

CHRISTIE'S  
IMPORTANT JEWELS

*London 13 June 2018*





# IMPORTANT JEWELS

WEDNESDAY 13 JUNE 2018

## AUCTION

Wednesday 13 June 2018 at  
11.00 am (Lots 1-280)

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

## VIEWING

Thursday	7 June	9.30 am – 4.30 pm
Friday	8 June	9.30 am – 4.30 pm
Saturday	9 June	12.00 pm – 5.00 pm
Sunday	10 June	12.00 pm – 5.00 pm
Monday	11 June	9.30 am – 4.30 pm
Tuesday	12 June	9.30 am – 4.30 pm

## AUCTIONEERS

Nick Martineau & Georgina Wilsenach

## AUCTION CODE AND NUMBER

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

**JABOT-15493**

## AUCTION RESULTS

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## CONDITIONS OF SALE

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of Sale and to reserves.

[30]



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# INTERNATIONAL JEWELLERY AUCTIONS

## AUCTION CALENDAR 2018

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.  
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

**29 MAY**  
**MAGNIFICENT JEWELS**  
HONG KONG

**6-14 JUNE**  
**JEWELS**  
ONLINE NY

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

**12 JUNE**  
**MAGNIFICENT JEWELS**  
NEW YORK

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

**18-27 SEPTEMBER**  
**JEWELS**  
ONLINE NY

**13 NOVEMBER**  
**MAGNIFICENT JEWELS**  
GENEVA

**27 NOVEMBER**  
**MAGNIFICENT JEWELS**  
HONG KONG

**28 NOVEMBER**  
**IMPORTANT JEWELS**  
LONDON

**4 DECEMBER**  
**JEWELS**  
PARIS

**4-13 DECEMBER**  
**JEWELS**  
ONLINE NY

**5 DECEMBER**  
**MAGNIFICENT JEWELS**  
NEW YORK



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1

**1**  
**MALACHITE 'ALHAMBRA' NECKLACE,**  
**VAN CLEEF & ARPELS**

Malachite plaques, French marks, 81.2 cm, signed VCA,  
green Van Cleef & Arpels pouch

£5,000-7,000

\$6,800-9,500  
€5,700-7,900



2

**2**  
**TIGER'S EYE 'ALHAMBRA' NECKLACE,**  
**VAN CLEEF & ARPELS**

Tiger's eye plaques, French marks, 86.2 cm, signed VCA, numbered

£5,000-7,000

\$6,800-9,500  
€5,700-7,900





3

Ω3

**MOTHER-OF-PEARL, ENAMEL AND DIAMOND  
'TAKARASUKUSHI' BROOCH, VAN CLEEF & ARPELS**

Mother-of-pearl, enamel, circular-cut diamonds, French marks,  
4.7 cm, signed VCA, numbered, green Van Cleef & Arpels case

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

£8,000-12,000

\$11,000-16,000

€9,100-14,000



THE PROPERTY OF A ROYAL HOUSE

**4**  
**GROUP OF CUFFLINKS**

Baguette and circular-cut diamonds, French marks, 1.7 cm, numbered; polished pau amarello wood (*euxylophora paraensis*), 2.4 cm, signed Vari; lapis lazuli, onyx, circular-cut diamonds, 1.7 cm; rose-cut diamonds, enamel, 1.3 cm; enamel, 1.4 cm

£2,000–3,000

\$2,800–4,100  
€2,300–3,400

VARIOUS PROPERTIES

**5**  
**TWO COLOUR CHARM BRACELET, LOUIS VUITTON**

French marks, 20.3 cm, signed Louis Vuitton, maker's mark

£5,000–7,000

\$6,800–9,500  
€5,700–7,900

THE PROPERTY OF A ROYAL HOUSE

**6**  
**TWO PAIRS OF DIAMOND CUFFLINKS, ONE FRED**

Circular cabochon sapphires, circular-cut diamonds, French marks, 1.1 cm, signed Fred; heart-shaped diamonds, circular-cut diamonds, 1.2 cm

£2,500–3,500

\$3,400–4,700  
€2,900–4,000



7



8



9

VARIOUS PROPERTIES

**7**  
**SINGLE-STONE DIAMOND NECKLACE**

Circular-cut diamond, 38.4 cm

£40,000–60,000

\$55,000–81,000

€46,000–68,000

**8**  
**DIAMOND PENDANT AND EAR CLIPS**

Circular-cut diamonds, 1.8cm, 1.6cm

£52,000–60,000

\$71,000–81,000

€59,000–68,000

**9**  
**EMERALD AND DIAMOND RING, MOUNT BY VAN CLEEF & ARPELS**

Oval cabochon-cut emerald, circular and calibr -cut diamonds, ring size O, signed Monture VCA, numbered

£10,000–15,000

\$14,000–20,000

€12,000–17,000



10



11

**10**  
**ENAMEL BANGLE AND EAR CLIP SET,  
 SCHLUMBERGER FOR TIFFANY & CO.**

Paillonné enamel, French marks, inner circumference 17.0 cm, ear clips 2.7 cm, signed Tiffany & Co. Schlumberger France, suede Tiffany & Co. case for the bangle

(3)

£4,000–6,000

\$5,500–8,100

€4,600–6,800

**11**  
**SODALITE BANGLE AND EAR CLIP SET, LALAOUNIS**

Sodalite beads and circular cabochons, earrings gold, London import marks, 1987, 2.5 cm, maker's mark, bangle inner circumference 16.0 cm, maker's mark

(3)

£1,800–2,500

\$2,500–3,400

€2,100–2,800



12

**12**  
**FANCY-LINK NECKLACE AND BRACELET SET, BULGARI**

Necklace 45.7 cm, bracelet 19.4 cm, signed Bulgari, black Bulgari case (2)

£4,000-6,000 \$5,500-8,100  
 €4,600-6,800

**~ 13**  
**CORAL, LAPIS LAZULI, MOTHER-OF-PEARL, ONYX, CHALCEDONY, EMERALD AND DIAMOND EAR CLIPS, VAN CLEEF & ARPELS**

Carved coral, pear shaped cabochon lapis lazuli, buff-top calibre mother-of-pearl, chalcedony and onyx, circular-cut emeralds and diamonds, French marks, circa 1970, signed VCA, maker's mark, numbered, grey Van Cleef & Arpels case

**Please note that this lot will be subject to US Fish & Wildlife regulations if it is imported into the USA** (2)

£8,000-10,000 \$11,000-14,000  
 €9,100-11,000



13



14



15



16

**14**  
**MOONSTONE AND DIAMOND NECKLACE, PETOCHI**

Oval cabochon moonstones, circular-cut diamonds, 46.7 cm, signed Petochi

Gem & Pearl Laboratory report: samples moonstone feldspars

£8,000-12,000

\$11,000-16,000  
€9,100-14,000

**15**  
**'OYSTER PERPETUAL' 'DATEJUST' WRISTWATCH, ROLEX**

18ct gold (European Convention mark), maker's spare gilt dial, case 3.5 cm, inner circumference 15.0 cm, signed Rolex, numbered

£2,000-3,000

\$2,800-4,100  
€2,300-3,400

**16**  
**TWO-STONE DIAMOND RING**

Old-cut diamond and coloured diamond, ring size N

**Please note that the coloured diamond has not been tested for natural colour origin**

£5,000-7,000

\$6,800-9,500  
€5,700-7,900



17

**17**  
**SINGLE-STONE DIAMOND PENDANT NECKLACE**

Circular-cut diamond, pendant 3.0 cm, necklace 40.0 cm

£20,000–30,000

\$28,000–41,000  
 €23,000–34,000



18

**18**  
**CITRINE, ONYX, GLASS AND DIAMOND EARRINGS, MARINA B**

Circular cabochon citrines, onyx, polished glass discs, circular-cut diamonds, signed Marina B, numbered, 5.0 cm

£4,000–6,000

\$5,500–8,100  
 €4,600–6,800



19

**Ω 19**  
**COLOURED DIAMOND AND ENAMEL BRACELET**

Circular-cut brown diamonds, enamel, French mark, inner circumference 16.0 cm

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

£10,000–15,000

\$14,000–20,000  
 €12,000–17,000



20



21

THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**20**

**DIAMOND 'TANGO' RING, POMELLATO**

Circular-cut diamonds, ring size J, signed Pomellato, numbered

£2,000–3,000

\$2,800–4,100  
€2,300–3,400

**21**

**COLOURED DIAMOND 'TANGO' BRACELET, POMELLATO**

Rose and circular-cut brown diamonds, 20.5 cm, signed Pomellato, numbered

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

£2,000–3,000

\$2,800–4,100  
€2,300–3,400



22

VARIOUS PROPERTIES

**22**

**HELIODORE, ENAMEL AND DIAMOND RING AND EARRING SET, MARGHERITA BURGNER**

Cut-cornered rectangular-cut heliodore of 14.04 carats, circular-cut diamonds, enamel, signed MB, ring size N, earrings 1.9 cm (3)

£5,500–7,500

\$7,500–10,000  
€6,300–8,500





23

**23**  
**HEMATITE AND DIAMOND SUITE, VAN CLEEF & ARPELS**

Hematite beads, circular-cut diamonds, French marks, necklace 35.5 cm, bracelet 16.8 cm, earrings 3.1 cm, maker's marks, numbered

£7,000–10,000

\$9,500–14,000

€8,000–11,000

**PROVENANCE:**

Christie's, Geneva, 13 November 1995, lot 24, Jewels from the Personal Collection of Princess Salimah Aga Khan

**24**  
**TWO EBONY, SEED PEARL, SHELL CAMEO AND DIAMOND BLACKAMOOER BROOCHES, CODOGNATO**

Carved ebony, seed pearls, shell cameo, foiled rose-cut, circular and single-cut diamonds, 6.5 and 7.3 cm, signed A Codognato (2)

£6,000–8,000

\$8,200–11,000

€6,800–9,000



24



26



25

**25**

**DIAMOND AUTOMATIC DUAL TIME WITH DATE  
'INSTRUMENTO UNO', WRISTWATCH, DE GRISOGONO**

Circular-cut diamonds, gold (European Convention mark), stainless steel, glazed reverse, stingray straps, case 3.2 cm, signed De Grisogono, numbered

£4,000–6,000

\$5,500–8,100  
€4,600–6,800

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

**26**

**RUBY AND DIAMOND LONGCHAIN AND DIAMOND  
LONGCHAIN**

Oval-cut rubies, circular-cut diamonds; and pear, marquise, oval and circular-cut diamonds, ruby necklace 117.4 cm, diamond necklace 91.4 cm

£10,000–15,000

(2)  
\$14,000–20,000  
€12,000–17,000



27

**27**  
**WHITE GOLD, MOTHER-OF-PEARL AND DIAMOND**  
**'DATEJUST' WRISTWATCH, ROLEX**

Mother-of-pearl, circular-cut diamonds, white gold (European Convention marks), mechanical movement, case 2.7 cm, signed Rolex

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

£3,000–5,000

\$4,100–6,800  
 €3,400–5,700

FROM AN IMPORTANT PRIVATE COLLECTION

• 28

**DIAMOND BANGLE AND EARRING SET, JACOB & CO**

Circular and rose-cut diamonds, bangle inner circumference 17.5 cm, earrings 8.2 cm, signed Jacob & Co (3)

£8,000–12,000

\$11,000–16,000  
 €9,100–14,000



28





30



29



31



32

**29**  
**DIAMOND EARRINGS**

Pear shaped old-cut diamonds, circular-cut diamonds, 4.1 cm

£8,000-10,000

\$11,000-14,000

€9,100-11,000

**31**  
**DIAMOND RING, TIFFANY & CO**

Cushion shaped and circular-cut diamonds, platinum (London hallmarks), ring size L, signed Tiffany & Co., numbered

£6,000-8,000

\$8,200-11,000

€6,800-9,000

**30**  
**SINGLE-STONE DIAMOND 'LUCIDA' PENDANT, TIFFANY & CO.**

Octagonal-cut diamond, signed Tiffany & Co.

£3,000-5,000

\$4,100-6,800

€3,400-5,700

**32**  
**DIAMOND BRACELET**

Circular and old-cut diamonds, circa 1930, 18.5 cm

£6,000-12,000

\$8,200-16,000

€6,800-14,000



**33**  
**EDWARDIAN EMERALD AND DIAMOND 'LAVALIERE'**  
**PENDANT NECKLACE**

Oval cabochon emeralds, square-cut emeralds, circular-cut diamonds, platinum and gold, circa 1905, pendant 6.0 cm

Gem & Pearl Laboratory report:

Colombia, minor level of clarity enhancement

Colombia, moderate level of clarity enhancement

£18,000–25,000

\$25,000–34,000

€21,000–28,000

**34**  
**THREE-STONE EMERALD AND DIAMOND RING**

Square cut-cornered emerald of 1.72 carats, circular-cut diamonds, ring size N ½

£8,000–10,000

\$11,000–14,000

€9,100–11,000

**35**  
**EARLY 20TH CENTURY DIAMOND RING**

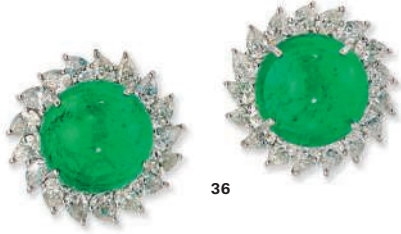
Circular-cut diamond of 2.47 carats, old-cut diamonds, platinum and gold, ring size K ½

£5,000–7,000

\$6,800–9,500

€5,700–7,900





36

**36**  
**EMERALD AND DIAMOND EAR CLIPS**

Circular cabochon emeralds, pear-shaped diamonds, 2.4 cm (2)

£20,000-30,000	\$28,000-41,000
	€23,000-34,000



37

**37**  
**EMERALD AND DIAMOND BROOCH**

Circular-cut diamond of 10.19 carats, circular-cut diamonds and emeralds, 5.0 cm

£40,000-60,000	\$55,000-81,000
	€46,000-68,000



38

**38**  
**EMERALD AND DIAMOND RING**

Octagonal step-cut emerald, baguette and circular-cut diamonds, ring size R

SSEF report: Colombia, minor amount of oil in fissures at time of testing

£8,000-12,000	\$11,000-16,000
	€9,100-14,000

**39**

**SINGLE-STONE DIAMOND RING, TIFFANY & CO**

Circular-cut diamond of 3.09 carats, circular-cut diamonds,  
ring size F, signed Tiffany & Co., black Tiffany & Co. case

£10,000-15,000

\$14,000-20,000  
€12,000-17,000



39

**40**

**EMERALD AND DIAMOND RING**

Cut-cornered square-cut emerald, cut-cornered square-cut diamond  
of 2.37carats, baguette-cut emeralds, baguette-cut diamonds,  
ring size O

£9,000-12,000

\$13,000-16,000  
€11,000-14,000



40

FROM AN IMPORTANT PRIVATE COLLECTION

**• 41**

**TWO DIAMOND ETERNITY RINGS**

Circular-cut diamonds, ring sizes L and N

(2)

£6,000-8,000

\$8,200-11,000  
€6,800-9,000



41



42



44



43

**42**  
**ART DÉCO RUBY AND DIAMOND 'STYPTOR' 'MINAUDIERE',  
 VAN CLEEF & ARPELS**

Square-cut rubies, rose-cut diamonds, 'styptor', opening to reveal a powder compact, a glazed compartment, pill box, lighter, lipstick holder and covered compartment, circa 1940, 15.0x11.7x2.0 cm, signed Van Cleef & Arpels, numbered, black Van Cleef & Arpels carrying case

£3,000–5,000

\$4,100–6,800  
 €3,400–5,700

**43**  
**SINGLE-STONE DIAMOND RING**

Circular-cut diamond of 3.68 carats, ring size N

£11,000–13,000

\$15,000–18,000  
 €13,000–15,000

**44**  
**SAPPHIRE AND DIAMOND RING, MISSIAGLIA**

Cushion-shaped sapphire of 7.96 carats, circular-cut diamonds, ring size M

SSEF report: Ceylon, no indications of heating

£22,000–32,000

\$30,000–43,000  
 €25,000–36,000





45



46

**45**  
**DIAMOND BROOCH, MOUNT BY VAN CLEEF & ARPELS**

Circular and baguette-cut diamonds, platinum and gold, French marks, circa 1950, 9.0 cm, signed Monture Van Cleef & Arpels Paris, numbered, black Van Cleef & Arpels case

£10,000–15,000

\$14,000–20,000  
 €12,000–17,000

**46**  
**ART DÉCO SAPPHIRE AND DIAMOND BRACELET WATCH, MOVADO**

Square-cut sapphires, circular, square and baguette-cut diamonds, platinum, mechanical movement, late 1930s, 16.8 cm, dial signed Movado

