



IMPORTANT JEWELS

*London*

*28 November 2018*

CHRISTIE'S



# IMPORTANT JEWELS

WEDNESDAY 28 NOVEMBER 2018

## AUCTION

Wednesday 28 November 2018 at  
11.00 am (Lots 1-293)

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

## VIEWING

Friday	23 November	9.00 am – 4.30 pm
Saturday	24 November	12.00 pm – 5.00 pm
Sunday	25 November	12.00 pm – 5.00 pm
Monday	26 November	9.00 am – 4.30 pm
Tuesday	27 November	9.00 am – 4.30 pm

## AUCTIONEERS

Nick Martineau & Georgina Wilsenach

## AUCTION CODE AND NUMBER

In sending absentee bids or  
making enquiries, this sale  
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**BUTTERFLY-15494**

## AUCTION RESULTS

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[30]



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# INTERNATIONAL JEWELLERY AUCTIONS

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30 OCTOBER-6 NOVEMBER

**JEWELS**  
ONLINE HK

13 NOVEMBER

**MAGNIFICENT JEWELS**  
GENEVA

27 NOVEMBER

**MAGNIFICENT JEWELS**  
HONG KONG

28 NOVEMBER

**IMPORTANT JEWELS**  
LONDON

4 DECEMBER

**JEWELS**  
PARIS

29 NOVEMBER-7 DECEMBER

**JEWELS**  
ONLINE NY

5 DECEMBER

**MAGNIFICENT JEWELS**  
NEW YORK



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

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**1**  
**SAPPHIRE CUFFLINKS, BUCCELLATI**

Textured bi-colour, circular cabochon sapphires, 1.6 cm, signed M. Buccellati, navy Buccellati case

£3,000-4,000

\$4,000-5,200

€3,400-4,500



**2**  
**DIAMOND WATCH, VAN CLEEF & ARPELS**

Circular and single-cut diamonds, hinged cover, rectangular dial, Arabic quarters, case width 1.5 cm, 20.5 cm, circa 1960, dial signed Van Cleef & Arpels, signed VCA, numbered

£4,000-6,000

\$5,300-7,800

€4,600-6,800

**3**  
**RUBY CUFFLINKS, BOUCHERON**

Calibré-cut rubies, (French marks), signed Boucheron, numbered

£2,500-3,500

\$3,300-4,600

€2,900-4,000







JEWELS FROM AN IMPORTANT PRIVATE COLLECTION

**4**

**DIAMOND SUITE, TIFFANY & CO.**

Circular and baguette-cut diamonds, necklace 41.0 cm, bracelet inner circumference 17.1 cm, ring size N, earrings 2.4 cm, circa 1989, signed Tiffany & Co., necklace with black Tiffany & Co. pouch (5)

