a single-cut diamond geometric design surround with baguette-cut diamond quarters, to a single and circular-cut diamond line hoop, circa 1925, ring size 1½

Accompanied by report no. 14657 dated 1st September 2017 from The Gem & Pearl Laboratory London stating the pearl was found to be a natural pearl (saltwater)

£4,000-6,000

\$5,400-8,000

€4,500-6,700



WALLACE CHAN



251



252

WALLACE CHAN

Wallace Chan was born into a very traditional cultural environment in China. Having completed rigorous training as a sculptor he enrolled in formal art courses. Even though Wallace advocates against the guidelines set by academia, the traditional principles of art constitute the foundation of his creative genius.

His next creative stage saw the birth of “Wallace Cut” sculpting techniques featuring medieval style cameos, intaglio carving and gem faceting. In this decade Wallace acquired fame for his exquisite work first in Japan, Singapore, Taiwan, Germany and then the rest of Europe.

Since 2001 Wallace has dedicated himself to the creation of jewels as art pieces. His profound knowledge of metallurgy and gemmology are now the vehicles through which he achieves a kaleidoscope of colours in his jewellery. No particular shape or mixture of metals is too much of a challenge for him. He is known to destroy completed pieces if they are not perfect in his eyes. Wallace has achieved international acclaim as a designer and exhibits at international jewellery fairs and museums around the world. His jewellery creations are eagerly sought after by jewellery connoisseurs in Europe Japan and Taiwan.

251

A COLOURED DIAMOND AND DIAMOND DRESS RING, BY WALLACE CHAN

Modelled as a pair of stylised butterflies, the ‘wings’ rendered from rose and flat-cut diamonds set atop pavé-set brilliant-cut diamond backplates within similarly-set borders to the cushion and pear-shaped coloured diamond ‘abdomens’ joined by a textured branch-like tendril set at intersections with brilliant-cut diamonds, ring size L, 8.8cm, in Wallace Chan case

Signed Wallace Chan, no.D1.11 and D1.03

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

£15,000–20,000

\$20,000–26,000
€17,000–22,000

252

A PAIR OF DIAMOND-SET EARRINGS, BY WALLACE CHAN

Of asymmetric design, each modelled as a stylised butterfly, the openwork ‘wings’ with micropavé brilliant-cut diamond line details to the marquise and brilliant-cut diamond ‘abdomen’, one surmounted by an abstract flowerhead arrangement of vari-shaped flat and rose-cut diamonds, one with post fitting and one with clip fitting, 9.7cm and 7.0cm, in Wallace Chan case

Signed Wallace Chan, no.D0.85 and D0.87

(2)

£20,000–30,000

\$27,000–39,000
€23,000–33,000





253

A PAIR OF COLOURED DIAMOND AND DIAMOND EAR PENDANTS, BY WALLACE CHAN

Each realistically modelled as a swan mid-flight, the intricately-detailed body accented with vari-cut diamonds of various hues, the tail entirely pavé-set with brilliant-cut diamonds suspending from it a sprung spiral fringe of brown-hued briolette-cut diamonds to the stylised 'egg' terminal rendered half from carved rock crystal inlaid with brilliant-cut diamonds, the other half pavé-set with diamonds, with post fittings, 9.8cm, in Wallace Chan case

Signed Wallace Chan

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

£15,000-20,000

\$20,000-26,000

€17,000-22,000





THE PROPERTY OF A LADY

254

AN UNUSUAL PAIR OF ROCK CRYSTAL, CULTURED PEARL AND DIAMOND EAR PENDANTS, BY WALLACE CHAN

Each designed as bombé leaf-shaped rock crystal panel inlaid with brilliant-cut diamonds suspending an articulated cascade of interlinked rock crystal and pavé-set brilliant-cut diamond hoops to a rock crystal disc with similarly-set conical cusp and an articulated fringe of diamond-set bar links with cultured pearl and pear-shaped coloured diamond drops, with post fittings, 13.2 cm, in Wallace Chan case

Signed Wallace Chan

Please note the pearls have not been tested for natural origin and the coloured diamonds have not been tested for natural colour origin

(2)

£20,000–30,000

\$27,000–39,000
€23,000–33,000





255

A DIAMOND BRACELET, BY VAN CLEEF & ARPELS

Designed as a highly articulated bombé strap set throughout with brilliant-cut diamonds, 1984, 17.5cm