£7,000–10,000

\$9,500–14,000  
 €8,000–11,000



47



48

**47**  
**ART DÉCO DIAMOND BRACELET**

Old and single-cut diamonds, platinum, French marks, circa 1935,  
18.5 cm

£15,000–20,000

\$21,000–27,000  
€17,000–23,000

**48**  
**JADEITE JADE AND DIAMOND RING**

Cabochon oval jade, circular-cut diamonds, circa 1910, ring size M  
Gem & Pearl Laboratory report: jadeite jade, no evidence of treatment

£6,000–8,000

\$8,200–11,000  
€6,800–9,000



49

THE PROPERTY OF A LADY

49

**ART DÉCO JADEITE JADE AND DIAMOND NECKLACE,  
BRACELET, BROOCHES AND EAR PENDANTS**

Carved, drop shaped and cabochon-cut jade, circular and baguette-cut diamonds, circa 1930, necklace 46.5 cm, bracelet 7.5 cm, brooches 6.8 cm and 3.2 cm, ear pendants 5.4 cm, brown case

Gem and Pearl Laboratory report: jadeite jade, no evidence of treatment

(6)

£30,000-40,000

\$41,000-54,000

€34,000-45,000





50

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**50**

**CULTURED PEARL NECKLACE AND EARRINGS**

Cultured pearls of approximately 15-10.1 mm, circular-cut diamonds; cultured pearls of approximately 16.5x16.1 mm, marquise-cut diamonds, necklace 40.3 cm, earrings 2.1 cm (3)

£6,000-8,000

\$8,200-11,000

€6,800-9,000

VARIOUS PROPERTIES

**51**

**SAPPHIRE AND DIAMOND CROSS-OVER RING**

Cushion shaped sapphire, circular and marquise-cut diamonds, ring size K-L

£10,000-15,000

\$14,000-20,000

€12,000-17,000



51



52



53



54

**52**

**SAPPHIRE AND DIAMOND RING**

Oval-cut sapphire of 10.93 carats, circular-cut diamonds, ring size K  
Gem & Pearl Laboratory report: Sri Lanka, indications of heating

£12,000–20,000

\$17,000–27,000

€14,000–23,000

**53**

**SAPPHIRE AND DIAMOND CLUSTER EARRINGS**

Oval-cut sapphires, circular-cut diamonds, 2.0 cm (2)

£8,500–11,000

\$12,000–15,000

€9,700–12,000

**54**

**DIAMOND BRACELET**

Square-cut diamonds, 16.8 cm

£4,000–5,000

\$5,500–6,800

€4,600–5,700



55

**55**  
**SAPPHIRE AND DIAMOND NECKLACE**

Oval-cut sapphires, circular-cut diamonds, 40.7 cm

£15,000–20,000

\$21,000–27,000  
€17,000–23,000



57

**56**  
**THREE-STONE DIAMOND RING, TIFFANY & CO.**

Circular-cut diamond of 2.17 carats, circular-cut diamonds, platinum (London hallmarks), 2009, ring size I, signed Tiffany & Co.

£10,000–15,000

\$14,000–20,000  
€12,000–17,000



56

**57**  
**SAPPHIRE AND DIAMOND EAR CLIPS / BROOCHES**

Oval and circular-cut sapphires, circular, single and baguette-cut diamonds, twin prong clip fittings with removable protective covers for wear as earrings, 2.4 cm (2)

£4,000–6,000

\$5,500–8,100  
€4,600–6,800



58



59



60



61

**58**  
**SAPPHIRE AND DIAMOND PENDANT NECKLACE**

Oval-cut sapphire of 4.03 carats, circular-cut diamonds, 3.1 cm

£3,800-5,000

\$5,200-6,800  
€4,300-5,700

**Ω 60**  
**LOOSE DIAMOND**

Cushion modified brilliant-cut diamond of 2.01 carats

GIA report: 2.01 carats, E colour, VS1 clarity

£7,000-10,000

\$9,500-14,000  
€8,000-11,000

**59**  
**SAPPHIRE AND DIAMOND BRACELET**

Oval-cut sapphire of 8.66 carats, baguette and calibré-cut sapphires, circular-cut diamonds, 18.0 cm

£19,000-25,000

\$26,000-34,000  
€22,000-28,000

**Ω 61**  
**LOOSE DIAMOND**

Circular-cut diamond of 5.01 carats

£45,000-55,000

\$61,000-75,000  
€51,000-62,000

THE PROPERTY OF A LADY

62

LATE 19TH CENTURY EMERALD AND DIAMOND  
TIARA / NECKLACE

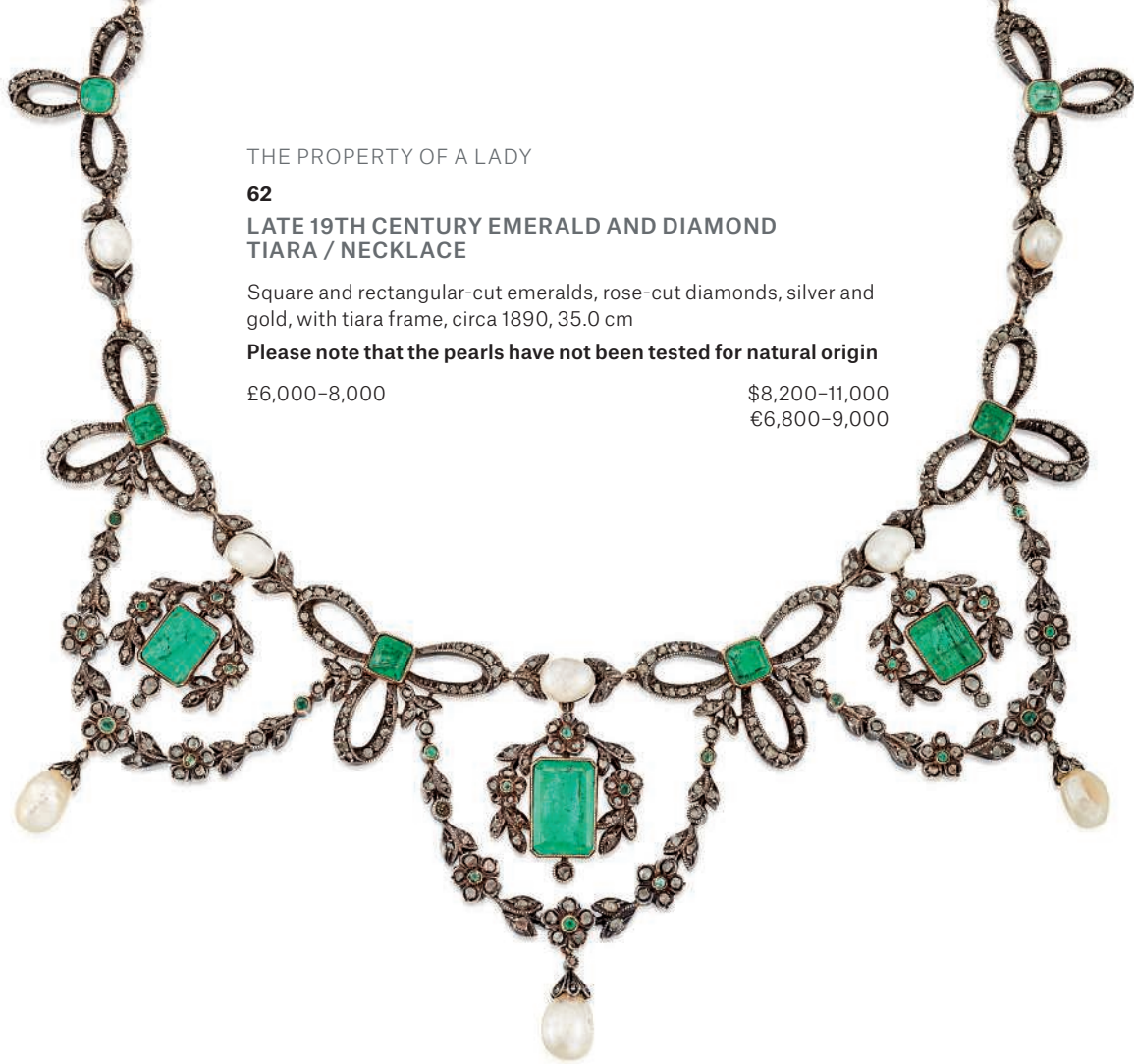
Square and rectangular-cut emeralds, rose-cut diamonds, silver and  
gold, with tiara frame, circa 1890, 35.0 cm

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

£6,000–8,000

\$8,200–11,000

€6,800–9,000



62







63

VARIOUS PROPERTIES

**63**  
**LATE 19TH CENTURY DIAMOND KEYLESS FOB WATCH**

Rose-cut diamonds, silver and gold, mechanical movement, circa 1890, 5.4 cm, numbered

£2,500–3,500

\$3,400–4,700  
€2,900–4,000

THE PROPERTY OF A ROYAL FAMILY

**64**  
**LATE 19TH CENTURY NATURAL PEARL AND DIAMOND BROOCH**

Drop shaped natural pearl of approximately 21.0-22.0x14.1x12.1 mm, bouton shaped natural pearl of approximately 10.8x10.4x7.3 mm, old and rose-cut diamonds, silver and gold, circa 1890, 6.2 cm  
Gem and Pearl Laboratory report: natural saltwater pearls

£20,000–30,000

\$28,000–41,000  
€23,000–34,000



65

VARIOUS PROPERTIES

**65**  
**EARLY 20TH CENTURY PEARL AND DIAMOND BROOCH**

Bouton shaped pearls, principal pearl approximately 9.1x8.8x6.6 mm, platinum and gold, detachable brooch fitting, circa 1900, 3.2 cm

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

£3,000–5,000

\$4,100–6,800  
€3,400–5,700

**66**  
**EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND PENDANT**

Drop shaped natural pearl of approximately 16-17x11.6x11.6 mm, circular and rose-cut diamonds, platinum, circa 1910, 4.9 cm

Gem & Pearl Laboratory report: natural saltwater pearl

£5,000–7,000

\$6,800–9,500  
€5,700–7,900



67



68



69

**67**  
**SINGLE-STONE DIAMOND RING**

Round brilliant-cut diamond of 4.34 carats, tapered baguette-cut diamonds, ring size K

GIA report: 4.34 carats, E colour, VS2 clarity

£40,000–60,000

\$55,000–81,000

€46,000–68,000

**68**  
**EMERALD, ONYX AND DIAMOND EAR PENDANTS**

Circular-cut diamonds, pear-shaped emerald drops, polished onyx, 8.0 cm (2)

£6,000–8,000

\$8,200–11,000

€6,800–9,000

PROPERTY OF A LADY

**69**  
**DIAMOND BRACELET**

Rectangular-cut diamonds, 17.0 cm

£12,000–15,000

\$17,000–20,000

€14,000–17,000



70



71



72

VARIOUS PROPERTIES

**70**  
**DIAMOND NECKLACE**

Circular-cut and pear shaped diamonds, 40.8 cm

£28,000-35,000

\$38,000-47,000  
€32,000-40,000

**71**  
**EMERALD AND DIAMOND RING**

Octagonal step-cut emerald, marquise and circular-cut diamonds, ring size P ½

SSEF report: Colombia, minor amount of oil in fissures at time of testing

£26,000-35,000

\$36,000-47,000  
€30,000-40,000

**72**  
**DIAMOND CLUSTER EAR PENDANTS**

Marquise, pear and circular-cut diamonds, detachable drops, 6.2 cm (2)

£5,000-7,000

\$6,800-9,500  
€5,700-7,900



73



74



75

**73**  
**RUBY, ROCK CRYSTAL AND DIAMOND EARRINGS,**  
**ALETTO BROTHERS**

Oval-cut rubies, engraved frosted rock crystal, circular-cut diamonds,  
 3.0 cm, signed Aletto Bros (2)

£4,000–6,000 \$5,500–8,100  
 €4,600–6,800

THE PROPERTY OF A ROYAL HOUSE

**74**  
**DIAMOND CUFFLINKS, MAUBOUSSIN**

Circular-cut diamonds, French marks, 1.3 cm, signed Mauboussin  
 Paris, numbered

£1,500–2,000 \$2,100–2,700  
 €1,700–2,300

**75**  
**DIAMOND CUFFLINKS, GRAFF**

Square and baguette-cut diamonds, panels 1.3 cm, signed Graff  
 Graff: copy of insurance valuation (2)

£6,000–8,000 \$8,200–11,000  
 €6,800–9,000

## BHAGAT

Established almost a century ago, Bhagat of Mumbai, is now run by the fourth generation of the family firm. Currently lead by Viren, the jewels' designer, and his two brothers, Bharat and Rajan. Bhagat designs draw equally from a traditional Indian aesthetic, including emblems such as lotus flowers, turban ornaments and architectural motifs; together with elements of the Western Belle Époque and Art Déco periods. Most creations are one of a kind and reflect the family's philosophy of understated elegance.



76



77

THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**76**  
**TURQUOISE AND DIAMOND 'SERPENTI' BANGLE, BULGARI**

Turquoise panels, circular-cut diamonds, expandable, signed Bulgari, numbered

£25,000–35,000

\$34,000–47,000  
€29,000–40,000

THE PROPERTY OF A ROYAL HOUSE

**77**  
**RUBY AND DIAMOND DRESS-SET, BHAGAT**

Square-cut rubies, fancy-shaped and circular-cut diamonds, cufflink panels 1.3 cm and 1.0 cm, button panels 1.2 cm, one cufflink signed Bhagat (6)

£4,000–5,000

\$5,500–6,800  
€4,600–5,700



78



79



80

**79**  
**RUBY AND DIAMOND RING**

Cushion-shaped ruby of 2.69 carats, circular and baguette-cut diamonds, ring size N ½

GIA report: 2.69 carats, Burma (Myanmar), no indications of heating

£8,000-12,000

\$11,000-16,000

€9,100-14,000

**80**  
**DIAMOND RING**

Rectangular-cut diamond of 5.03 carats, tapered baguette-cut diamonds, ring size J, signed Rosior

£12,000-15,000

\$17,000-20,000

€14,000-17,000

VARIOUS PROPERTIES

**78**  
**AQUAMARINE AND DIAMOND NECKLACE**

Pear shaped aquamarines, circular-cut diamonds, platinum (London hallmark), 76.5 cm

£12,000-15,000

\$17,000-20,000

€14,000-17,000



82



81

**81**  
**SINGLE-STONE DIAMOND RING**

Rectangular-cut diamond of approximately 4.05 carats, ring size L½  
GIA report: 4.05 carats, G colour, VVS1 clarity

£30,000–40,000

\$41,000–54,000  
€34,000–45,000



83

**83**  
**AQUAMARINE AND DIAMOND EARRINGS**

Cut-cornered square-cut aquamarines, circular-cut diamonds,  
18ct white gold (London hallmarks), 6.9 cm (2)

£4,000–5,000

\$5,500–6,800  
€4,600–5,700

**82**  
**DIAMOND LONGCHAIN**

Baguette, square, marquise and circular-cut diamonds, 87.0 cm,  
detachable to wear as a shorter necklace and bracelet

£18,000–22,000

\$25,000–30,000  
€21,000–25,000



84

**84**  
**CULTURED PEARL, COLOURED DIAMOND AND**  
**DIAMOND NECKLACE, ANDREW GRIMA**

Drop-shaped cultured pearl, circular-cut coloured diamonds, circular and marquise-cut diamonds, necklace 18ct gold (London hallmarks), necklace 1993, terminals interchangeable with additional pendant fitting for both and additional brooch fitting for diamond terminal, necklace inner circumference 37.5 cm, cultured pearl terminal 5.5 cm, diamond terminal 7.0 cm, necklace and cultured pearl terminal signed Grima, necklace with maker's mark TES for Tom Scott

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

£8,000–12,000

\$11,000–16,000

€9,100–14,000



85



**85**  
**COLOURED SAPPHIRE AND DIAMOND RING AND**  
**DIAMOND BANGLE, ANDREW GRIMA**

Ring: rectangular-cut sapphire, square-cut diamonds, 1994, ring size M, signed Grima; bangle: circular-cut diamonds, 1994, inner circumference 17.3 cm, signed Grima

(2)

£4,000–6,000

\$5,500–8,100

€4,600–6,800





86

THE PROPERTY OF A LADY

**86**

**SAPPHIRE AND DIAMOND RING**

Sugarloaf sapphire of 14.77 carats, circular-cut diamonds, circa 1960,  
ring size K ½

Gem & Pearl Laboratory report: Sri Lanka, no indications of heating

£15,000–20,000

\$21,000–27,000

€17,000–23,000



87



88

VARIOUS PROPERTIES

**87**

**DIAMOND NECKLACE**

Circular-cut diamonds, 38.5 cm

£4,000–6,000

\$5,500–8,100  
€4,600–6,800

**88**

**SAPPHIRE, DIAMOND AND CULTURED PEARL NECKLACE**

Oval-cut sapphire, circular-cut diamonds, cultured pearls. 35.0 cm

£5,000–7,000

\$6,800–9,500  
€5,700–7,900



**89**  
**SAPPHIRE BROOCH, HERZ-BELPERRON**

Oval-cut sapphires, French marks, circa 1995, 5.5 cm, signed St. N. Herz-Belperron France

£6,000–8,000	\$8,200–11,000
	€6,800–9,000

Cf. S. Raulet, O. Baroin, *Suzanne Belperron*, Antique Collectors Club, 2011, p. 319, fig. 14 for the original wax cast design of this brooch

The signature on this brooch refers to the Société Nouvelle Herz-Belperron.