£12,000–18,000

\$16,000–24,000

€14,000–20,000



VARIOUS PROPERTIES

**5**  
**SINGLE-STONE DIAMOND PENDANT NECKLACE**

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

£12,000-15,000

\$16,000-20,000

€14,000-17,000



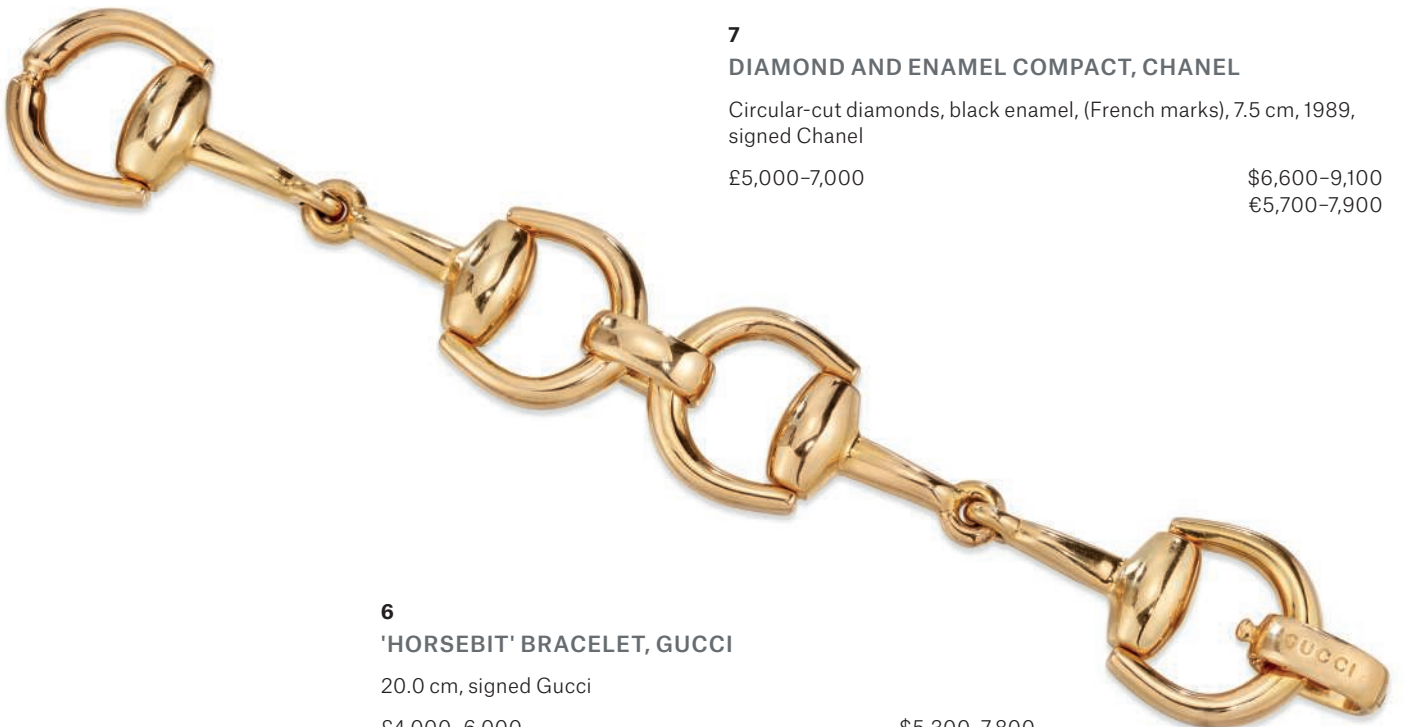
**7**  
**DIAMOND AND ENAMEL COMPACT, CHANEL**

Circular-cut diamonds, black enamel, (French marks), 7.5 cm, 1989, signed Chanel

£5,000-7,000

\$6,600-9,100

€5,700-7,900



**6**  
**'HORSEBIT' BRACELET, GUCCI**

20.0 cm, signed Gucci

£4,000-6,000

\$5,300-7,800

€4,600-6,800



**9**  
**DIAMOND 'SERPENTI' BANGLE. BULGARI**

Circular-cut diamonds, sprung, inner circumference 15.0 cm, signed Bulgari, black Bulgari case

Bulgari certificate

£15,000-20,000

\$20,000-26,000  
€17,000-23,000



**8**  
**DIAMOND 'TUBOGAS' WRISTWATCH,  
VACHERON & CONSTANTIN FOR BULGARI**

Circular-cut diamonds, mechanical movement, expandable, circa 1970, signed Vacheron & Constantin, Bulgari

£10,000-15,000

\$14,000-20,000  
€12,000-17,000



**10**  
**MULTI-GEM 'CHESSMAN' BROOCH, SEAMAN SCHEPPS**

Carved rock crystal, pink quartz, mother-of-pearl, peridot and amethyst, carved and circular-cut aquamarines, faceted pink topaz bead, oval-cut pink tourmaline, cultured pearls, 5.7 cm, signed Seaman Schepps, numbered

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

£4,000–6,000

\$5,300–7,800

€4,600–6,800



**11**  
**DIAMOND WATCH, VERDURA**

Circular-cut diamonds, quartz movement, 17.0 cm, signed Verdura

£8,000–12,000

\$11,000–16,000

€9,100–14,000



**12**  
**ROSE GOLD, TOURMALINE AND DIAMOND RING**

Cushion shaped tourmaline of 8.22 carats, circular-cut diamonds, gold (London hallmarks), ring size M

£5,000–7,000

\$6,600–9,100

€5,700–7,900



**13**  
**COLOURED DIAMOND AND DIAMOND NECKLACE**

Fancy Yellow round brilliant-cut diamond of 19.82 carats, circular and baguette-cut diamonds, 36.6 cm