Signed VCA for Van Cleef & Arpels, no.NY54387.1

Accompanied by a Certificate of Authenticity from Van Cleef & Arpels dated 3 March 2017

£80,000-100,000

\$110,000-130,000

€89,000-110,000

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue





256



257

THE PROPERTY OF A LADY OF TITLE

256

AN ART DECO EMERALD AND DIAMOND NECKLACE

The central cushion-shaped plaque of slightly bombé form set with a single circular cabochon-cut emerald, weighing approximately 6.20 carats, to a pavé set circular-cut diamond frame with stepped baguette-cut diamond accents and articulated stirrup shaped shoulders on a box link diamond-set chain interspersed with similarly set openwork links with emerald bead connections, circa 1930, 36.5cm

Accompanied by report no.96139 dated 19 October 2017 from the SSEF Swiss Gemmological Institute stating that the principal emerald showed a moderate amount of oil in fissures at the time of testing, origin: Colombia

£25,000–35,000

\$33,000–46,000
€28,000–39,000

VARIOUS PROPERTIES

257

A PAIR OF ART DECO RUBY, EMERALD AND DIAMOND CLIPS, BY MAUBOUSSIN

Each circular and single-cut diamond geometric design shield shaped pierced panel with leaf carved emerald and ruby accents and baguette and square-cut diamond detail, 3.4cm, one clip with French marks for platinum and gold

One clip signed Mauboussin - France and indistinctly numbered (2)

£35,000–40,000

\$46,000–52,000
€39,000–44,000





258



259



260

259
A PAIR OF RUBY AND DIAMOND EARRINGS,
BY HARRY WINSTON

Of flowerhead spray design, each oval ruby claw-set within a pear and oval-cut diamond cluster surround, clip fittings, 2.9cm

Each with maker's mark JT, Jacques Timey for Harry Winston

Accompanied by a report from The Gem & Pearl Laboratory London, please refer to the department for further details

£25,000–30,000

\$33,000–39,000

€28,000–33,000

258
A RUBY AND DIAMOND BROOCH, BY HARRY WINSTON

The four oval ruby four stone clusters with circular-cut diamond accents and marquis-cut diamond cascading scroll frames, 4.4 x 5.4cm

With maker's mark JT, Jacques Timey for Harry Winston

Accompanied by a report from The Gem & Pearl Laboratory London, please refer to the department for further details

£8,000–12,000

\$11,000–16,000

€8,900–13,000

260
A RUBY AND DIAMOND BRACELET

Of marquis and pear shaped diamond multi-cluster design inset with a series of oval and circular-cut ruby five stone sections, 18.5cm, French marks

The clasp with workshop mark for Chanson

Accompanied by a report from The Gem & Pearl Laboratory London, please refer to department for further details

£25,000–30,000

\$33,000–39,000

€28,000–33,000





261



262



263



263

(illustrated with diamond hook surmounts)

261
**AN AMERICAN EARLY 20TH CENTURY DIAMOND HAIR CLIP,
 BY THEODORE B. STARR**

Of openwork arched form with old-cut diamond wreath, flowerhead and bow detail against knife edge bars, circa 1905, 9.8cm

Signed TB Starr Inc

£6,000–8,000

\$7,900–10,000

€6,700–8,900

Theodore Starr founded his company in 1862 and in 1864 it became known as Starr & Marcus when he was joined by Herman Marcus. Theodore Starr purchased his partner's interest in 1877 and the company name reverted to Theodore B Starr. Starr's sons incorporated the business in 1907 and in 1918 the stock was purchased by Reed & Burton.

262
AN EARLY 20TH CENTURY DIAMOND BRACELET

Designed as a diamond-set articulated openwork ribbon bow with central circular-cut diamond collet to the later textured bangle, inner circumference 4.8cm

£5,000–7,000

\$6,600–9,200

€5,600–7,800

263
**A PAIR OF EARLY 20TH CENTURY DIAMOND EAR
 PENDANTS**

Each designed as a tapering openwork panel of ribbon bow and millegrain collet design set throughout with single and old-cut diamonds suspending pear brilliant-cut diamond pendants weighing approximately 2.87 and 2.67 carats respectively, with later interchangeable brilliant-cut diamond-set hook fittings, 4.8cm or 2.5cm, later adapted