Founded in 1991 to revive the creations of Suzanne Belperron, the company's production continued until 1998. Each of the 225 jewels made by the firm was marked in this way to clearly distinguish them from those made during Madame Belperron's lifetime.

**90**  
**SAPPHIRE RING, BULGARI**

Sugarloaf sapphire weighing approximately 13.18 carats, ring size P, signed Bulgari

£8,000–12,000	\$11,000–16,000
	€9,100–14,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**91**  
**CULTURED PEARL AND DIAMOND EAR CLIPS, VAN CLEEF & ARPELS**

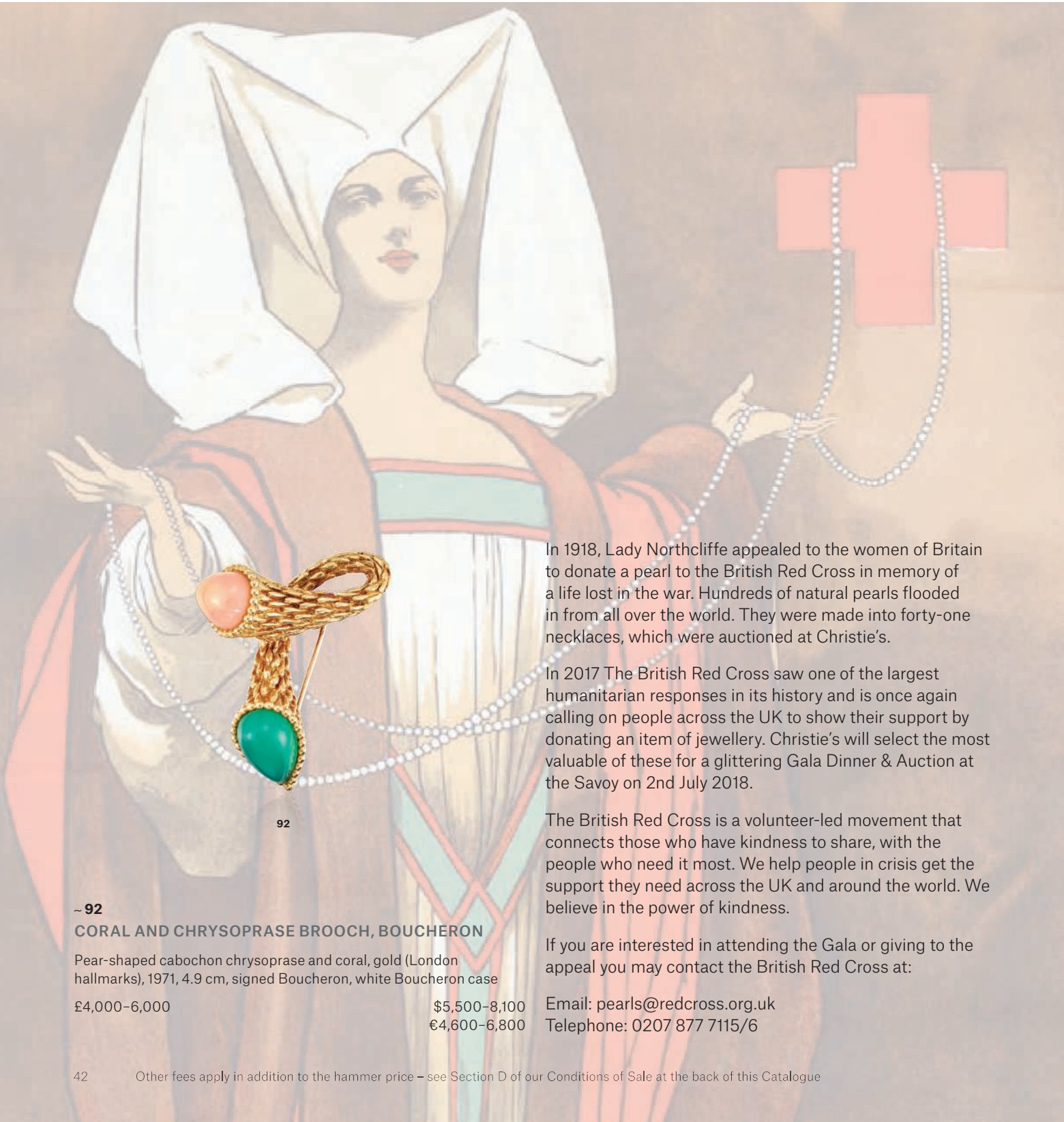
Cultured pearls, marquise and circular-cut diamonds, 1.6 cm, signed Van Cleef & Arpels, numbered (2)

£3,000–4,000	\$4,100–5,400
	€3,400–4,500



# BritishRedCross

IN AID OF THE BRITISH RED CROSS PEARLS FOR LIFE APPEAL  
*SAVING LIVES THROUGH GIFTS OF JEWELLERY*



In 1918, Lady Northcliffe appealed to the women of Britain to donate a pearl to the British Red Cross in memory of a life lost in the war. Hundreds of natural pearls flooded in from all over the world. They were made into forty-one necklaces, which were auctioned at Christie's.

In 2017 The British Red Cross saw one of the largest humanitarian responses in its history and is once again calling on people across the UK to show their support by donating an item of jewellery. Christie's will select the most valuable of these for a glittering Gala Dinner & Auction at the Savoy on 2nd July 2018.

The British Red Cross is a volunteer-led movement that connects those who have kindness to share, with the people who need it most. We help people in crisis get the support they need across the UK and around the world. We believe in the power of kindness.

If you are interested in attending the Gala or giving to the appeal you may contact the British Red Cross at:

Email: [pearls@redcross.org.uk](mailto:pearls@redcross.org.uk)  
Telephone: 0207 877 7115/6

92

~ 92

### CORAL AND CHRYSOPRASE BROOCH, BOUCHERON

Pear-shaped cabochon chrysoprase and coral, gold (London hallmarks), 1971, 4.9 cm, signed Boucheron, white Boucheron case

£4,000-6,000

\$5,500-8,100

€4,600-6,800



93

VARIOUS PROPERTIES

Ω 93

**MID 20TH CENTURY TURQUOISE AND DIAMOND  
NECKLACE AND EAR CLIP SET, BOUCHERON**

Turquoise cabochons, circular-cut diamonds, gold, French marks,  
circa 1950, necklace 38.3 cm, ear clips 2.5 cm, signed Boucheron  
Paris, numbered

£10,000–15,000

\$14,000–20,000  
€12,000–17,000





94

**94**  
**DIAMOND NECKLACE, BOUCHERON**

Circular-cut diamonds, French marks, 39.0 cm, signed Boucheron  
Paris, numbered, grey Boucheron case

£18,000–20,000

\$25,000–27,000

€21,000–23,000

**95**  
**DIAMOND COCKTAIL RING, DAVID WEBB**

Circular-cut diamonds, ring size L, signed Webb

£18,000–20,000

\$25,000–27,000

€21,000–23,000



95



96



**96**  
**ANTIQUE DIAMOND PENDANT NECKLACE AND**  
**A RUBY AND DIAMOND BROOCH**

Rose-cut diamonds, silver and gold, pendant 8.7 cm; and rose-cut diamonds, square-cut rubies, brooch 11.8 cm

£2,000–3,000

\$2,800–4,100  
 €2,300–3,400



97

**97**  
**TWO RUBY BANGLES**

Oval and circular-cut rubies, inner circumference 15.3 cm

£12,000–15,000

\$17,000–20,000  
 €14,000–17,000

**98**  
**EARLY 19TH CENTURY CITRINE SUITE**

Oval-cut citrines, gold, circa 1830, necklace 42.0 cm, tiara 5.5 cm high, pair of bracelets 16.2 cm, earrings 6.0 cm, slide 4.8 cm, brooch 6.8 cm and girandole pendant brooch 7.8 cm, original fitted red morocco leather case

£7,000–9,000

\$9,500–12,000  
 €8,000–10,000







Jeremy Bentham (1747-1832) was a prominent English philosopher and jurist of the 18th and 19th century.

Born to a prosperous family in London, Bentham was expected to follow his father into the law, and although he did indeed embark on this path he was frustrated by the inadequacies of the existing system as he found it, and instead spent his life suggesting ways in which it could be improved.

Bentham is regarded as the founder of modern Utilitarianism, of which the fundamental principal "the greatest happiness of the greatest number is the measure of right and wrong" was the predominant theme of his work and advocacy. He passionately campaigned for radical changes in the development of welfarism, including individual and economic freedoms, the separation of church and state, freedom of expression, equal rights for women, the right to divorce, and the decriminalising of homosexual acts.

In a typically extraordinary fashion, Bentham made arrangements for his head and skeleton to be preserved, clothed, and available for display at University College London, where it still currently resides inside a wooden and glass case. This, Bentham's final homage to a lifetime spent in the pursuit of equality in the law, allowed him to leave his body as a secular reliquary and testament to his philosophy that the human body should be "disposed of with a view to the felicity of mankind—in a word, to the best advantage—the comparatively incorruptible part converted to an Auto-Icon, the soft and corruptible parts employed for the purpose of anatomical instruction"

Bentham's auto-icon will be part of *Like Life: Sculpture, Color, and the Body (1300–Now)*, opening on 21st March 2018 at the Met Breuer gallery within The Metropolitan Museum of Art in New York.

Jean Baptiste Say (1767-1832), to whom Bentham bequeathed this ring, was a French economist, businessman and industrialist whose liberal views led him to argue for the development of free trade and competition. He is best known for the introduction of Say's Law, which popularized his theory that "Inherent in supply is the wherewithal for its own consumption".

John Field, the silhouette artist responsible for creating Bentham's portrait in this ring, established his own business at 2 The Strand in 1830 and was working by appointment to William IV and Queen Adelaide by this time. Field's silhouette sittings took no more than five minutes, such was his incredible skill at capturing a detailed likeness through this medium of portraiture.

## SILHOUETTE

The term 'silhouette' refers to Etienne de Silhouette (1709-67), the onetime Controller General of Finance of France, whose policy to enforce rigorous economy became synonymous with the reduction of a figure to its most basic form.

**99**

### EARLY 19TH CENTURY MEMORIAL RING FOR JEREMY BENTHAM

Silhouette bust of Jeremy Bentham, signed at the truncation Field II Strand, glass cover, reverse with glazed compartment containing plaited hair, inscription 'Jeremy Bentham Hair & Profile', 'born 4/15 Feb"y 1747 & died 6 June 1832 in his 85yr', 'Momento for Jean Baptiste Say', gold, 1832, ring size Y-Z

£3,000-5,000

\$4,100-6,800  
€3,400-5,700



99

## RENAISSANCE REVIVAL

During the last quarter of the 19th century, stimulated by exhibitions and museum collections of Renaissance art, the public interest began to look back to the 'golden age' of the 15-16th centuries. Jewellers responded by creating rings resplendent with classical motifs such as carved cherubs, putti and acanthus swags. These settings often also incorporated a central point-cut diamond or cabochon gem and were decorated with various richly coloured enamels.

**100**

### LATE 19TH CENTURY RENAISSANCE REVIVAL RUBY, DIAMOND AND ENAMEL RING

Closed-set point-cut diamond, foiled cushion shaped rubies, enamel, gold, ring size R½

£2,000-3,000

\$2,800-4,100  
€2,300-3,400



100

Cf. D. Scarisbrick, *Rings, Symbols of Wealth, Power and Affection*, Thames & Hudson, London, 1993, p.174

**101 No Lot**



102 (reduced)

THE PROPERTY OF A LADY

- 102

**LATE 19TH CENTURY CONCH SHELL NECKLACE,  
BRACELET AND EARRINGS SUITE**

Necklace 40.0 cm, bracelet 16.0 cm, brooch 7.3 cm, earrings 4.1 cm,  
with additional links, circa 1870 (5)

£5,000-7,000

\$6,800-9,500

€5,700-7,900

## THE TOPAZ CROSS

Throughout the Georgian period the cross pendant remained the most popular motif with which women adorned their necks, suspending them variously from gold chains, velvet ribbons or rivière necklaces. It is recorded that in 1801 Jane Austen's brother Charles purchased for her and her sister Cassandra 'gold chains & Topaze Crosses'. These gifts were clearly a delight to the sisters, Jane writing to Cassandra that 'We shall be unbearably fine.'



103

VARIOUS PROPERTIES

**103**

**19TH CENTURY ENAMEL AND DIAMOND BROOCH**

Rose-cut diamonds, enamel, gold, partially closed-set, 8.2 cm

£4,000–6,000

\$5,500–8,100

€4,600–6,800



104

**104**

**GEORGIAN TOPAZ CROSS PENDANT**

Shaped rectangular and square-cut topaz, gold, circa 1820, 6.2 cm, original fitted brown case

£6,000–8,000

\$8,200–11,000

€6,800–9,000

Cf. G. Redington Dawes and O. Collings, *Georgian Jewellery 1714-1830*, Antique Collectors' Club, 2007, p.150-151

Cf. S. Bury *Jewellery 1789-1910, The International Era, Volume 1 1789-1861* Antique Collectors' Club, 1991, p.164



105

THE PROPERTY OF A ROYAL FAMILY

**105**

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

Drop-shaped and oval cabochon emeralds, old and rose-cut diamonds, silver and gold, circa 1890, 7.3 cm

Gem and Pearl Laboratory report: Colombia, evidence of moderate clarity enhancement

£15,000–20,000

\$21,000–27,000

€17,000–23,000



106

THE PROPERTY OF A ROYAL FAMILY

**106**

**LATE 19TH CENTURY EMERALD AND DIAMOND TIARA**

Drop-shaped and oval cabochons emeralds, old and rose-cut diamonds, silver and gold, circa 1880, inner circumference 24.5 cm

Gem and Pearl Laboratory report: Colombia, evidence of moderate clarity enhancement (central three emeralds)

£70,000–90,000

\$95,000–120,000

€80,000–100,000



107



108



109

VARIOUS PROPERTIES

**107**  
**DIAMOND BROOCH**

Circular and old-cut diamonds, mounted *en tremblant*, 6.9 cm

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**108**  
**LATE 19TH / EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND BROOCH**

Irregular oval button natural pearl of approximately 13.1-14.5x10.6 mm, hollow irregular drop shaped natural pearl of approximately 11.1-11.7x14.0-16.0 mm, rose and old-cut diamonds, circa 1900, 6.7 cm, fitted case

Gem and Pearl Laboratory report:

- 1) 14.84 carats, natural saltwater pearl
- 2) hollow natural saltwater pearl

£6,000–8,000

\$8,200–11,000

€6,800–9,000

THE PROPERTY OF A GENTLEMAN

**109**  
**VICTORIAN DIAMOND BRACELET**

Old-cut diamonds, silver and gold, circa 1880, 19.0 cm

\$55,000–65,000

\$75,000–88,000

€63,000–73,000







110

VARIOUS PROPERTIES

**110**

**ART DÉCO NATURAL PEARL, SAPPHIRE AND DIAMOND  
NECKLACE**

53 natural pearls of approximately 12.2-5.5 mm, cut-cornered rectangular-cut sapphire, circular and baguette-cut diamonds, circa 1935, 43.8 cm

Gem & Pearl Laboratory report: natural saltwater pearls

£18,000-25,000

\$25,000-34,000

€21,000-28,000



112



111



113

**111**

**EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BRACELET, TIFFANY & CO.**

Circular-cut sapphires and diamonds, platinum, circa 1910, 17.4 cm, signed Tiffany & Co., numbered

£15,000–20,000

\$21,000–27,000

€17,000–23,000

FROM AN IMPORTANT PRIVATE COLLECTION

**• 113**

**SAPPHIRE AND DIAMOND RING, BUCCELATTI**

Circular-cut sapphire, old and rose-cut diamonds, ring size L½, signed Buccelatti

Gem and Pearl Laboratory report: Thailand / Australia / East Africa, no indications of heating

£4,000–6,000

\$5,500–8,100

€4,600–6,800

**112**

**SAPPHIRE AND DIAMOND BROOCH, FABERGÉ**

Cushion-cut sapphire of 28.19 carats, rose-cut diamonds, platinum and gold, circa 1900, 2.3 cm, workmaster's mark of August Hollming

£30,000–40,000

\$41,000–54,000

€34,000–45,000



114

**114**  
**BELLE ÉPOQUE EMERALD, PEARL AND DIAMOND**  
**NECKLACE**

Old pear-shaped, circular, rose and old-cut diamonds, square-cut emeralds, bouton shaped pearls, platinum and gold, circa 1905, 47.0cm

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

£12,000–15,000

\$17,000–20,000  
 €14,000–17,000



115

**115**  
**EARLY 20TH CENTURY EMERALD AND DIAMOND**  
**BROOCH, KOCH**

Square-cut emerald, circular and old-cut diamonds, platinum and gold, circa 1910, 4.5 cm, signed Koch

Gübelin report: Colombia, insignificant clarity enhancement

£30,000–40,000

\$41,000–54,000  
 €34,000–45,000



## KOCH

Founded in 1879 by Robert Koch, the firm soon became synonymous with exceptional jewels and fine craftsmanship. Koch was one of the leading jewellers in Europe and were made 'Jeweller of the Court' in 1883; going on to supply jewels to almost all the princely houses of Germany, as well other royal households including the Czar of Russia and the King of Italy.