GIA, 2018, report no. 5192752934: 19.82 carats, Fancy Yellow colour, VVS1 clarity, potentially Internally Flawless

£150,000–180,000

\$200,000–240,000

€170,000–200,000



**14**  
**WOODEN BANGLES, VERDURA**

Burlwood, inner circumference 13.0 cm, signed Verdura (2)

£6,000–8,000

\$7,900–10,000

€6,800–9,100



**15**  
**STAINLESS STEEL AND DIAMOND 'LUMINOR'**  
**WRISTWATCH, PANERAI**

Stainless steel, baguette, circular and single-cut diamonds, maker's textured rubber straps, mechanical movement, case width 4.9 cm, signed Luminor Panerai, maker's box

£7,000–9,000

\$9,200–12,000  
 €8,000–10,000



FROM AN IMPORTANT PRIVATE COLLECTION

**16**  
**'ROYAL OAK OFFSHORE' WRISTWATCH,**  
**AUDEMARS PIGUET**

Stainless steel, automatic movement, case width 4.3 cm, signed Audemars Piguet, numbered

£4,000–6,000

\$5,300–7,800  
 €4,600–6,800



VARIOUS PROPERTIES

**17**  
**COLOURED DIAMOND 'WINGS' BRACELET, GARRARD**

Circular-cut black diamonds, gold (London hallmarks), inner circumference 17.5 cm, signed Garrard

£3,500–4,500

\$4,600–5,900  
 €4,000–5,100



• 18

**COLOURED CULTURED PEARL NECKLACE**

Round grey cultured pearls, 39.5 cm

£4,000–6,000

\$5,300–7,800  
€4,600–6,800

† 19

**RUBY AND DIAMOND BOMBÉ RING AND EMERALD AND DIAMOND BOMBÉ RING**

Circular-cut rubies, baguette and circular-cut diamonds, ring size M;  
and circular-cut emeralds, baguette and circular-cut diamonds, ring size M

£6,000–8,000

\$7,900–10,000  
€6,800–9,100





**20**  
**DIAMOND EARRINGS**

Marquise, pear, oval and circular-cut diamonds, 9.2 cm (2)

£12,000-15,000

\$16,000-20,000

€14,000-17,000

**21 No Lot**



**22**  
**RUBY AND DIAMOND RING**

Square cushion mixed-cut ruby of 1.98 carats, pear shaped diamonds, ring size L

Gem & Pearl Laboratory, 2018, report no.16335: Burma, no evidence of heat treatment

£15,000-20,000

\$20,000-26,000

€17,000-23,000





**23**  
**THREE DIAMOND BRACELETS**

Circular-cut diamonds, 17.7-17.9 cm

£35,000-45,000

(3)

\$46,000-59,000

€40,000-51,000



**† 24**  
**RUBY AND DIAMOND DRESS-SET**

Triangular and square-cut rubies, circular-cut diamonds, cufflink panels 1.2 cm and 0.9 cm, button panels 0.9 cm

£4,500-5,500

\$5,900-7,200

€5,100-6,200



**25**  
**MID 20TH CENTURY ENAMEL AND DIAMOND COMPACT**

Rectangular, white and blue guilloché enamel, circular-cut diamonds, 8.5x6.0x1.8 cm, 202 gr, circa 1950, numbered

£5,000–7,000

\$6,600–9,100  
€5,700–7,900

**26**  
**EARLY 20TH CENTURY GOLD AND DIAMOND EVENING BAG**

Circular-cut diamonds, gold (London hallmarks), 14.0 cm, circa 1910, numbered

£1,200–1,500

\$1,600–2,000  
€1,400–1,700



**27**  
**ART DÉCO NATURAL PEARL RING**

Bouton shaped natural pearl of approximately 14.9x14.1x10.5 mm, baguette-cut diamonds, platinum (Swiss marks), ring size K, circa 1935

Gem & Pearl Laboratory, 2018, report no. 16334: natural pearl (saltwater)

£20,000–30,000

\$27,000–39,000  
€23,000–34,000



**28**

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

Of sailing motif design, oval cabochon opal, single-cut diamonds, platinum, 3.8 cm, circa 1920