Accompanied by two reports no.5182095312 and 5182095310 dated 5 January 2017 from the GIA Gemological Institute of America stating that the diamonds are of G colour, SI1 clarity (2)

£40,000–60,000

\$53,000–79,000

€45,000–66,000





264

THE PROPERTY OF A LADY

264

A SAPPHIRE SINGLE STONE PENDANT

The cushion shaped sapphire weighing approximately 12.30 carats to a double-pronged four claw mount with collet-set brilliant-cut diamond surmount and similarly-set pavé bifurcated suspension loop, 2.8cm

Accompanied by report no. 96138 dated 19 October 2017 from the SSEF Swiss Gemmological Institute stating that the sapphire showed no indications of heating, origin: Kashmir

Accompanied by additional report, please refer to department for further details

£350,000-450,000

\$460,000-590,000
€390,000-500,000



265

VARIOUS PROPERTIES

265

A BELLE EPOQUE DIAMOND AND PEARL BROOCH

The twin Greek key and curved line surmount twin to graduated flexible drops and foliate garland swag, set throughout with old-cut diamonds, suspending a single pearl, measuring approximately 8.2 x 10 - 11mm, circa 1910, 5.6 x 7.2cm

Accompanied by report no. 14890 dated 6th October 2017 from The Gem and Pearl Laboratory, London, stating that the pearl was found to be natural (saltwater)

£6,000-8,000

\$7,900-10,000
€6,700-8,900



The fabled Kashmir sapphire mines are located in the small Kudi Valley, near the hamlet of Sumjam, high in the Great Himalayan mountains of northwestern India. La Touche, T.D. (1890) The sapphire mines of Kashmir. Records, Geological Survey of India, Vol. 23, Part 2, pp. 59-69.





266



267



268

266

A DIAMOND SINGLE STONE-RING AND DIAMOND-SET ETERNITY RING

The oval brilliant-cut diamond, weighing approximately 4.02 carats, to brilliant-cut diamond-set shoulders and plain hoop, together with a similarly-set curved eternity ring, both ring size L, with London hallmarks for platinum

Accompanied by certificate no.12032694 dated 8 May 2002 from the GIA Gemological Institute of America stating that the diamond is of H colour, VVS2 clarity

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

£25,000–35,000

\$33,000–46,000

€28,000–39,000

267

AN EMERALD SINGLE-STONE RING, BY GRAFF

The cut-cornered square emerald claw-set to circular-cut diamond line shoulders, ring size L, in maker's case

Signed Graff

Accompanied by report no. 14887 dated 6th October 2017 from the Gem and Pearl Laboratory, London, stating that the emerald showed evidence of minor clarity enhancement, origin opinion: Colombia

£10,000–12,000

\$14,000–16,000

€12,000–13,000

268

A DIAMOND-SET 'TROMBINO' RING, BY BULGARI

The central cushion brilliant-cut diamond, weighing approximately 3.16 carats, to a pavé-set circular-cut diamond bombé surround with baguette-cut diamond single stone shoulder accents, ring size L½

Signed Bulgari

Accompanied by report no. 2181175550 dated 22nd February 2017 from the GIA Gemological Institute of America stating that the diamond is G colour, VS2 clarity

\$35,000–45,000

\$46,000–59,000

€39,000–50,000





270



269



271

269

A PAIR OF NATURAL PEARL AND DIAMOND CLUSTER EARRINGS

Each bouton shaped pearl, measuring approximately 10.60 x 10.23 and 10.38 x 10.15mm, within a marquise-cut diamond surround, post fittings, 2.1cm

Accompanied by report no .5121831714 dated 9th November 2010 from the GIA Gemological Institute of America stating that the pearls were found to be natural pearls, saltwater, worked for mounting (2)

£12,000-15,000

\$16,000-20,000

€14,000-17,000

270

A COLOURED DIAMOND AND DIAMOND PENDANT

The pear shaped Fancy Brown-Yellow diamond, weighing approximately 14.11 carats, to a circular-cut diamond double row surround and marquise, pear and circular-cut diamond four stone surmount, to a box link neckchain, pendant 5.4cm

Accompanied by report no. 6183790893 dated 10th October 2017 from the GIA Gemological Institute of America stating that the diamond is natural Fancy Brown- Yellow colour, VVS2 clarity