116



117



118

THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**116**

**COLOURED DIAMOND AND DIAMOND BROOCH, STERLÉ**

Circular-cut diamonds and coloured diamonds, French marks, 9.0 cm, signed Sterlé Paris, numbered

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

£8,000–12,000

\$11,000–16,000

€9,100–14,000

VARIOUS PROPERTIES

**117**

**DIAMOND BRACELET**

Circular and old-cut diamonds, French marks, 18.0 cm

£20,000–30,000

\$28,000–41,000

€23,000–34,000

**Ω 118**

**ART DÉCO GEM AND DIAMOND BROOCH**

Carved rubies, emeralds, sapphires and amethysts, briolette-cut diamond, circular-cut diamonds, platinum, circa 1925, 5.0 cm

£10,000–15,000

\$14,000–20,000

€12,000–17,000



119

**119**

**BELLE ÉPOQUE AMETHYST AND DIAMOND BRACELET**

Oval cabochon amethysts, old-cut diamonds, circa 1910, 17.3 cm

£15,000–20,000

\$21,000–27,000

€17,000–23,000







122



123

**122**

**EMERALD AND DIAMOND RING**

Octagonal step-cut emerald of 11.00 carats, triangular-cut diamonds, ring size J

SSEF report: 11.003 carats, Colombia, indications of clarity modification, moderate artificial resin

£50,000–80,000

\$68,000–110,000

€57,000–90,000

**123**

**THREE DIAMOND BRACELETS**

Circular-cut diamonds, 17.7–17.9 cm

£60,000–80,000

\$82,000–110,000

€68,000–90,000



124

**124**  
**MULTI-GEM AND DIAMOND NECKLACE, BRACELET AND**  
**EARRINGS SUITE**

Including oval-cut peridots, sapphires, aquamarines and  
tourmalines, circular-cut sapphires and diamonds,  
necklace 42.0 cm, bracelet 17.8 cm, earrings 4.2 cm (4)

£5,000-7,000

\$6,800-9,500

€5,700-7,900



125



126



127

**125**

**SAPPHIRE AND DIAMOND RING**

Oval-cut sapphire of 5.72 carats, pear-shaped diamonds, platinum (Sheffield hallmarks), ring size K

GIA dossier: 0.50 carats, D colour, VVS1 clarity

GIA dossier: 0.50 carats, D colour, VVS1 clarity

£8,500-11,000

\$12,000-15,000

€9,700-12,000

**126**

**PLATINUM, SAPPHIRE AND DIAMOND RING, TIFFANY & CO.**

Circular-cut diamond of 1.06 carats, circular-cut sapphires, platinum (London hallmark), 2005, ring size I, signed Tiffany & Co., maker's mark

GIA report: 1.06 carats, E colour, VS1 clarity

£6,000-8,000

\$8,200-11,000

€6,800-9,000

**127**

**COLOURED DIAMOND AND DIAMOND RING**

Fancy intense yellow oval modified brilliant-cut diamond of 3.01 carats, oval-cut diamonds, ring size N

GIA report: 3.01 carats, Fancy Intense Yellow colour, VVS2 clarity (2)

£20,000-30,000

\$28,000-41,000

€23,000-34,000



128

**128**

**SAPPHIRE AND DIAMOND EARRINGS**

Oval-cut sapphires, circular-cut diamonds, 18ct white gold (London hallmarks), 7.9 cm (2)

£5,000-7,000

\$6,800-9,500

€5,700-7,900



129



130



131



132

FROM AN IMPORTANT PRIVATE COLLECTION

• 129

**DIAMOND PENDANT NECKLACE**

Triangular-cut diamonds, pendant 2.5 cm, necklace 41.0 cm

£4,000–6,000

\$5,500–8,100

€4,600–6,800

130

**DIAMOND EAR PENDANTS**

Briolette, oval and circular-cut diamonds, 4.5 cm (2)

£18,000–25,000

\$25,000–34,000

€21,000–28,000

\* 131

**DIAMOND BRACELET**

Baguette and circular-cut diamonds, 17.8 cm

£4,000–5,000

\$5,500–6,800

€4,600–5,700

132

**PERIDOT, AMETHYST, TOURMALINE, DIAMOND AND ENAMEL 'MILLY CARNIVORA EPINOSA DIAMANTS' RING, CHRISTIAN DIOR**

Circular-cut peridot, circular-cut amethyst, briolette-cut tourmaline, circular-cut diamonds, enamel, gold (French marks), ring size M, signed Dior, numbered, grey Dior case

£6,000–8,000

\$8,200–11,000

€6,800–9,000

## VICTOIRE DE CASTELLANE FOR DIOR

Victoire de Castellane began her career at Chanel, later joining Dior in 1998 as the Artistic Director of their newly created jewellery department. De Castellane's 'Jardin de Milly-la-Forêt' collection is a tribute to Christian Dior's passion for the beautiful garden that surrounded his home; the Coudret mill at Milly-la-Forêt.





133



134



135

**133**

**AQUAMARINE, ROSE QUARTZ AND DIAMOND DRESS RING, MARGHERITA BURGNER**

Cut-cornered rectangular-cut aquamarine of 31.90 carats, polished rose quartz, circular-cut diamonds, ring size L, signed Margherita Burgener

£8,000-10,000

\$11,000-14,000  
€9,100-11,000

**134**

**AQUAMARINE AND DIAMOND BRACELET**

Pear and heart shaped aquamarines, circular-cut diamonds, platinum (London hallmarks), 17.3 cm

£8,000-12,000

\$11,000-16,000  
€9,100-14,000

**135**

**DIAMOND RING, SCHLUMBERGER FOR TIFFANY & CO.**

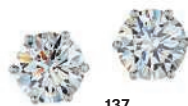
Circular-cut diamond of 1.80 carats, circular-cut diamonds, ring size I, signed Tiffany & Co. Schlumberger Studios, Tiffany & Co. case

£6,000-8,000

\$8,200-11,000  
€6,800-9,000



136



137



138

**136**

**DIAMOND NECKLACE, FARAONE**

Baguette, pear and circular-cut diamonds, circa 1960, 39.8 cm, signed Faraone

£40,000–50,000

\$55,000–68,000  
€46,000–57,000

**137**

**SINGLE-STONE DIAMOND EAR STUDS**

Circular-cut diamond of 3.01 carats and 3.11 carats, 1.0 cm (2)

£20,000–30,000

\$28,000–41,000  
€23,000–34,000

**138**

**BERYL AND DIAMOND DRESS-SET, MARGHERITA BURGNER**

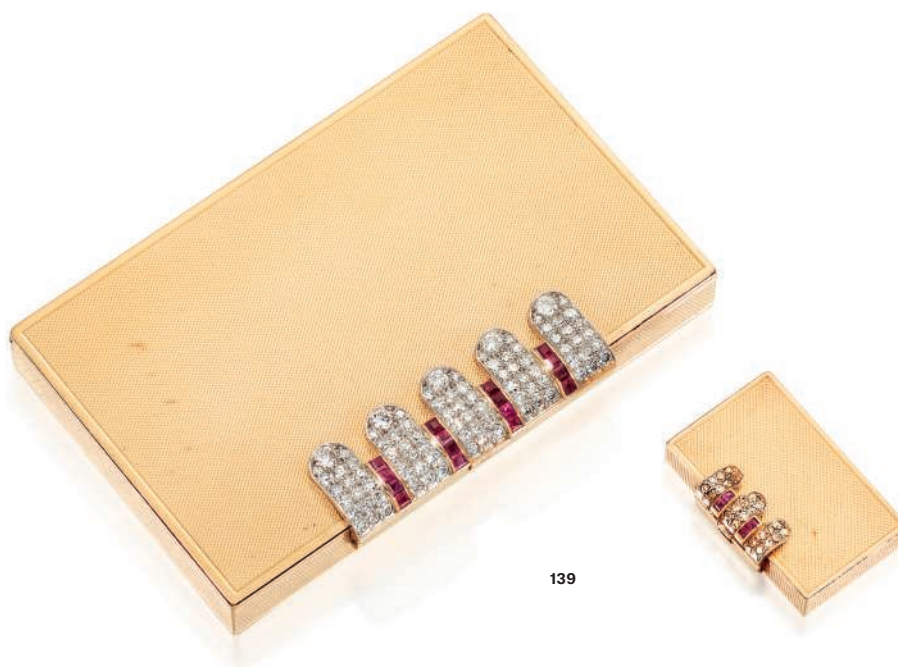
Polished beryl, circular-cut diamonds, signed Margherita Burgener, maker's mark, Margherita Burgener case (6)

£4,000–6,000

\$5,500–8,100  
€4,600–6,800



140



139

THE PROPERTY OF A LADY

**139**

**ART DÉCO RUBY AND DIAMOND COMPACT AND PILL BOX, VAN CLEEF & ARPELS**

Single-cut diamonds, calibré-cut rubies, gold (French marks), hinged compartment, mirror to compact, compact 8.2x5.2x1.2 cm, pill box 3.0x1.8x0.7 cm, compact signed Van Cleef & Arpels, numbered, pill box with maker's mark, brown Van Cleef & Arpels slip case (2)

£6,000–8,000

\$8,200–11,000

€6,800–9,000

VARIOUS PROPERTIES

**140**

**DIAMOND EAR CLIPS, VAN CLEEF & ARPELS**

Circular-cut diamonds, gold (French marks), 1970s, 3.5 cm, signed VCA, numbered

£12,000–15,000

\$17,000–20,000

€14,000–17,000





142

**141**  
**MID 20TH CENTURY DIAMOND CUFF BANGLE, BUCCELLATI**

Rose-cut diamonds, gold, circa 1950, inner circumference 17.0 cm, hinged, signed M. Buccellati, original hexagonal cream Buccellati case

£15,000–20,000

\$21,000–27,000

€17,000–23,000



141

**Ω 142**  
**DIAMOND EVENING BAG, BOUCHERON**

Circular-cut diamonds, French marks, 14.5 cm, signed Boucheron Paris, numbered, grey Boucheron case

£7,000–10,000

\$9,500–14,000

€8,000–11,000

143

**MID 20TH CENTURY 'VIKING' BRACELET, MAUBOUSSIN**

Circular-cut sapphires, rubies and diamonds, gold, circa 1945, 21.8 cm, signed Mauboussin, numbered

Offered together with original magazine clipping of a Mauboussin advertisement depicting three similar 'Viking' bracelets

£30,000-40,000

\$41,000-54,000

€34,000-45,000

Cf. M. de Cerval, *Mauboussin*, Paris, 1992, p.180 for a contemporary illustration presenting the 'Viking' line dated 1951



143



144

Ω 144

**ART DÉCO SAPPHIRE AND DIAMOND BROOCH, BOUCHERON**

Rectangular-cut sapphires, circular-cut diamonds, platinum and gold (French marks), circa 1937, 4.4 cm, signed Boucheron Paris, numbered

£10,000-15,000

\$14,000-20,000

€12,000-17,000

Cf. V. Meylan, *Boucheron The Secret Archives*, Antique Collector's Club, 2011, p.227 note the similar setting illustrated in the 'Médici' parure design, dated 1937





145



147



146

**145**  
**MID 20TH CENTURY DIAMOND COMPACT**

Circular-cut diamonds, circa 1950, 8.8x9.2x1.0 cm, 283 gr., black slip cover

£5,000-7,000

\$6,800-9,500  
€5,700-7,900

THE PROPERTY OF A LADY

**146**  
**RUBY, SAPPHIRE, EMERALD AND DIAMOND EAR CLIPS**

Circular-cut rubies, sapphires, emeralds and diamonds, circa 1960, 2.4 cm

£4,000-6,000

\$5,500-8,100  
€4,600-6,800

VARIOUS PROPERTIES

**147**  
**EMERALD AND DIAMOND EARRINGS, BULGARI**

Oval cabochon emeralds, circular-cut diamonds, 2.6 cm, signed Bulgari

£13,000-16,000

(2)  
\$18,000-22,000  
€15,000-18,000



148

THE PROPERTY OF A LADY

**148**

**MID 20TH CENTURY GEM AND DIAMOND BRACELET  
AND CLASP**

Carved and polished emeralds, rubies and sapphires, circular and old-cut diamonds, platinum and gold, circa 1940 with later adaptations, bracelet 17.3 cm, clasp 4.4x3.0 cm (2)

£15,000–25,000

\$21,000–34,000

€17,000–28,000





149

THE PROPERTY OF A LADY

**149**

**TURQUOISE, SAPPHIRE AND DIAMOND COLLAR NECKLACE, VAN CLEEF & ARPELS**

Circular cabochon turquoise, circular-cut sapphires and diamonds, circa 1960, 35.2 cm, signed Van Cleef & Arpels, numbered, original black Van Cleef & Arpels case

£30,000–40,000

\$41,000–54,000

€34,000–45,000

VARIOUS PROPERTIES

**150**

**EMERALD, ONYX AND DIAMOND 'LION ÉBOURIFFÉ' BROOCH, VAN CLEEF & ARPELS**

Circular-cut emeralds and diamonds, buff-top onyx, 5.0 cm, signed Van Cleef & Arpels

£5,000–7,000

\$6,800–9,500

€5,700–7,900



150



151

THE PROPERTY OF A LADY

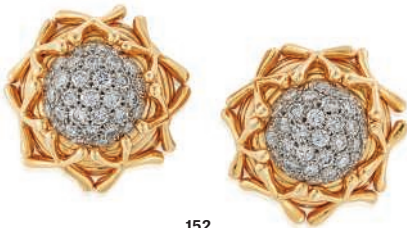
**151**

**DIAMOND BROOCH, SCHLUMBERGER**

Circular-cut diamonds, circa 1960, 4.3 cm, signed Schlumberger, original black Schlumberger case

£15,000–20,000

\$21,000–27,000  
€17,000–23,000



152

VARIOUS PROPERTIES

**152**

**18 CT GOLD AND DIAMOND EAR CLIPS, SCHLUMBERGER FOR TIFFANY & CO.**

Circular-cut diamonds, gold (London hallmarks), 1999, 2.3 cm, signed Tiffany & Co. Schlumberger, Tiffany & Co. case

(2)

£3,000–5,000

\$4,100–6,800  
€3,400–5,700



153

**Ω 153**

**DIAMOND 'APOLLO' BROOCH, SCHLUMBERGER FOR TIFFANY & CO.**

Circular-cut diamonds, 4.0 cm, signed Tiffany Schlumberger

£8,000–12,000

\$11,000–16,000  
€9,100–14,000



# SCHLUMBERGER

Jean Michel Schlumberger (1907-1987) was a French designer, most well-known for his association with Tiffany & Co.

Schlumberger began designing for the firm in 1956 and over the course of the next 30 years, with a loyal following of some of the world's most fashionable and famous women, Schlumberger's intricate designs and whimsical style became a byword for elegance.

Having begun his career in Paris with the great couturier Elsa Schiaparelli during the 1930s, Schlumberger brought to Tiffany an intrinsic feeling for fashion and femininity that entirely rejuvenated the firm's production; simultaneously redefining its status as one of the world's master jewellers.