£12,000–16,000

\$16,000–21,000  
€14,000–18,000



**29**

**EARLY 20TH CENTURY DIAMOND BRACELET**

Circular and single-cut diamonds, 19.0 cm, circa 1915

£6,000–8,000

\$7,900–10,000  
€6,800–9,100

**30**

**ART DÉCO DIAMOND RING**

Circular-cut diamond of 5.93 carats, baguette-cut diamonds, ring size K½, circa 1920

£35,000–45,000

\$46,000–59,000  
€40,000–51,000





**31**

**EMERALD AND DIAMOND PENDANT**

Cushion shaped emerald of 4.31 carats, cushion shaped diamond, circular-cut diamonds, pendant 2.3 cm

SSEF, 2018, report no. 98926: 4.314 carats, Colombia, minor amount of oil in fissures

£12,000–15,000

\$16,000–20,000

€14,000–17,000



**32**

**EMERALD AND DIAMOND RING**

Octagonal step-cut emerald of 5.35 carats, baguette and circular-cut diamonds, ring size R

SSEF, 2018, report no. 98778: Colombia, minor amount of oil in fissures at time of testing

£6,000–8,000

\$7,900–10,000

€6,800–9,100



**33**

**DIAMOND RING, MUSY**

Old-cut diamonds, ring size M, circa 1960, signed Musy Torino

£6,000–8,000

\$7,900–10,000

€6,800–9,100

**34**

**EARLY 20TH CENTURY DIAMOND RING**

Circular-cut diamond of 6.32 carats, ring size J½, circa 1920

£18,000–25,000

\$24,000–33,000

€21,000–28,000



**35**

**ART DÉCO SAPPHIRE AND DIAMOND BRACELET**

Elongated French-cut sapphires, old and circular-cut diamonds,  
18.5 cm, circa 1930

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**36**

**MID 20TH CENTURY DIAMOND CORNUCOPIA EARRINGS**

Circular-cut diamonds, 3.2 cm, circa 1950

(2)

£5,000–7,000

\$6,600–9,100

€5,700–7,900





Illustrated as a tiara

**37**  
**LATE 19TH CENTURY DIAMOND NECKLACE/TIARA**

Old and single-cut diamonds, silver and gold, with tiara frame and bracelet fitting, circa 1890, necklace 39.8 cm, original brown fitted case

£4,000–6,000

\$5,300–7,800  
 €4,600–6,800



**38**  
**DIAMOND RING**

Circular-cut diamond of 3.15 carats, ring size L½

£10,000–15,000

\$14,000–20,000  
 €12,000–17,000



**39**  
**EARLY 20TH CENTURY BLACK OPAL AND DIAMOND RING**

Oval black opal, circular-cut diamonds, ring size M, circa 1920

£7,000–9,000

\$9,200–12,000  
 €8,000–10,000

40

**VICTORIAN EMERALD AND DIAMOND THREE STONE RING**

Square-cut emerald, old-cut diamonds, platinum and gold, ring size L, circa 1890

Gem & Pearl Laboratory, 2014, report no. 09560: Colombia, no evidence of clarity enhancement

£25,000–35,000

\$33,000–46,000

€29,000–40,000



41

**DIAMOND SINGLE STONE RING, MOUNT BY MAUBOUSSIN**

Old-cut cushion shaped diamond of 7.05 carats, baguette-cut diamonds, ring size J, signed Mre Mauboussin

£50,000–60,000

\$66,000–78,000

€57,000–68,000



ALL THE PROCEEDS FROM THE SALE OF THIS LOT WILL GO TOWARDS THE VLADO PERLEMUTER SCHOLARSHIP SUPPORTED BY THE FRANCO-BRITISH SOCIETY

42

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

Cushion shaped emerald of 4.58 carats, old-cut diamonds, platinum, circa 1910, ring size L ½

Gem & Pearl Laboratory, 2018, report no.15482: 4.58 carats, Colombia, moderate clarity enhancement

£10,000–15,000

\$14,000–20,000

€12,000–17,000



This fine early 20th century emerald and diamond ring was given by the renowned French pianist Vlado Perlemuter (1904-2002) to his companion Joan Booth during the course of their friendship. The Vlado Perlemuter Scholarship was set up by Joan Booth upon his death, and in his memory.