£45,000-55,000

\$59,000-72,000

€50,000-61,000

THE PROPERTY OF A LADY

271

A COLOURED DIAMOND AND DIAMOND BROOCH

Designed as a stylised floral spray, the flowerhead cluster of brilliant-cut diamonds of varying yellow hues within a marquise and brilliant-cut diamond-set 'leaf' surround to the baguette-cut diamond 'stem', double pin fitting, 6.4cm

Accompanied by three reports no.2185637125, 2181636972 and 6187636978 dated 3 August 2017 from the GIA Gemological Institute of America stating that the diamonds weighing 3.79, 1.83 and 1.26 carats are Fancy Intense Yellow to Fancy Yellow colour, VS2 to SI1 clarity

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

£60,000-80,000

\$79,000-100,000

€67,000-89,000





272



273

THE PROPERTY OF A LADY

272

A COLOURED DIAMOND SINGLE-STONE RING

The cut-cornered square modified brilliant-cut Fancy Yellow diamond, weighing approximately 12.31 carats, to triangular-cut diamond single stone shoulders, ring size M½

Accompanied by report no. 8430071 dated 3rd August 2017 from the GIA Gemological Institute of America stating that the diamond is natural Fancy Yellow, VVS2 clarity, also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless

£90,000–120,000

\$120,000–160,000
€100,000–130,000

273

A DIAMOND SINGLE STONE RING

The pear brilliant-cut diamond, weighing approximately 7.34 carats, to triangular-cut diamond shoulders, ring size M½

Accompanied by report no. 8537901 dated 3rd August 2017 from the GIA Gemological Institute of America stating that the diamond is D colour, VS2 clarity

£140,000–180,000

\$190,000–240,000
€160,000–200,000





274

FORMERLY THE PROPERTY OF SUZY DELBÉE
THE PROPERTY OF A LADY

274

A PAIR OF COLOURED DIAMOND AND DIAMOND EAR CLIPS, BY SCHLUMBERGER

Each designed as an elongated abstract arrangement of single and brilliant-cut diamond-set ribbons with rounded bombé terminals, two set with yellow diamonds, to the applied polished talon details, with clip fittings, circa 1960, 5.7cm, with French assay marks

One clip signed Schlumberger

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

£15,000-25,000

\$20,000-33,000

€17,000-28,000

LITERATURE:

Cf. Hughes, Graham, *Modern Jewellery*, Studio Books London, London, 1963, p160 for illustration of these earrings describing them as by Jean Schlumberger for Madame Pierre Delbée and confirming it is en-suite with featured brooch (lot 275)

Cf. Réunion des musées nationaux, *Un Diamant Dans la Ville: Jean Schlumberger*, Musée des Arts décoratifs, Paris, 1995, p.143 for identical pair of ear clips



275

275

A COLOURED DIAMOND AND DIAMOND 'FLEUR DE MER' BROOCH, BY SCHLUMBERGER

Modelled as a highly sculptural sea creature/flower hybrid, the six limbs pavé-set throughout with brilliant-cut diamonds embellished with applied star details, each set to the centre with a brilliant-cut yellow diamond, the polished lattice centre with diamond-set bombé ovoid surmount and further fringe and 'pistil' detailing with en-tremblant diamond terminals, hinged double pin fitting, circa 1960, 8.7cm, with French assay marks

Unsigned

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

£25,000-35,000

\$33,000-46,000

€28,000-39,000

PROVENANCE:

By family tradition this brooch was produced as a private commission for Suzy Delbée, wife of the famous and influential 20th century interior designer Pierre Delbée, directly from Schlumberger at the same time that the featured ear clips (lot 274) were purchased

LITERATURE:

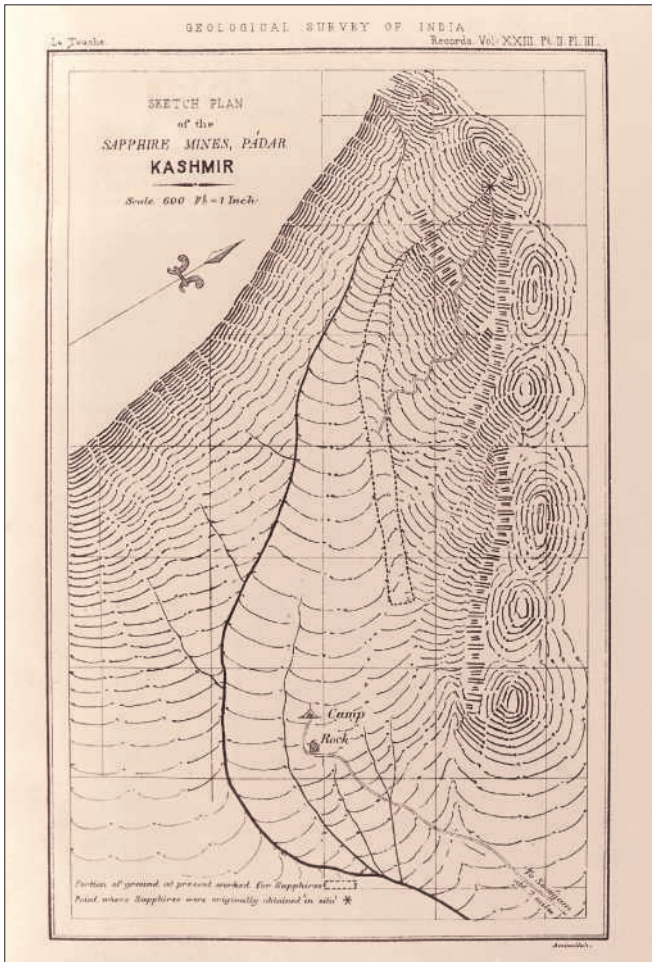
Cf. Hughes, Graham, *Modern Jewellery*, Studio Books London, London, 1963, p158 for illustration of this brooch describing it as by Jean Schlumberger as a special order for Madame Pierre Delbée and confirming it is en-suite with featured ear clips (lot 274)

Cf. Réunion des musées nationaux, *Un Diamant Dans la Ville: Jean Schlumberger*, Musée des Arts décoratifs, Paris, 1995, p.9, 20, 24 and 27 for Schlumberger brooches of similar design

Cf. Loring, John, *Tiffany Jewels*, Harry N Abrams Inc., New York, 1999, p192 for three Schlumberger brooches of similar design







The earliest extant map of the Kashmir sapphire deposit, published in 1890. La Touche, T.D. (1890) The sapphire mines of Kashmir. Records, Geological Survey of India, Vol. 23, Part 2, pp. 59-69.



(side view)

THE PROPERTY OF A LADY

276

A FINE SAPPHIRE AND DIAMOND RING, BY CARTIER

The central cushion shaped sapphire, weighing approximately 7.10 carats, raised upon circular-cut diamond pavé-set tapering bombé shoulders, ring size J, with French assay marks, in red leather Cartier case

Signed Cartier, no.873845

Accompanied by report no.34295 dated 27 July 1999 from the SSEF Swiss Gemological Institute stating that the sapphire is of Kashmir origin, with no indications of thermal enhancement

Accompanied by additional reports, please refer to department for further details

£450,000-650,000

\$590,000-850,000
€500,000-720,000

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CONVERSION CHART

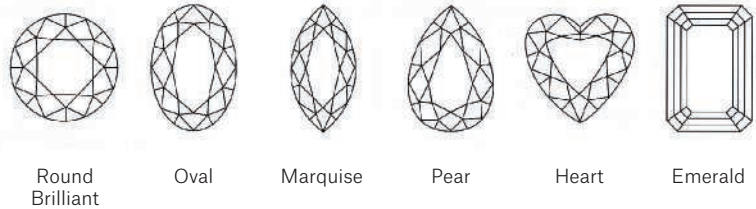
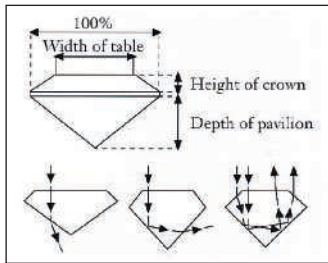
Ring Size