154

154

**'ÉTRUSQUE' CUFFS, VAN CLEEF & ARPELS**

Hammered, inner circumferences 14.0 cm, 1970s, signed Van Cleef & Arpels, numbered (2)

£20,000–30,000

\$28,000–41,000  
€23,000–34,000



155

**155**  
**DIAMOND 'LOTUS' RING, VAN CLEEF & ARPELS**

Circular-cut diamonds, French mark, ring size L, signed Van Cleef & Arpels, numbered, green Van Cleef & Arpels pouch

£10,000–15,000

\$14,000–20,000  
€12,000–17,000



156

**156**  
**UNIQUE DIAMOND WATCH, VAN CLEEF & ARPELS**

Circular-cut diamonds, mother-of-pearl dial, leather strap, 18ct white gold double deployant clasp (European Convention mark), case 1.2cm, inner circumference 18.0 cm, signed Van Cleef & Arpels, numbered, black Van Cleef & Arpels case

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

£15,000–20,000

\$21,000–27,000  
€17,000–23,000



157



158

THE PROPERTY OF A PRIVATE COLLECTOR

**157**

**RUBY, SAPPHIRE AND DIAMOND NECKLACE,  
LALAOUNIS**

Circular-cut rubies, sapphires and diamonds, 95.3 cm, signed Ilias  
Lalounis, numbered

£2,500–3,500

\$3,400–4,700  
€2,900–4,000

**158**

**GOLD AND DIAMOND EAR CLIPS, BOUCHERON**

Circular-cut diamonds, gold (London hallmarks), 1996, 3.4 cm,  
signed Boucheron

£5,000–7,000

\$6,800–9,500  
€5,700–7,900

# TROMBINO

This ring is a variation of the classic 'Trombino' model first introduced by Bulgari in the early 1930s. In this later design the baguette-cut diamonds are set vertically as opposed to the horizontal settings of the earlier Art Déco editions.



159



160

**159**

## EMERALD AND DIAMOND RING, BULGARI

Sugarloaf emerald of 12.11 carats, baguette and calibré-cut diamonds, circa 1970, ring size O, signed Bulgari, maker's mark, black Bulgari case  
SSEF report: Colombia, minor amount of oil in fissures at time of testing

£50,000–80,000

\$68,000–110,000  
€57,000–90,000

Cf. A. Triossi, *Between Eternity and History, Bulgari, from 1884-2009*, 125  
*Years of Italian Jewels*, Skira, Milan, 2009, p. 149

**160**

## ART DÉCO DIAMOND BROOCH, KÖCHERT

Circular and baguette-cut diamonds, converting into two clip brooches, gold (Austrian marks), circa 1930, 7.6 cm, maker's mark

£6,000–8,000

\$8,200–11,000  
€6,800–9,000



THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

~ 161

**CORAL, AMETHYST AND DIAMOND BROOCH / PENDANT  
AND EAR CLIP SET, VAN CLEEF & ARPELS**

Coral cabochons, circular-cut amethysts, circular-cut diamonds, circa 1970, French marks, brooch 7.0 cm, ear clips 3.4 cm, signed Van Cleef & Arpels, numbered

£25,000–35,000

\$34,000–47,000

€29,000–40,000



## DAVID WEBB

Throughout his career David Webb's designs showcased endless variations of animal, floral and organic forms. By the early 1960's his then famous animal bracelets were the firm's best-selling items; with every well dressed and well known woman in America bearing stacked selections on each wrist. Varyingly set with precious stones and diamonds, decorated in brightly coloured enamels or simply chased in gold, the Webb animal bracelet is surely one of his most famous designs.



162





163 (enlarged)



**162**

**JADEITE JADE, ENAMEL AND DIAMOND EARRINGS AND RING SET, DAVID WEBB**

Carved jade plaques, circular-cut diamonds, enamel, earrings 6.5 cm, ring size L, signed David Webb, earrings numbered, blue David Webb pouches

Gem & Pearl Laboratory report: jadeite jade, no evidence of treatment (3)

£8,000–12,000

\$11,000–16,000  
€9,100–14,000

**163**

**TURQUOISE, EMERALD, DIAMOND AND ENAMEL LEOPARD BRACELET, DAVID WEBB**

Oval cabochon turquoise, circular and fluted cabochon emeralds, circular-cut diamonds, enamel, inner circumference 16.5 cm, signed David Webb, numbered

£20,000–30,000

\$28,000–41,000  
€23,000–34,000

Cf. R. Peltason, *David Webb, The Quintessential American Jeweler*, Assouline, 2013, p.139 illustrating the double-headed leopard bracelet, first designed in 1964



164

(side view)



165

FROM AN IMPORTANT PRIVATE COLLECTION

**164**

**COLOURED DIAMOND EAR STUDS, HARRY WINSTON**

Fancy intense yellow rectangular cut-cornered diamonds of 6.82 and 6.78 carats, circular-cut yellow diamonds, 1.1 cm, maker's mark, numbered

GIA reports:

- 1) 6.82 carats, Fancy Intense Yellow colour, VS1 clarity
- 2) 6.78 carats, Fancy Intense Yellow colour, VS1 clarity

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

£60,000-90,000

\$82,000-120,000  
€68,000-100,000

**165**

**THREE DIAMOND BRACELETS, FARAONE**

Circular-cut diamonds, 21.2 cm, 21.4 cm and 21.0 cm, signed Faraone

(3)

£85,000-100,000

\$120,000-140,000  
€97,000-110,000





167



166

THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**166**

**AMETHYST, TOPAZ, TOURMALINE AND DIAMOND  
LONGCHAIN NECKLACE, BULGARI**

Buff-top amethyst and topaz, tourmaline beads, circular-cut diamonds, 78.2 cm, signed Bulgari

£8,000-12,000

\$11,000-16,000  
€9,100-14,000

VARIOUS PROPERTIES

**167**

**BRACELET, GUCCI**

18.8 cm, signed Gucci

£4,000-6,000

\$5,500-8,100  
€4,600-6,800



168



169

THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**168**  
**TURQUOISE, AMETHYST, EMERALD AND DIAMOND**  
**NECKLACE AND EARRING SET, BULGARI**

Polished turquoise, amethyst beads, emerald cabochons, circular-cut diamonds, necklace 43.5 cm, earrings 7.2 cm, signed Bulgari, numbered

£15,000–20,000

\$21,000–27,000  
 €17,000–23,000

VARIOUS PROPERTIES

**169**  
**DAIMOND 'SERPENTI' RING, BULGARI**

Circular-cut diamonds, ring size K-L, expandable, signed Bulgari, numbered

£3,000–4,000

\$4,100–5,400  
 €3,400–4,500



170

Ω 170

**LOOSE DIAMOND**

Cushion modified brilliant-cut diamond of 3.00 carats

GIA report: 3.00 carats, F colour, VS2 clarity

£10,000–15,000

\$14,000–20,000

€12,000–17,000



171

\* 171

**BELLE ÉPOQUE NATURAL PEARL AND DIAMOND  
PENDANT NECKLACE, BOUCHERON**

Grey bouton shaped natural pearl of approximately 9.6–9.8x8.5 mm, white natural pearl of approximately 10–11 x 8.5 mm, circular-cut diamonds, platinum, circa 1901, later converted to a pendant necklace from a brooch, 9.6 cm, signed Boucheron Paris

Gem & Pearl Laboratory report: natural saltwater pearls

Boucheron: copy of authentication letter

£18,000–25,000

\$25,000–34,000

€21,000–28,000



172

Ω 172

**FANCY SHAPED DIAMOND EAR PENDANTS**

Kite shaped diamonds of 6.66 and 5.87 carats, circular-cut diamonds, 3.8 cm

GIA report: please refer to department for details

£55,000–75,000

\$75,000–100,000

€63,000–85,000





173



174



175

**173**  
**SINGLE-STONE DIAMOND PENDANT NECKLACE**

Circular-cut diamond of 2.15 carats, pendant 1.3 cm

£5,000-7,000

\$6,800-9,500  
€5,700-7,900

**174**  
**EARLY 20TH CENTURY EMERALD AND DIAMOND  
PENDANT NECKLACE**

Circular, square and marquise-cut diamonds, fancy-cut emeralds,  
circa 1915, 7.1 cm

£5,000-7,000

\$6,800-9,500  
€5,700-7,900

**175**  
**EARLY 20TH CENTURY DIAMOND BRACELET**

Circular and single-cut diamonds, circa 1915, inner circumference  
18.2 cm

£8,000-12,000

\$11,000-16,000  
€9,100-14,000





176



178



177

**176**  
**ART DÉCO OPAL, EMERALD, ONYX, DIAMOND AND ENAMEL PENDANT**

Oval opal plaque, calibré-cut emerald and onyx, old and single-cut diamonds, enamel, 1934, 9.0 cm, original brown fitted case with embossed date 14th June 1934

£4,000–6,000

\$5,500–8,100

€4,600–6,800

**177**  
**EARLY 20TH CENTURY EMERALD AND DIAMOND RING**

Cut-cornered square-cut emerald, single-cut diamonds, platinum (French marks), circa 1920, ring size M

£50,000–60,000

\$68,000–81,000

€57,000–68,000

**178**  
**ART DÉCO EMERALD AND DIAMOND BRACELET**

Rectangular-cut emeralds, circular, square and cut-cornered rectangular-cut diamonds, platinum, circa 1920, 19.5 cm

£12,000–18,000

\$17,000–24,000

€14,000–20,000



FORMERLY  
THE PROPERTY OF HRH  
THE CROWN PRINCESS OF  
YUGOSLAVIA, FROM THE  
COLLECTION OF THE PRINCES  
OF ORLÉANS-BRAGANZA







FORMERLY THE PROPERTY OF HRH THE CROWN PRINCESS OF YUGOSLAVIA, FROM THE COLLECTION OF THE PRINCES OF ORLÉANS-BRAGANZA

**179**  
**IMPORTANT BELLE ÉPOQUE DIAMOND TIARA**

Old-cut, old pear-shaped and rose-cut diamonds, platinum, circa 1905, inner circumference 21.2 cm

£140,000-210,000

\$190,000-280,000  
€160,000-240,000

**PROVENANCE:**

Louise Françoise Marie Laure d'Orléans, Princess of Bourbon-Two Sicilies and Infanta of Spain (1882-1958)

Maria de la Esperanza, Princess of the Bourbon-Two Sicilies (1914-2005)

Maria da Glória d'Orléans-Braganza, Duchess of Segorbe, Countess of Rivadavia and Crown Princess of Yugoslavia from 1972 to 1985 (b. 1946) who, in 1982, offered this tiara via public auction in St. Moritz

**EXHIBITION:**

By family repute this tiara was purchased subsequent to it being shown at an exhibition of jewels held at Schullin jewellers, Vienna, in 1982.

May 1962! European royalty is gathered in Athens's Royal Palace. King Paul and the Queen Frederika's eldest daughter, Princess Sophie, is getting married to the Prince of Spain, Don Juan Carlos of Bourbon.

The men are in uniform wearing their decorations while the women are dressed in ball gowns and tiaras. Queen Juliana of the Netherlands, her husband, Prince Bernhard and two of their daughters, Princesses Beatrice and Irène are in attendance, as well as the Queen of Denmark and the King of Norway. The Grand Dukes and heirs of Luxembourg, Princes of Monaco and Liechtenstein and Princess Alexandra of Kent are also present, as well as a great number of exiled monarchs, whose Kingdoms have collapsed as a result of the two World Wars.

King Umberto of Italy and the Queen Marie Josée lead the wedding procession. They are followed by King Michel and Queen Anne of Romania, the Duke and Duchess of Braganza, and of course the entire Spanish Royal Family including the groom, the Prince Juan Carlos.

While his family is living in exile in Switzerland and in Portugal, the Prince has been authorized to remain in Spain by General Franco who has given his approval for the marriage to the Greek princess.

Among the party there is also the pretender to the Brazilian throne, Prince Pedro, alongside his wife Princess Esperanza d'Orléans-Braganza. The Princess is the sister of the Countess of Barcelona, the mother of the groom, and she wears this diamond tiara which belongs to her mother, the Infanta Louise of Spain (pictured).

Born Princess of France, Louise was the youngest of four daughters to the first Duke of Paris, grandson of the last French king, Louis Philippe. Born in France in 1882, she was exiled at the age of four, when the French republic decided to expell her father. In 1907, she married Infante Carlos of Spain, a prince from the House of Bourbon-Two Sicilies, who became a widower following his first marriage to the hereditary Princess of Spain.

This diamond tiara was given to Princess Louise shortly after it was made during the first years of the 20th century. Its crescent moon shape is reminiscent of other royal tiaras. The first, with diamonds and pearls, was given by King George V and his wife Queen Mary to their niece, Princess Alexandra of Fife when she married her cousin, the Prince Arthur of Connaught, in 1913. The jewel was signed by Garrard, one of the jewellers to the British Crown. A second, very similar, with turquoise and diamonds, was gifted in 1926 by the same king, King George V, to his daughter-in-law, Lady Elizabeth Bowes Lyon, future Duchess of York. The young Duchess transformed it by removing the upper row of diamonds that "closed" the jewel. It is possible that the Infanta Louise's tiara has the same British provenance. As well as the style of the jewel, two other factors also suggest this heritage. The French Royal Family have lived in exile in England for over twenty years, and for this reason the wedding of Princess Louise and Infante Carlos took place at Wood Norton Manor in Worcestershire. Additionally, at that time the French Royal Family is very closely linked to the British Royal Family. Queen Alexandra and two of her daughters, the Duchess of Fife and Princess Victoria, are in attendance at Louise's wedding.

Following Louise's death in 1958, her youngest daughter, Esperanza, inherits the tiara which she wore to the wedding in Athens. In 1982, the jewel was offered at auction by her eldest daughter, the Princess Maria da Glória, then hereditary Princess of Yugoslavia.



180



181



182

**180**

**RUBY AND DIAMOND RING**

Oval-cut ruby of 10.02 carats, circular-cut diamonds, ring size J  
 Gübelin report: 10.02 carats, Burma (Myanmar), indications of heating

£60,000–80,000	\$82,000–110,000
	€68,000–90,000

**181**

**ART DÉCO DIAMOND BRACELET**

Circular, baguette and square-cut diamonds, circa 1935, 18.7 cm, red fitted case

£25,000–30,000	\$34,000–41,000
	€29,000–34,000

**182**

**RUBY AND DIAMOND EAR CLIPS**

Oval-cut rubies, one of 5.05 carats, circular-cut diamonds, 2.0 cm  
 Gem & Pearl Laboratory report:

1) Burma (Mong-Hsu), indications of heating  
 2) 5.05 carats, Burma, **no** indications of heating (2)

£25,000–35,000	\$34,000–47,000
	€29,000–40,000









THE PROPERTY OF A LADY

**183**

**IMPRESSIVE EARLY 20TH CENTURY DIAMOND  
NECKLACE**

Old-cut diamonds, circa 1920, 74.6 cm

£100,000–180,000

\$140,000–240,000  
€120,000–200,000

183

**PROVENANCE:**

Formerly from the collection of a lady of title (pictured) who, in the early 20th century, served as Lady-in-Waiting to Victoria Eugenie of Battenberg, Queen consort of Spain and wife of King Alfonso XIII.





184

**EARLY 20TH CENTURY DIAMOND SERPENT NECKLACE**

Old-cut diamonds, platinum, circa 1920, inner circumference 42.5 cm

£110,000-130,000

\$150,000-180,000

€130,000-150,000

A very similar flexible diamond snake necklace, created by Cartier Paris in 1919, now resides in the Cartier Collection, as referenced in F. Cologni & E. Nussbaum, *Platinum by Cartier; Triumphs of the Jewellers' Art*, Milan, Harry N. Abrams, Inc., Publishers, 1995, p. 110-111

Cf. Fundación Colección Thyssen-Bornemisza, *The Art of Cartier*, Madrid, Fundación Colección Thyssen-Bornemisza, 2012, p 87 for a similar example

Cf. J. Rudoe, *Cartier 1900-1939*, London, The Trustees of the British Museum, 1997, p. 264 for a similar example



185

**185**

**FINE DIAMOND PENDANT NECKLACE**

Pear brilliant-cut diamond of 4.51 carats, pendant 1.6 cm

GIA report: 4.51 carats, D colour, Internally Flawless clarity

**Please note that this report is over 5 years old and might require an update.**

£85,000–100,000

\$120,000–140,000

€97,000–110,000



186

**186**

**FINE SINGLE-STONE DIAMOND EARRINGS**

Oval brilliant-cut diamonds of 2.73 carats and 3.15 carats, 1.1 cm

GIA reports:

2.73 carats, D colour, Internally Flawless clarity

3.15 carats, D colour, Internally Flawless clarity

**Please note that these reports are over 5 years old and might require an update**

£65,000–85,000

\$89,000–120,000

€74,000–96,000



187

**Ω 187**

**FINE THREE-STONE RUBY AND DIAMOND RING**

Cushion shaped ruby of 4.44 carats, cushion shaped diamonds of 0.91 and 1.00 carats, circular-cut diamonds, ring size I-J

Gübelin report: 4.44 carats, Burma (Mogok), no indications of heating

GIA report: 0.91 carats, E colour, SI1 clarity

GIA report: 1.00 carats, F colour, VS1 clarity

£220,000–280,000

\$300,000–380,000

€250,000–320,000





188

THE PROPERTY OF A GENTLEMAN

**188**

**ART DÉCO DIAMOND TIARA/NECKLACE, BOUCHERON**

Circular and old-cut diamonds, with tiara frame, circa 1935, 48.5 cm, signed Boucheron RM, original fitted navy Boucheron case

£35,000–45,000

\$48,000–61,000

€40,000–51,000

**PROVENANCE:**

Formerly the property of Mrs Anne Norman, wife of the Right Honorable Sir Henry Norman and daughter of Henry Duncan McLaren, 2nd Baron Aberconway.