Vlado Perlemuter was an exceptional pianist. In 1915, aged just 10, he was accepted by the Paris Conservatoire and went onto become one of the leading exponents of Maurice Ravel's music. In 1929 Perlemuter played all of Ravel's complete piano works in two public recitals attended by the composer, a feat he repeated once in 1987 at London's Wigmore Hall to mark the 50th anniversary of Ravel's death and secondly at the age of 89, with a valedictory recital at the Victoria Hall in Geneva

Perlemuter's international career spanned over seventy years in which time he recorded the entire piano works of Ravel, as well as those by Chopin, Beethoven, Mendelssohn, Schumann and Fauré for Nimbus Records, as well as the complete Mozart sonatas for Vox Records.



Vlado Perlemuter © Getty Images



**43**  
**EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND RING**

Bouton shape natural pearl measuring approximately 8.2x8.1x6.2 mm, circular-cut diamonds, platinum, ring size O, circa 1910, later replaced gallery and hoop

The Gem & Pearl Laboratory, 2015, report no. 11851: 3.02 carats, natural pearl, saltwater

£3,000–4,000

\$4,000–5,200  
€3,400–4,500



**44**  
**LATE 19TH CENTURY ENAMEL AND PEARL PENDANT, CARLO GIULIANO**

White and blue enamel, pearls, gold, 6.8 cm, circa 1870, maker's mark, with associated seed pearl necklace 36.5 cm

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

£6,000–8,000

\$7,900–10,000  
€6,800–9,100



**45**  
**BELLE ÉPOQUE OPAL AND DIAMOND PENDANT**

Oval opal, old-cut diamonds, 2.7 cm, circa 1910

£6,000–8,000

\$7,900–10,000  
€6,800–9,100



THE PROPERTY OF A LADY

**46**  
**LATE 19TH CENTURY SAPPHIRE AND DIAMOND RING**

Cushion shaped sapphire, old-cut diamonds, later rhodium plated, ring size M, circa 1890

£5,000–7,000

\$6,600–9,100  
€5,700–7,900





THE PROPERTY OF A LADY

**47**

**LATE 19TH CENTURY SAPPHIRE AND DIAMOND BANGLE**

Cushion shaped sapphire of 5.16 carats, old-cut diamonds, silver and gold, later rhodium plated, brooch fitting and screwdriver, panel 2.7x2.2 cm, bangle internal circumference 15.8 cm, circa 1890

The Gem & Pearl Laboratory, 2018, report no. 16338: 5.16 carats, Sri Lanka, no evidence of heat treatment

£30,000–40,000

\$40,000–52,000

€34,000–45,000



THE PROPERTY OF A GENTLEMAN

**48**

**NATURAL PEARL AND DIAMOND EARRINGS**

Bouton shaped natural pearls of approximately 13.3-13.5x11.7 and 13.3-13.6x11.3 mm, circular-cut diamonds, 1.9 cm

Gem & Pearl Laboratory, 2018, no. 16225: 15.54 and 15.64 carats, natural pearls (saltwater) (2)

£7,000–9,000

\$9,200–12,000

€8,000–10,000



VARIOUS PROPERTIES

**49**

**ART DÉCO DIAMOND CLIP BROOCHES**

Circular, baguette, triangular, marquise and single-cut diamonds, 3.8 cm, circa 1935

£3,000–5,000

\$4,000–6,500  
€3,400–5,700

**50**

**COLOURED DIAMOND AND DIAMOND RING**

Fancy Light Yellow old modified brilliant-cut diamond of 7.64 carats, circular and single-cut diamonds, ring size S

GIA, 2018, report no. 6192757271: 7.64 carats, Fancy Light Yellow colour, VS1 clarity

£20,000–30,000

\$27,000–39,000  
€23,000–34,000



**51**

**MID 20TH CENTURY DIAMOND EARRINGS**

Circular and baguette-cut diamonds, French import marks, detachable drops, 6.3 cm, circa 1955