Measurements

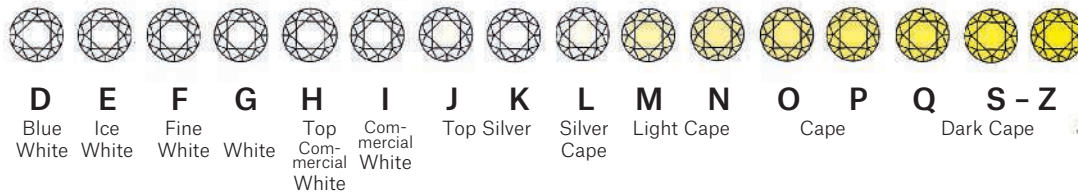
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3/4	—	A 1/2	38.4237		
1	—	B	39.0222	—	1
1 1/4	—	B 1/2	39.6207		
1 1/2	—	C	40.2192		2
1 3/4	—	C 1/2	40.8177		
2	—	D	41.4162	1	3
2 1/4	1	D 1/2	42.0147		
2 1/2	2	E	42.6132		
2 3/4	—	E 1/2	43.2117	—	4
3	3	F	43.8102		
3 1/4	4	F 1/2	44.4087		
3 1/4	—	G	45.0072	2	5
3 1/2	5	G 1/2	45.6057		
3 3/4	—	H	46.2042		
4	6	H 1/2	46.8027	—	6
4 1/4	—	I	47.4012		
4 1/2	7	I 1/2	47.9997		7
4 3/4	8	J	48.5982		
5	—	J 1/2	49.1967	3	8
5 1/4	9	K	49.7952		
5 1/2	10	K 1/2	50.3937		
5 3/4	—	L	50.9922	—	9
6	11	L 1/2	51.5907		
6 1/4	—	M	52.1892		
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8 1/2	18	R	58.5732		
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10 3/4	24	V 1/2	64.3188		
11	—	W	64.8774		17
11 1/4	25	W 1/2	65.4759	7	18
11 1/2	—	X	66.0744		
11 3/4	26	X 1/2	66.6729		
12	—	Y	67.2714		
12 1/4	—	Y 1/2	67.8699		
12 1/2	—	Z	68.4684		
	—				

DIAMONDS • THE 4 C'S

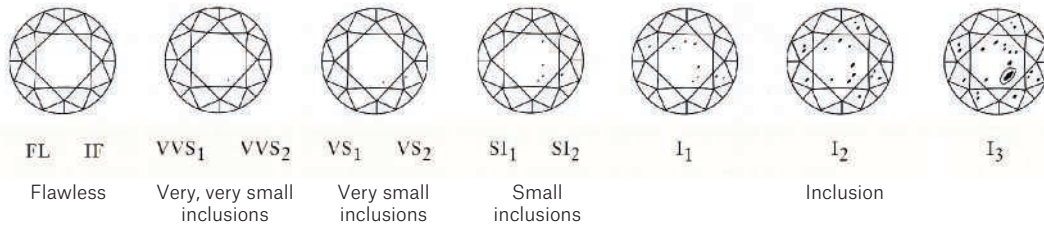
Cut



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

COLOURLESS DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
13	G	VS2	2.98	Circular
45	Y-Z	SI1	7.73	Circular
134	D	VVS2	1.51	Circular
149	P	VVS2	5.45	Circular
173	G	VS2	2.60	Circular
173	G	SI1	2.66	Circular
176	F	VS1	3.72	Circular
182	G	VVS1	4.05	Rectangular
189	D	IF	3.19	Rectangular
190	F	VS1	5.09	Rectangular
217	F	VS1	2.22	Circular
225	J	VS1	5.70	Old Mine
227	H	VVS2	1.00	Circular
227	H	VS2	1.01	Circular
227	H	VS1	2.26	Circular
238	M	VVS2	5.48	Circular
238	L	VVS2	5.85	Circular
243	G	I1	2.03	Oval
263	G	SI1	2.87/2.67	Pear
266	H	VVS2	4.02	Oval
268	G	VS2	3.16	Cushion
273	D	VS2	7.34	Pear

COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
7	Fancy Light Yellow	VS1	9.11	Circular
34	Fancy Yellow	VVS2	10.33	Circular
67	Fancy Pinkish Brown	-	0.75	Oval
67	Fancy Intense Orange-Yellow	-	0.20	Cushion
67	Fancy Purple-Pink	-	0.30	Circular
67	Fancy Grayish Yellowish Green	-	0.18	Cushion
92	Fancy Brown-Yellow Colour	SI1	5.25	Marquise
188	Fancy Intense Yellow	VVS2	1.20	Circular
188	Fancy Intense Yellow	VS1	1.36	Circular
233	Fancy Yellow	VS2	2.88	Rectangular
270	Fancy Brown-Yellow	VVS2	14.11	Pear
271	Fancy Intense Yellow	VS2	3.79	Circular
271	Fancy Yellow	SI1	1.83	Circular
271	Fancy Yellow	VS2	1.26	Circular
272	Fancy Yellow	VVS2	12.31	Rectangular