Mrs Norman lived at Château de la Garoupe, an important villa in Cap d'Antibes, which was built by her grandfather, Charles Benjamin Bright McLaren, 1st Baron Aberconway, together with English architect Ernest George on a four acre plot he had purchased in 1907. The Château played host to many celebrities of the time, including Cole Porter and his wife and Pablo Picasso.





189



190



191

**189**  
**DIAMOND PENDANT NECKLACE, HARRY WINSTON**

Pear brilliant-cut diamond, 3.03 carats, circular-cut diamonds, 42.0cm, maker's mark, numbered  
GIA report: 3.03 carats, E colour, VVS2 clarity

**Please note that this report is over 5 years and might require an update**

£35,000–50,000	\$48,000–68,000
	€40,000–57,000

THE PROPERTY OF A LADY

**190**  
**ART DÉCO DIAMOND BRACELET**

Rectangular and baguette-cut diamonds, French marks, circa 1935, 17.7 cm, black Van Cleef & Arpels case

£70,000–90,000	\$95,000–120,000
	€80,000–100,000

By family repute this bracelet was originally purchased from Van Cleef & Arpels in the 1930s

THE PROPERTY OF A LADY

**191**  
**SINGLE-STONE DIAMOND RING, HARRY WINSTON**

Cut-cornered rectangular-cut diamond of 8.13 carats, tapered baguette-cut diamonds, circa 1970, ring size M, hinged hoop, signed Winston, blue Harry Winston case; together with a diamond ring, tapered baguette-cut diamonds, ring size L

GIA report: 8.13 carats, I colour, VS2 clarity	(2)
£75,000–95,000	\$110,000–130,000
	€85,000–110,000



## HARRY WINSTON

Proclaimed the King of Diamonds by Cosmopolitan magazine in 1947 Harry Winston founded his first business at the age of 24 and in 1932 formed Harry Winston Inc. Winston was responsible for cutting such famous diamonds as the Jonker, Vargas, Star of Sierra Leone and what would become the legendary Taylor-Burton diamond. His philosophy was simple – the design of a jewel should be determined by the diamond or gemstone rather than the setting.





THE PROPERTY OF A GENTLEMAN

**192**

**SAPPHIRE AND ENAMEL CUFFLINKS**

Square-cut sapphires, blue enamel points, French marks, panels 1.0 cm, numbered (2)

£4,000–6,000 \$5,500–8,100  
€4,600–6,800

Cf. S. Jonas and M. Nissenson, *Cuff Links*, Harry N. Abrams Inc., Publishers, New York, 1991, p.95 for a similar pair of calibr -cut sapphire cufflinks by Cartier



192

**193**

**DIAMOND CUFFLINKS, CARTIER**

Square and circular-cut diamonds, panels 1.3 cm, signed Cartier London (2)

£6,000–8,000 \$8,200–11,000  
€6,800–9,000



193

**194**

**ART D CO SAPPHIRE AND DIAMOND CUFFLINKS**

Sugarloaf sapphires, single-cut diamonds, platinum and gold (French marks), circa 1930, panels 0.9 cm (2)

£3,500–5,500 \$4,800–7,500  
€4,000–6,200



194

**195**

**ART D CO SAPPHIRE CUFFLINKS, CARTIER**

Rectangular-cut and sugarloaf sapphires, 1930s, 2.3 cm, signed Cartier London, numbered (2)

£3,000–5,000 \$4,100–6,800  
€3,400–5,700



195

## THE CUFFLINK

Cufflinks, originally referred to as sleeve or cuff buttons first appeared towards the end of the 18th century, replacing the simple thin ribbons that had for so long been the fashion. Early examples were most often composed of four white paste or rock crystal stones mounted in metal or silver (rarely gold), below which could sometimes be found a lock of hair, or a simplistically rendered miniature of a loved one.

It was not until after the Californian Gold Rush of 1848 that gold became available in large enough quantities to be used more commonly in jewellery, and the now eminently popular and highly fashionable cufflink. An explosion of designs for both gentlemen's and lady's cufflinks (the latter being proportionally smaller) could be seen in every jeweller's shop window. These tiny art forms often incorporated precious and semi-precious gemstones, and enamelling from plain block colours to the more elaborate guilloché and à-jour techniques. Sometimes featuring small cameos, mosaics, or even a miniature watch, cufflinks had become the epitome of fashionable dressing by 1920.

This cufflink collection is exceptional in terms of the rich diversity of gems and designs it showcases, with colour combinations to suit every event, and indeed every mood; an assemblage that has been lovingly curated by a connoisseur of style, who single-mindedly frequented one of the world's most successful and creative high jewellers... Cartier.



196

### 196 RUBY CUFFLINKS, CARTIER

Oval cabochon rubies, panels 1.4 cm, signed Cartier, numbered indistinctly (2)  
£4,000–6,000 \$5,500–8,100  
€4,600–6,800



197

### 197 SAPPHIRE CUFFLINKS, CARTIER

Square-cut sapphires, panels 1.3 cm, signed Cartier London, numbered (2)  
£3,000–5,000 \$4,100–6,800  
€3,400–5,700

**198**  
**RUBY CUFFLINKS, CARTIER**

Circular cabochon rubies, panels 1.5 cm, signed Cartier (2)  
£6,000–8,000 \$8,200–11,000  
€6,800–9,000



198

**199**  
**TWO PAIRS OF CUFFLINKS, ONE CARTIER**

First pair panels 2.2 cm, signed Cartier; second pair sugarloaf  
sapphires, panels 2.2 cm, numbered (2)  
£2,500–3,500 \$3,400–4,700  
€2,900–4,000



199

**200**  
**EMERALD CUFFLINKS, CARTIER**

Oval cabochon emeralds, panels 1.4 and 1.6 cm, signed Cartier  
London (2)  
£4,000–6,000 \$5,500–8,100  
€4,600–6,800



200

**201**

**SAPPHIRE AND DIAMOND CUFFLINKS**

Circular and square-cut diamonds, circular-cut sapphires, panels 1.9 cm

Gem and Pearl Laboratory report: Thailand / Australia / East Africa, no indications of heating (2)

£12,000-18,000

\$17,000-24,000

€14,000-20,000



**201**

**202**

**ART DÉCO DIAMOND CUFFLINKS, CARTIER**

Circular-cut diamonds, 1930s, 2.4 cm, signed Cartier London, numbered (2)

£3,000-5,000

\$4,100-6,800

€3,400-5,700



**202**

**203**

**SAPPHIRE CUFFLINKS**

Sugarloaf sapphires, French marks, panels 1.0 cm, numbered 17778 (2)

£2,500-3,500

\$3,400-4,700

€2,900-4,000



**203**

**204**  
**SAPPHIRE CUFFLINKS, CARTIER**

Sugarloaf sapphires, circa 1930, terminals 1.4 cm, signed Cartier  
London, numbered (2)

£2,500-3,500                      \$3,400-4,700  
   €2,900-4,000



204

**205**  
**RUBY AND ENAMEL CUFFLINKS, CARTIER**

Square-cut rubies, red enamel points, one deficient, panels 1.0 cm,  
signed Cartier, numbered (2)

£5,000-7,000                      \$6,800-9,500  
   €5,700-7,900



205

**206**  
**DIAMOND CUFFLINKS, CARTIER**

Square-cut diamonds, panels 1.4 cm, signed Cartier London (2)

£3,000-4,000                      \$4,100-5,400  
   €3,400-4,500



206

**207**  
**ART DÉCO DIAMOND CUFFLINKS, CARTIER**

Baguette-cut diamonds, circa 1930, 2.2 cm, signed Cartier London (2)

£5,000-7,000                      \$6,800-9,500  
   €5,700-7,900

Cf. S. Jonas and M. Nissenson, *Cuff Links*, Harry N. Abrams Inc., Publishers,  
New York, 1991, p.94 for a similar pair of cufflinks by Cartier



207



208



209



210

**208**  
**DIAMOND CUFFLINKS, CARTIER**

Square-cut diamonds, panels 1.2 cm, signed Cartier London (2)  
 £6,000–8,000 \$8,200–11,000  
 €6,800–9,000

**209**  
**ART DÉCO EMERALD AND DIAMOND CUFFLINKS, CARTIER**

Cabochon emeralds, tapered baguette-cut diamonds, platinum and gold, circa 1930, panels 1.50 cm, signed Cartier London (2)  
 £14,000–18,000 \$19,000–24,000  
 €16,000–20,000

**210**  
**FINE DIAMOND CUFFLINKS, CARTIER**

Rectangular cut-cornered diamonds, tapered baguette-cut diamonds, panels 1.4-1.3 cm, signed Cartier (2)  
 £20,000–25,000 \$28,000–34,000  
 €23,000–28,000





THE PROPERTY OF A GENTLEMAN



**CARTIER**  
LOTS 211-280



211



212



213

Ω 211

**CULTURED PEARL AND DIAMOND NECKLACE, CARTIER**

Cultured pearls, circular-cut diamonds, French marks, 35.5 cm, signed Cartier, numbered, red Cartier pouch

£4,500-6,000

\$6,100-8,100  
€5,100-6,800

212

**18 CARAT GOLD, EMERALD, CITRINE AND ENAMEL BROOCH, CARTIER**

Pear shaped citrine, cabochon emeralds, enamel, 18ct gold (London hallmarks), 1962, 3.4 cm, signed Cartier, maker's mark, numbered

£4,000-6,000

\$5,500-8,100  
€4,600-6,800

213

**MID 20TH CENTURY DIAMOND EAR CLIPS, CARTIER**

Circular-cut diamonds, gold, circa 1950, 2.1 cm, signed Cartier, numbered

£8,000-12,000

\$11,000-16,000  
€9,100-14,000



214

Ω 214

'PARIS NOUVELLE VAGUE' SET, CARTIER

Necklace with circular-cut diamonds, gold (European Convention and French marks), necklace 53.0 cm (maximum length), ring size J, signed Cartier, numbered, red Cartier pouch

£6,000–8,000

\$8,200–11,000

€6,800–9,000



215

Ω 215

**TURQUOISE, AMETHYST AND DIAMOND NECKLACE,  
EARRING AND RING 'LES DELICE DE GOA' SUITE,  
CARTIER**

Amethyst and turquoise beads, circular-cut diamonds, French marks,  
necklace 98.5 cm, earrings 7.6 cm, ring size M ½, signed Cartier,  
numbered

£20,000-30,000

\$28,000-41,000

€23,000-34,000



216



217



218

**216**

**DIAMOND RING, CARTIER**

Circular-cut diamonds, French marks, 1992, ring size K, signed Cartier, numbered, red Cartier case

Cartier: Certificate of Authenticity

£4,500-7,000

\$6,100-9,500

€5,100-7,900

**217**

**DIAMOND EARRINGS, CARTIER**

Circular-cut diamonds, French marks, 1992, 2.0 cm, signed Cartier, numbered, red Cartier case

Cartier: Certificate of Authenticity

(2)

£3,500-5,500

\$4,800-7,500

€4,000-6,200

**218**

**DIAMOND 'JUSTE UN CLOU' BANGLE, CARTIER**

Circular-cut diamonds, inner circumference 17.0 cm, signed Cartier, numbered, red Cartier pouch

£12,000-15,000

\$17,000-20,000

€14,000-17,000



219

**Ω 219**

**EMERALD AND DIAMOND NECKLACE, CARTIER**

Circular-cut diamonds, circular-cut emeralds, French marks, 41.5 cm,  
signed Cartier and numbered

£15,000–20,000

\$21,000–27,000

€17,000–23,000



220

Ω 220

**SAPPHIRE AND DIAMOND NECKLACE, CARTIER**

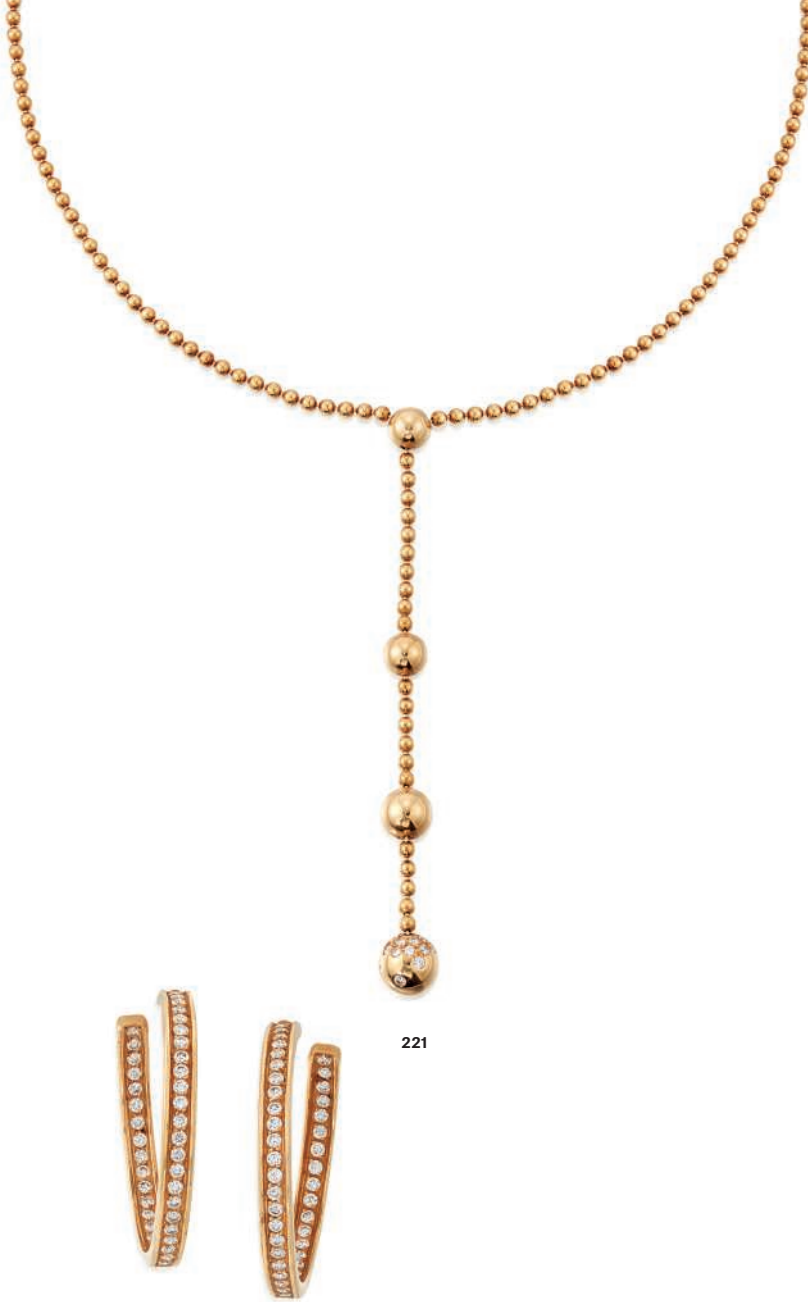
Oval-cut sapphires, circular-cut diamonds, French marks, 40.0 cm,  
signed Cartier, numbered

£10,000–15,000

\$14,000–20,000

€12,000–17,000





221

FROM AN IMPORTANT PRIVATE COLLECTION

**• 221**  
**DIAMOND NECKLACE AND EARRINGS, CARTIER**

Circular-cut diamonds, French marks, necklace 36.5 cm, earrings 3.5 cm, signed Cartier, numbered (3)

£6,000–8,000	\$8,200–11,000
	€6,800–9,000

**222**  
**DIAMOND 'LOVE' BANGLE, CARTIER**

Circular-cut diamonds, inner circumference 17.0 cm, signed Cartier, numbered

£6,000–8,000	\$8,200–11,000
	€6,800–9,000



222



223



224

**223**  
**DIAMOND 'LOVE' BANGLE, CARTIER**

Circular-cut diamonds, inner circumference 17.0 cm, signed Cartier, numbered, red Cartier case

£3,000–4,000	\$4,100–5,400
	€3,400–4,500

**224**  
**DIAMOND 'LOVE' BANGLE, CARTIER**

Circular-cut diamonds, inner circumference 17.0 cm, signed Cartier, numbered

£15,000–20,000	\$21,000–27,000
	€17,000–23,000



225



226

Ω 225

**MULTI-GEM, CULTURED PEARL AND DIAMOND CHOKER NECKLACE, CARTIER**

Buff-top emeralds, sapphires and rubies, circular-cut diamonds and yellow diamonds, fluted emerald bead, cultured pearls, French marks, 35.5 cm, signed Cartier, numbered

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

£20,000–30,000

\$28,000–41,000

€23,000–34,000

Ω 226

**RUBY, SAPPHIRE AND DIAMOND 'FLYING SPARROW' BROOCH, CARTIER**

Circular and oval-cut rubies, calibré-cut sapphires, one sapphire deficient, old-cut diamond, platinum and gold (French marks), 1939, 4.0 cm, signed Cartier, numbered

Cartier: Certificate of Authenticity

£7,000–10,000

\$9,500–14,000

€8,000–11,000



227

**227**  
**18 CARAT GOLD AND DIAMOND FISH BROOCH, CARTIER**

Rose and circular-cut diamonds, gold (London hallmarks), 1959,  
4.3 cm, signed Cartier London, maker's mark

£13,000-16,000

\$18,000-22,000  
€15,000-18,000



228

**Ω 228**  
**CITRINE AND DIAMOND BROOCH, CARTIER**

Oval, baguette and pear-shaped citrines, circular-cut diamonds, gold,  
circa 1940, 11.0 cm signed Cartier London

£18,000-25,000

\$25,000-34,000  
€21,000-28,000



229



230

**229**

**GOLD, ENAMEL, EMERALD AND ONYX BANGLE, CARTIER**

Pear-shaped emeralds, buff-top onyx, enamel, French marks, inner circumference 16.5 cm, signed Cartier, numbered

£30,000–40,000

\$41,000–54,000  
€34,000–45,000

**230**

**'PANTHÈRE' EARRINGS, CARTIER**

Pear-shaped emeralds, buff-top onyx, French marks, 3.7 cm, signed Cartier, numbered (2)

£6,000–8,000

\$8,200–11,000  
€6,800–9,000





231



232

**231**

**EMERALD, ONYX, CULTURED PEARL AND DIAMOND  
'PANTHÈRE' NECKLACE, CARTIER**

Pear-shaped emeralds, buff-top onyx, circular-cut diamonds, cultured pearls, French marks, 42.5 cm, signed Cartier, numbered, red Cartier pouch

£20,000-30,000

\$28,000-41,000  
€23,000-34,000

**Ω 232**

**ONYX AND DIAMOND 'PANTHÈRE' EARRINGS, CARTIER**

Conical-shaped onyx, circular-cut diamonds, French marks, 2.9 cm, signed Cartier, numbered (2)

£4,500-6,000

\$6,100-8,100  
€5,100-6,800



**Ω 233**  
**EMERALD, ONYX AND DIAMOND 'PANTHÈRE' RING,**  
**CARTIER**

Circular-cut diamonds, pear-shaped emeralds, buff-top onyx, French marks, ring size O, signed Cartier, numbered, red Cartier case  
 Cartier: Certificate of Authenticity

£15,000-20,000	\$21,000-27,000
	€17,000-23,000

**Ω 234**  
**18 CARAT WHITE GOLD AND DIAMOND BRACELET,**  
**CARTIER**

Circular-cut diamonds, white gold (European Convention marks),  
 25.3 cm, signed Cartier, numbered

£7,000-10,000	\$9,500-14,000
	€8,000-11,000

233

234



235



236

**Ω 235**

**EMERALD, ONYX AND DIAMOND 'PANTHÈRE' PENDANT AND EAR STUDS, CARTIER**

Pear-shaped and circular-cut emeralds, conical and buff-top onyx, circular-cut diamonds, cord necklace, 3.3 cm, signed Cartier, numbered, red Cartier cases

£20,000–30,000

\$28,000–41,000  
€23,000–34,000

**236**

**DIAMOND 'PILE OU FACE' BRACELET, CARTIER**

Circular-cut diamonds, 16.2 cm, signed Cartier, numbered, red Cartier box

£8,000–12,000

\$11,000–16,000  
€9,100–14,000





237



238

**237**

**EMERALD, ONYX AND DIAMOND 'PANTHÈRE' EAR PENDANTS, CARTIER**

Drop-shaped emeralds, buff-top onyx, circular-cut diamonds, French marks, 6.4 cm, signed Cartier, numbered, red Cartier case (2)

£40,000–50,000

\$55,000–68,000  
€46,000–57,000

**Ω 238**

**EMERALD, ONYX AND DIAMOND 'PANTHÈRE' JABOT PIN, CARTIER**

Pear-shaped emeralds, buff-top and drop shaped onyx, circular-cut diamonds, French marks, 9.1 cm, signed Cartier, numbered

£12,000–15,000

\$17,000–20,000  
€14,000–17,000



239



240

**239**  
**DIAMOND 'C DE CARTIER' NECKLACE, CARTIER**

Circular-cut diamonds, French marks, 39.5 cm, signed Cartier, numbered, red Cartier case

£6,000–8,000

\$8,200–11,000  
€6,800–9,000

**240**  
**DIAMOND 'C DE CARTIER' EARRINGS, CARTIER**

Circular-cut diamonds, French marks, 2.8 cm, signed Cartier, numbered, red Cartier box

£4,000–5,000

\$5,500–6,800  
€4,600–5,700



241



242



243

Ω 241

**ONYX, RUBY AND DIAMOND 'AGRAFE' EARRINGS, CARTIER**

Circular-cut diamonds, fluted onyx beads, faceted circular rubies, 5.5 cm, signed Cartier, numbered, red Cartier case

£8,000-12,000

\$11,000-16,000  
€9,100-14,000

242

**DIAMOND 'TANK FRANÇAISE' WRISTWATCH, CARTIER**

Circular-cut diamonds, gold (European Convention marks), automatic movement, case 2.8 cm, 16.0 cm, signed Cartier, numbered, red Cartier pouch

£7,000-10,000

\$9,500-14,000  
€8,000-11,000

243

**DIAMOND 'BAIGNOIRE' WRISTWATCH, CARTIER**

Circular-cut diamonds, gold (European Convention marks), quartz movement, case 2.2 cm, bracelet 15.0 cm, signed Cartier, numbered, red Cartier box

£15,000-20,000

\$21,000-27,000  
€17,000-23,000



244

**244**  
**CULTURED PEARL AND DIAMOND 'CALIN' EARRINGS, CARTIER**

Cultured pearls, heart shaped and circular-cut diamonds, French marks, 4.9 cm, signed Cartier, numbered, red Cartier box (2)

£8,000-12,000

\$11,000-16,000  
 €9,100-14,000

FROM AN IMPORTANT PRIVATE COLLECTION

**• 245**  
**DIAMOND 'PARIS NOUVELLE VAGUE' SET, CARTIER**

Circular-cut diamonds, gold (European Convention mark), necklace 55.5 cm, ring size L, signed Cartier, numbered (2)

£7,000-10,000

\$9,500-14,000  
 €8,000-11,000



246

**246**  
**CULTURED PEARL AND DIAMOND NECKLACE, CARTIER**

Cultured pearls, circular-cut diamonds, French marks, 35.5 cm, signed Cartier, numbered, red Cartier box

£8,000-10,000

\$11,000-14,000  
 €9,100-11,000



247

**Ω 247**  
**18 CARAT WHITE GOLD, PINK CHALCEDONY, ONYX AND DIAMOND 'CARESSE D'ORCHIDÉES' SUITE, CARTIER**

Carved pink chalcedony, onyx, circular-cut diamonds, white gold (European Convention marks), pendant 5.5 cm, bracelet 16.2 cm, earrings 3.3 cm, signed Cartier, numbered, red Cartier case

£20,000-30,000

\$28,000-41,000  
 €23,000-34,000



248



249



Ω 248

**RUBY, ONYX AND DIAMOND 'LE BAISER DU DRAGON'  
SET, CARTIER**

Circular-cut diamonds, ruby beads, black cord; onyx beads, pendant  
8.8 cm, earrings 6.8 cm, signed Cartier, numbered

£15,000–20,000

\$21,000–27,000  
€17,000–23,000

249

**DIAMOND BRACELET, CARTIER**

Circular-cut diamonds, French marks, 16.7 cm, signed Cartier,  
numbered

£8,000–10,000

\$11,000–14,000  
€9,100–11,000

**Ω 250**

**EMERALD, ONYX AND DIAMOND 'PANTHÈRE' PENDANT NECKLACE, CARTIER**

Circular-cut emeralds and diamonds, buff-top onyx, pendant 3.0 cm, necklace 40.0 cm

£7,000–10,000

\$9,500–14,000

€8,000–11,000



250

**Ω 251**

**EMERALD, ONYX AND DIAMOND 'PANTHÈRE' EARSTUDS, CARTIER**

Circular-cut emeralds and diamonds, buff-top onyx, 1.3 cm, signed Cartier, numbered, red Cartier case

£6,000–8,000

\$8,200–11,000

€6,800–9,000



251

**252**

**DIAMOND 'JUSTE UN CLOU' BANGLE, CARTIER**

Circular-cut diamonds, inner circumference 17.0 cm, signed Cartier, numbered, red Cartier pouch

£3,000–5,000

\$4,100–6,800

€3,400–5,700



252

**253**

**DIAMOND 'LOVE' BANGLE, CARTIER**

Circular-cut diamonds, inner circumference 18.0 cm, signed Cartier, numbered, red Cartier case

£2,000–3,000

\$2,800–4,100

€2,300–3,400



253



254



255

**254**  
**NATURAL PEARL AND DIAMOND EAR PENDANTS,**  
**CARTIER**

Bouton shaped natural pearls of approximately 10.43-10.60 mm and 10.40-11.33x9.64 mm, drop-shaped natural pearls of approximately 12.44-14.55x16.15 mm and 12.06-13.42x16.36 mm, old-cut diamonds, French marks, drops detachable, circa 1960, 5.5 cm, signed Cartier Paris, numbered, original fitted red Cartier case (2)

£25,000-35,000

\$34,000-47,000  
 €29,000-40,000

THE PROPERTY OF A LADY OF TITLE  
 FORMERLY FROM THE COLLECTION OF LADY DENMAN,  
 DAUGHTER OF THE FIRST LORD COWDRAY, AND THENCE  
 BY DESCENT

**255**  
**EARLY 20TH CENTURY DIAMOND BRACELET, POSSIBLY**  
**CARTIER**

Circular-cut diamonds, circa 1920, 18.5 cm, numbered, original fitted Cartier case

£10,000-15,000

\$14,000-20,000  
 €12,000-17,000





**PROVENANCE:**

Lady Gertrude Mary Denman, known by her friends as Trudie, was the daughter of Weetman and Annie Pearson, later Viscount and Vicountess Cowdray. Her mother was a distinguished connoisseur of the arts and was well known for her superb collection of pictures, furniture and objets d'art.

The Cowdray family fortune was founded on the success of a number of businesses developed during the late 19th century by the 1st Viscount Cowdray. Lady Denman's parents were unwavering liberals; her father supported causes such as free trade and women's suffrage and her mother an active member of the Executive of the Women's Liberal Federation.

Following her parents' example Lady Denman went on to become a bastion for both liberal reform and social and charitable causes. During her lifetime she was elected to the Executive of the Women's Liberal Federation to support the suffragette movement. Whilst she lived in Australia she worked with the Australian National Council of Women and was integral to the establishment of Bush Nursing Centres providing medical aid to those living in remote areas. Upon returning to England after the start of World War I she was involved with Smokes for Wounded Soldiers And Sailors Society; became President of the Women's Section of the Poultry Association, a scheme to avoid the wastage of food scraps and reduce food imports; became chairman of the Women's Institute Sub-Committee of the Agricultural Organisation Society; was the first President of the National Federation of Women's Institutes; was the first Chairman of the Family Planning Association; President of the Ladies Golf Union; a member of the Executive Committee of the Land Settlement Association; a Trustee of the Carnegie United Kingdom Trust; a Director of the Westminster Press and during World War II was Director of the Women's Land Army.

In acknowledgement of her tremendous contributions to such a number of important causes Lady Denman was appointed a Dame Commander of the Order of the British Empire in 1933 and was later advanced to Dame Grand Cross 1951.



## THE DUOPLAN WATCH

The European Watch & Clock Co was formed in the early 1920s by Cartier and Edward Jaeger (of Jaeger-LeCoultre).

The famous Duoplan lever movement was one of Jaeger-LeCoultre's land mark innovations in the late 1920s. As its name suggests, it consisted of two superposed horizontal planes, designed to achieve the greatest mechanical precision while occupying the smallest amount of space possible. The positioning of the winding and hand-setting crown on the reverse of the case furthermore enabled the production of watches with a discreet and elegant look.

It was generally associated with Cartier who used it for the production of the firms' "montre baguette" models, lady's dress watches of astoundingly small size and exceptional elegance and finesse.

Queen Elizabeth II wore a Jaeger-LeCoultre wristwatch with a Duoplan movement for her coronation in 1953.



256

**256**

### ART DECO DIAMOND 'DUOPLAN BAGUETTE' WRISTWATCH, CARTIER

Circular, single, square and vari-shaped baguette-cut diamonds, platinum, rectangular dial with Arabic numerals, back wind 17 jewel mechanical movement, case 0.6cm, 17.2cm, dial signed Cartier, movement and case signed European Watch and Clock Co Inc, numbered

£15,000–20,000

\$21,000–27,000  
€17,000–23,000



257

**257**

### ART DÉCO RUBY AND DIAMOND BROOCH, CARTIER

Circular-cut ruby, circular and baguette-cut diamonds, circa 1925, 2.5 cm, signed Cartier London, numbered, *ruby collet later replaced*

£4,500–6,000

\$6,100–8,100  
€5,100–6,800



258



259

**Ω 258**  
**SAPPHIRE AND DIAMOND BRACELET, CARTIER**

Cushion shaped sapphires, circular, baguette and single-cut diamonds, circa 1950, 16.5 cm, signed S Cartier, numbered, red Cartier case

SSEF report: Burma, no indications of heating

£30,000-40,000

\$41,000-54,000  
 €34,000-45,000

**Ω 259**  
**ART DÉCO DIAMOND CLIP, CARTIER**

Circular, baguette, cushion and square-cut diamonds, platinum (French marks), circa 1930, 3.2 cm, signed Cartier, numbered

£10,000-15,000

\$14,000-20,000  
 €12,000-17,000



260

**260**

**EARLY 20TH CENTURY ENAMEL AND DIAMOND PENDANT WATCH, CARTIER**

Rose-cut diamonds, seed pearls, enamel, platinum and gold, mechanical movement, circa 1910, 2.6 cm, 130.0 cm, dial signed Cartier, numbered

£6,000-10,000

\$8,200-14,000  
€6,800-11,000



261

**\* 261**

**EARLY 20TH CENTURY ENAMEL AND DIAMOND PENDANT WATCH, CARTIER**

Rose-cut diamonds, seed pearls, enamel, platinum and gold (French marks), mechanical movement, circa 1910, watch 4.2 cm, dial signed Cartier, numbered

£8,000-12,000

\$11,000-16,000  
€9,100-14,000

**262**

**EARLY 20TH CENTURY SEED PEARL AND DIAMOND WRISTWATCH, CARTIER**

Seed pearls, French, circular, old and rose-cut diamonds, later extending panel, 19 jewel mechanical movement, 8 adjustments, circa 1915, case 2.0 cm, bracelet 14.8 cm, signed Cartier and E.W. Co Inc France, numbered

£16,000-20,000

\$22,000-27,000  
€19,000-23,000



262



263



264

THE PROPERTY OF A ROYAL HOUSE

**263**  
EARLY 20TH CENTURY DESK CLOCK, CARTIER

Agate, enamel, foiled ruby cabochons, rose-cut diamonds, mechanical movement, circa 1920, 7.3x7.5 cm, signed Cartier, numbered, original fitted green Cartier case

£8,000-12,000

\$11,000-16,000  
€9,100-14,000

**Ω 264**  
ART DÉCO SAPPHIRE AND DIAMOND COMPACT, CARTIER

Baguette-cut sapphires, baguette and circular-cut diamonds, 18 carat gold (London hallmarks), 1937-38, 13.0x5.7x1.0 cm, 262 gr., signed Cartier London, maker's mark

£15,000-20,000

\$21,000-27,000  
€17,000-23,000



266



265

**265**  
**ART DÉCO DIAMOND 'DUOPLAN BAGUETTE'**  
**WRISTWATCH, CARTIER**

Circular and baguette-cut diamonds, gold (French marks), backwind mechanical movement, circa 1930, case 0.76 cm, bracelet 17.7 cm, signed Cartier, numbered

£12,000–18,000

\$17,000–24,000  
€14,000–20,000

**266**  
**ART DÉCO GOLD MESH AND SAPPHIRE EVENING BAG,**  
**CARTIER**

Woven gold, square-cut sapphires, circa 1930, 13.0x16.5 cm, 258g, signed Cartier, numbered, original red Cartier case with embossed initials to the cover