COLOURED STONE INDEX

RUBY

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
29	3.77	Burma	No Heat	Oval
31	1.69	Burma	No Heat	Oval
39	2.52	Mozambique	No Heat	Oval
75	3.07	Burma	No Heat	Cushion

SAPPHIRE

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
19	4.23	Burma	No Heat	Cushion
21	8.09	Ceylon	No Heat	Cushion
70	4.23	Burma	No Heat	Pear
210	17.67	Ceylon	No Heat	Oval
242	4.80	Burma	No Heat	Circular
264	12.30	Kashmir	No Heat	Cushion
276	7.10	Kashmir	No Heat	Cushion

EMERALD

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
10	-	Colombia	Minor	Oval
65	-	Colombia	Negligible	Cushion
65	-	Colombia	Minor	Cushion
158	-	-	Negligible	Rectangular
159	-	Colombia	Minor	Rectangular
161	27.70	Colombia	Minor	Square
162	-	Colombia	Moderate	Pear
174	-	Colombia	Minor	Drop Shaped
206	1.77/2.06	Colombia	Minor	Cushion
240	-	Colombia	Minor	Rectangular
256	6.20	Colombia	Moderate	Circular
267	-	Colombia	Minor	Square

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

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 reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 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 not 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 λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, 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**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

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

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

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

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, 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** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

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

(i) the absence of 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;

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

(iii) books not identified by title;

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

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

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) 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:

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than 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: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 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 7752 3200 or for some sales, by logging into your 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, whose details 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 Department only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

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

(d) You must quote the sale number, 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 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 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:

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you 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 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(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 after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we 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 any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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


2 EXPORT AND IMPORT

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

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

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

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

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

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

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

(d) **Lots of Iranian origin**

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


(e) **Gold**

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

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

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) **Watches**

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

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, 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.
† θ	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. 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 re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

λ

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

•

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

~

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

ψ

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

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

○ **Minimum Price Guarantees**

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

◆ **Third Party Guarantees/Irrevocable bids**

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR JEWELLERY

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

Jewellers in the Title

1. By Boucheron

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

Jewellers beneath the description

2. Signed Boucheron

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

3. With maker's mark for Boucheron

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

4. By Boucheron

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

5. Mounted by Boucheron

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

6. Mount only by Boucheron

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

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s



RUSSIAN ART INCLUDING AN IMPORTANT COLLECTION OF FABERGÉ MASTERPIECES AND IMPERIAL TREASURES
Estimates range from £2,000 - £700,000

RUSSIAN ART

London, 27 November 2017

VIEWING

24-26 November 2017
8 King Street
London SW1Y 6QT

CONTACT

Helen Culver Smith
hcsmith@christies.com
+44 (0)20 7389 2662

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



DYLAN LEWIS (B.1964)
Standing Leopards II
£25,000-40,000

INTERIORS

**INCLUDING SKI POSTERS AND
A COLLECTION OF BRONZES BY DYLAN LEWIS**

London, 28 November 2017

VIEWING

25-27 November 2017
8 King Street
London SW1Y 6QT

CONTACT

Anna Evans
aevans@christies.com
+44 (0)20 7752 3374

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



FINE JEWELS

Paris, 5 December 2017

VIEWING

2-5 December 2017
9, Avenue Matignon
75008 Paris

CONTACT

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

A CULTURED PEARL AND DIAMOND BRACELET,
BY SUZANNE BELPERRON
€40,000-60,000

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

IMPORTANT JEWELS

WEDNESDAY 29 NOVEMBER 2017 AT 11.00 AM

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

CODE NAME: KASHMIR

SALE NUMBER: 14229

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

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

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

14229

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

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

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

Signature

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

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

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

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



GEORGES ROUMIER, BONNES-MARES 1978, 3 BOTTLES
£4,500-6,000

**FINEST AND RAREST WINES FROM
A SUPERB COLLECTION, PART I**

London, 16 November 2017

8 King Street
London SW1Y 6QT

CONTACT

Chris Munro
cmunro@christies.com
+44 (0)20 7752 3092

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

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