£4,400–6,200

\$6,000–8,400  
€5,000–7,000



267

Ω 267

**THREE ART DÉCO GEM-SET COMPACTS, ONE CARTIER,  
ONE MARCHAK**

Baguette and circular-cut diamonds, platinum and gold (French marks), interior mirror, 5.9x5.0x0.9 cm, 77.7 gr., signed Cartier Paris, maker's mark, numbered; square-cut sapphires, gold (French marks), interior mirror, 7.0x4.5x0.8 cm, 81 gr., signed A. Marchak, numbered; rose-cut diamonds, enamel, gold (French marks), 7.6x4.9x1.0 cm, 82.5 gr., signed Cartier Paris Londres New York, numbered

£12,000–15,000

\$17,000–20,000

€14,000–17,000



268



269

**Ω 268**

**ART DÉCO CIGARETTE CASE, CARTIER**

Square-cut sapphires, gold (French marks), engraved initials R.G.L. to interior, 1938, 12.2x8.0x0.8 cm, 198.8 gr., signed Cartier Paris, numbered

Cartier: Certificate of Authenticity

£7,000-10,000

\$9,500-14,000  
€8,000-11,000

**Ω 269**

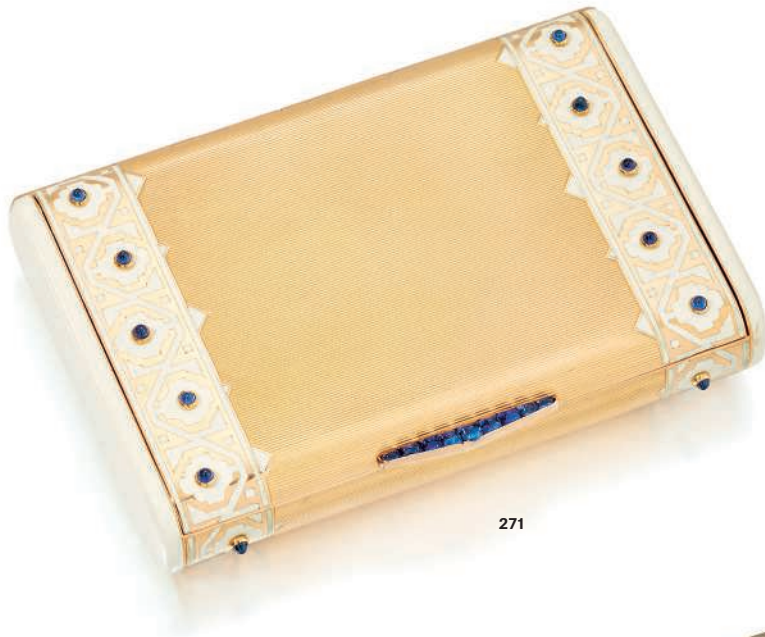
**ART DÉCO TURQUOISE AND ENAMEL CLIP WATCH, CARTIER**

Circular cabochon turquoise, blue enamel, gold (partial London import mark, French marks), back wind mechanical movement, 1930s, 4.1 cm, signed Cartier, numbered, red Cartier case

£6,000-8,000

\$8,200-11,000  
€6,800-9,000





271

Ω 270

**ART DÉCO ONYX, DIAMOND AND ENAMEL SEAL  
PENDANT WATCH, CARTIER**

Circular and rose-cut diamonds, polished onyx, enamel, mechanical movement, circa 1920, 2.8 cm, signed Cartier, numbered

£10,000–15,000

\$14,000–20,000

€12,000–17,000

Cf. F. Chaille and F. Cologni, *La Collection Cartier: Timepieces*, Paris, Flammarion, 2006, p. 178



270



(alternate view)



272

271

**ART DÉCO ENAMEL AND SAPPHIRE CIGARETTE CASE,  
CARTIER**

Cabochon and calibré-cut sapphires, enamel, gold (French marks), circa 1925, 8.2 cm, 110 gr., signed Cartier Paris Londres New York, numbered, pink Cartier case

£7,000–10,000

\$9,500–14,000

€8,000–11,000

Ω 272

**ART DÉCO CHALCEDONY, ENAMEL, PASTE AND  
DIAMOND COMPACT, CARTIER**

Rectangular chalcedony panels, blue enamel, foiled flat-cut paste, rose-cut diamonds, internal mirror, circa 1925, 7.5x5.1x1.3 cm, signed Cartier, numbered

£7,000–10,000

\$9,500–14,000

€8,000–11,000



273



274

**Ω 273**

**ART DÉCO DIAMOND AND ENAMEL LAPEL WATCH, CARTIER**

Square, single and rose-cut diamonds, onyx plaques, platinum (French marks), gold, 9.5 cm, circa 1929, signed Cartier and numbered

Cartier: Certificate of Authenticity

£20,000-30,000

\$28,000-41,000  
€23,000-34,000

**Ω 274**

**ART DÉCO ROCK CRYSTAL AND DIAMOND BROOCH, CARTIER**

Rock crystal, old-cut diamonds, circa 1925, 6.8 cm, signed Cartier, numbered

£15,000-20,000

\$21,000-27,000  
€17,000-23,000



275

Ω 275

ART DÉCO ONYX, PEARL AND DIAMOND BROOCH,  
CARTIER

Buff-top onyx, pearls, rose and old-cut diamonds, 1922, 9.0 cm,  
signed Cartier, numbered

Cartier: Certificate of Authenticity

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

£50,000–70,000

\$68,000–95,000

€57,000–79,000

## THE 'JULIE' RING

During the 1990s Cartier designed a series of dress rings, typically set with an important central stone within elaborate or bold pavé-set diamond shoulders. Each design was given a distinct name such as the 'Julie' ring offered here as well as the Bettina, Eve, Delphine and Lisa.



**276**

### ART DÉCO DIAMOND BROOCH, CARTIER

Circular and baguette-cut diamonds, platinum (French marks), circa 1930, 4.4 cm, signed Cartier Paris, numbered

£8,000–12,000

\$11,000–16,000

€9,100–14,000

Cf. H. Nadelhoffer, *Cartier*, Thames & Hudson, London, 2007, p.195, for the design of a very similar brooch



THE PROPERTY OF A LADY

**277**

### FINE SAPPHIRE AND DIAMOND 'JULIE' RING, CARTIER

Cushion-shaped sapphire of approximately 7.10 carats, circular-cut diamonds, French marks, ring size J, signed Cartier, numbered, red Cartier case

SSEF report: Kashmir, no indications of heating, 'royal blue' colour  
Gübelin report: Kashmir, no indications of heating, 'royal blue' colour  
AGL report: Madagascar, no indications of heating

£450,000–650,000

\$610,000–880,000

€510,000–730,000





278



279

**278**

**ART DÉCO EMERALD AND DIAMOND BROOCH, CARTIER;  
TOGETHER WITH DIAMOND NECKLACE, CARTIER**

Respectively, square cut-cornered emerald, circular and baguette-cut diamonds, platinum (French marks), circa 1930, 4.1 cm, signed Cartier Paris; circular and baguette-cut diamonds, platinum and gold (French marks), 37.0 cm, signed Cartier Paris, numbered

Gem and Pearl Laboratory report: Colombia, evidence of minor clarity enhancement (2)

£40,000–50,000

\$55,000–68,000  
€46,000–57,000

**Ω 279**

**ART DÉCO DIAMOND BRACELET, CARTIER**

Circular-cut diamonds, platinum (French marks), circa 1935, 17.0 cm, signed Cartier Paris, fitted red Cartier case

£30,000–40,000

\$41,000–54,000  
€34,000–45,000



CARTIER  
LONDON THE NEW BOND ST  
PARIS 25 RUE DE LA PAIX  
MADE IN FRANCE



~ 280

**FINE AND RARE ART DÉCO CORAL AND DIAMOND JABOT  
PIN, CARTIER**

Polished coral panels, coral loop, pear, circular, rose and square-cut  
diamonds, platinum, circa 1920, principal panel 7.5 cm,  
signed Cartier, numbered

£25,000–35,000

\$34,000–47,000

€29,000–40,000





## INDEX

### A

Aletto Brothers, 73

### B

Bhagat, 77

Boucheron, 92, 93, 94, 142, 144, 158, 171, 188

Buccelatti, 113, 141

Bulgari, 12, 76, 90, 147, 159, 166, 168, 169

Burgener, Margherita, 22, 133, 138

### C

Cartier, 193-280

Codognato, 24

### D

De Grisogono, 25

Dior, Christian, 132

### F

Fabergé, 112

Faraone, 136, 165

Fred, 6

### G

Graff, 75

Grima, Andrew, 84, 85

Gucci, 167

### H

Herz-Belperron, 89

### J

Jacob & Co, 28

### K

Koch, 115

Köchert, 160

### L

Lalaounis, 11, 157

Louis Vuitton, 5

### M

Marina B, 18

Mauboussin, 74, 143

Movado, 46

### P

Petochi, 14

Pomellato, 20, 21

### R

Rolex, 15, 27

### S

Schlumberger, 151

Sterlé, 116

### T

Tiffany & Co., 10, 30, 31, 39, 56, 111, 126, 135, 152, 153

### V

Van Cleef & Arpels, 1, 2, 3, 9, 13, 23, 42, 45, 91, 139, 140, 149, 150, 154, 156, 161

### W

Webb, David, 95, 162, 163

Winston, Harry, 164, 189, 191



# CONVERSION CHART

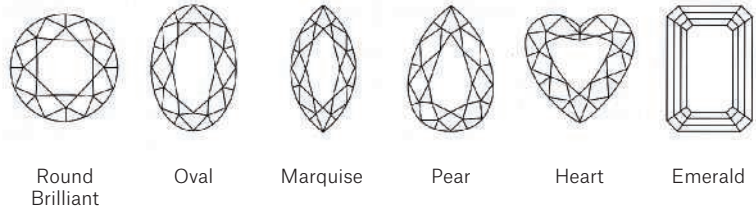
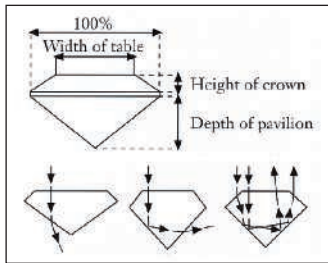
Ring Size

Measurements

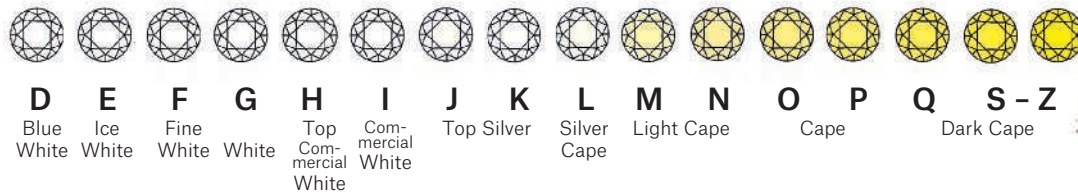
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1/2		A	37.8252		
3/4	—	A 1/2	38.4237		
1	—	B	39.0222	—	1
1 1/4	—	B 1/2	39.6207		
1 1/2	—	C	40.2192		2
1 3/4	—	C 1/2	40.8177		
2	—	D	41.4162	1	3
2 1/4	1	D 1/2	42.0147		
2 1/2	2	E	42.6132		
2 3/4	—	E 1/2	43.2117	—	4
3	3	F	43.8102		
3 1/4	4	F 1/2	44.4087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

# DIAMONDS • THE 4 C'S

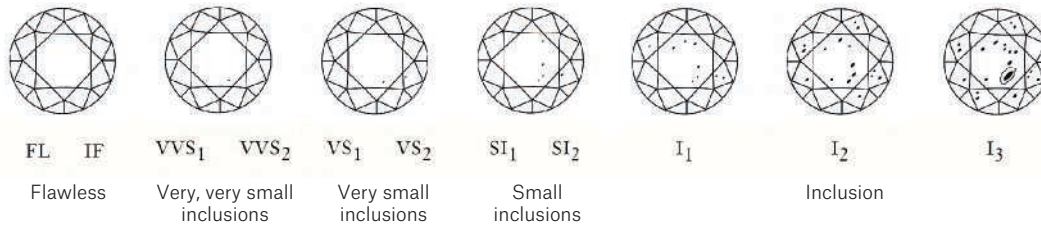
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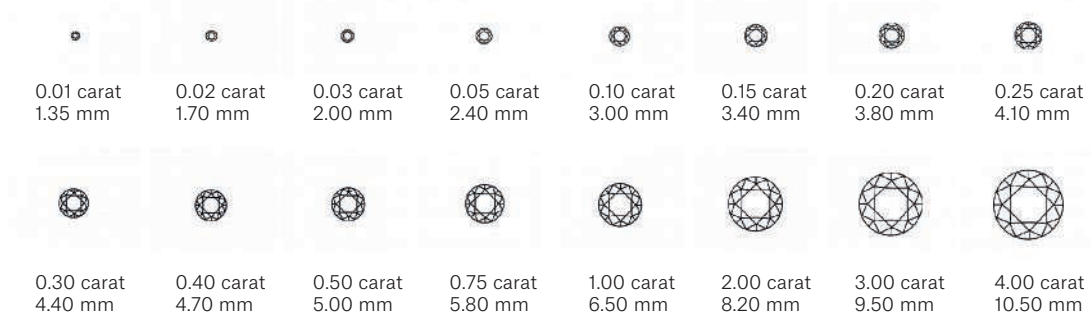
## Colour (G.I.A.)



## Clarity (G.I.A.)



## Carat



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

## COLOURLESS DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
185	4.51	D	IF	PEAR
186	3.15	D	IF	OVAL
186	2.73	D	IF	OVAL
67	4.34	E	VS2	ROUND
189	3.03	E	VVS2	PEAR
60	2.01	E	VS1	CUSHION
187	0.91	E	SI1	CUSHION
170	3.00	F	VS2	CUSHION
187	1.00	F	VS1	CUSHION
81	4.05	G	VVS1	RECTANGULAR
126	1.06	E	VS1	ROUND
191	8.13	I	VS2	RECTANGULAR

## COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
127	FANCY INTENSE YELLOW	VVS2	3.01	OVAL

## COLOURED STONE INDEX

### RUBY

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
182	5.05	BURMA	NO HEAT	OVAL
187	4.44	BURMA	NO HEAT	CUSHION
79	2.69	BURMA	NO HEAT	CUSHION
180	10.02	BURMA	HEAT	OVAL
182		BURMA	HEAT	OVAL

### SAPPHIRE

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
277	7.10	KASHMIR	NO HEAT	CUSHION
277	7.10	KASHMIR	NO HEAT	CUSHION
277	7.10	MADAGASCAR	NO HEAT	CUSHION
258		BURMA	NO HEAT	CUSHION
86	14.77	CEYLON	NO HEAT	CABOCHON
52	10.93	CEYLON	HEAT	OVAL
44	7.96	CEYLON	NO HEAT	CUSHION
113		THAI / AUSTRALIA / E. AFRICA	NO HEAT	ROUND
201		THAI / AUSTRALIA / E. AFRICA	NO HEAT	ROUND

### EMERALD

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
115		COLOMBIA	INSIGNIFICANT	SQUARE
159	12.11	COLOMBIA	MINOR	CABOCHON
38		COLOMBIA	MINOR	OCTAGONAL
71		COLOMBIA	Minor	OCTAGONAL
278		COLOMBIA	MINOR	SQUARE
33		COLOMBIA	MINOR	CABOCHON
33		COLOMBIA	MODERATE	CABOCHON
105		COLOMBIA	MODERATE	CABOCHON / DROP
106		COLOMBIA	MODERATE	CABOCHON / DROP
122	11.00	COLOMBIA	MODERATE RESIN	OCTAGONAL

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

## 8 WATCHES & CLOCKS

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

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

### (a) Phone Bids

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

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

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

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

## 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  $\lambda$  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 give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

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

(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.

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 us any difference between the amount we have received from the sale and the amount you owe us.



## G COLLECTION AND STORAGE

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's 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](http://christies.com/storage) shall apply.

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

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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


### 2 EXPORT AND IMPORT

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

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

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

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

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

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

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

#### (d) Lots of Iranian origin

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


#### (e) Gold

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

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

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

#### (g) Watches

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

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

## I OUR LIABILITY TO YOU

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

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

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

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will give 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# VAT SYMBOLS AND EXPLANATION

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

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

## VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

## SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

λ

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

•

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

~

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

ψ

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

?, \*, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

## IMPORTANT NOTICES

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

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

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

#### ○ **Minimum Price Guarantees**

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

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

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

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

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

### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

### POST 1950 FURNITURE

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

## EXPLANATION OF CATALOGUING PRACTICE

### FOR JEWELLERY

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

Jewellers in the Title

1. By Boucheron

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

Jewellers beneath the description

2. Signed Boucheron

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

3. With maker's mark for Boucheron

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

4. By Boucheron

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

5. Mounted by Boucheron

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

6. Mount only by Boucheron

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

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s

28/04/17

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FROM 1880–NOW



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