£7,000–9,000

\$9,200–12,000  
€8,000–10,000



**52**  
**SAPPHIRE AND DIAMOND RING**

Antique cushion-cut sapphire of 26.24, circular-cut diamonds, ring size Q

SSEF, 2018, report no. 101146: 26.249 carats, Ceylon, no indications of heating

£40,000–70,000

\$53,000–91,000  
€46,000–79,000



**53**  
**MID 20TH CENTURY DIAMOND BRACELET**

Circular-cut diamonds, 18.0 cm, circa 1950

£8,000–12,000

\$11,000–16,000  
€9,100–14,000



†54

**SAPPHIRE AND DIAMOND EARRINGS**

Pear-shaped sapphires, circular-cut diamonds, 5.5 cm

£6,000–8,000

\$7,900–10,000

€6,800–9,100



55

**DIAMOND BRACELET**

Oval-cut diamonds, 19.0 cm

£10,000–15,000

\$14,000–20,000

€12,000–17,000

56

**WHITE GOLD SAPPHIRE AND DIAMOND BRACELET**

Cushion shaped sapphires of 6.94, 6.66, 6.12, 5.94 and 4.17 carats, circular-cut diamonds, gold (London hallmarks), 17.5 cm, 2018

Gem & Pearl laboratory, 2018, reports 15333, 15335, 15336, 15337 and 1533: 6.66, 6.94, 5.94, 6.12 and 4.17 carats, Sri Lanka, no evidence of heat treatment

£15,000–18,000

\$20,000–24,000

€17,000–20,000



**57**

**WHITE GOLD AND DIAMOND NECKLACE**

Circular-cut diamonds, gold (London hallmarks), 41.0 cm, 1979

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**58**

**SAPPHIRE AND DIAMOND RING**

Cushion-shaped sapphire of 8.43 carats, circular-cut diamonds, ring size Q

Gem & Pearl Laboratory, 2018, report no.16336: Sri Lanka, no evidence of heat treatment

£8,000–12,000

\$11,000–16,000

€9,100–14,000





• 59

**COLOURED CULTURED PEARL NECKLACE**

Round black cultured pearls, 38.0 cm

£5,000–7,000

\$6,600–9,100

€5,700–7,900



60

**ALUMINIUM EAR CLIPS, JAR**

Aluminium petals, 3.1 cm, circa 2002, signed JAR, pink suede  
JAR pouch

(2)

£2,500–3,500

\$3,300–4,600

€2,900–4,000



**61**  
**ONYX AND DIAMOND DRESS-SET,  
MARGHERITA BURGNER**

Circular cabochon onyx, circular-cut diamonds, cufflinks 1.9 cm,  
buttons 1.1 cm, signed Margherita Burgener, maker's mark

£3,500–4,500

\$4,600–5,900  
€4,000–5,100



**62**  
**DIAMOND AND ENAMEL RING**

Rectangular cut diamond of 4.72 carats, baguette-cut diamonds,  
black enamel, ring size H

£22,000–32,000

\$29,000–42,000  
€25,000–36,000



† 63

**PLATINUM SAPPHIRE AND DIAMOND NECKLACE**

Oval-cut sapphires, circular-cut diamonds, platinum, (London hallmarks), 43.2 cm

£18,000-22,000

\$24,000-29,000

€21,000-25,000



THE PROPERTY OF A LADY

**64**

**SAPPHIRE AND DIAMOND EARRINGS, DE GRISOGONO**

Oval-cut sapphires, circular-cut diamonds, 3.2 cm, signed De Grisogono

(2)

£6,000-8,000

\$7,900-10,000

€6,800-9,100



VARIOUS PROPERTIES

**65**

**DIAMOND BROOCH**

Pear-shaped, circular and marquise-cut diamonds, 5.5 cm

£14,000–18,000

\$18,000–24,000

€16,000–20,000



**66**

**SAPPHIRE AND DIAMOND BROOCH**

Marquise-cut sapphires and circular-cut diamonds, 7.2 cm

£8,000–11,000

\$11,000–14,000

€9,100–12,000

**67**

**SAPPHIRE AND DIAMOND RING**

Cushion shaped sapphire of 8.09 carats, tapered baguette-cut diamonds, ring size M

Gem & Pearl Laboratory: 2018, report no. 16378, Sri Lanka, no evidence of heat treatment

£5,000–7,000

\$6,600–9,100

€5,700–7,900





**68**  
**DIAMOND BRACELET, GRAFF**

Circular and square-cut diamonds, bracelet 17.0 cm, charm 2.0 cm, signed Graff, numbered

£15,000-20,000	\$20,000-26,000
	€17,000-23,000



**69**  
**DIAMOND EAR STUDS**

Round brilliant-cut diamonds of 2.27 and 2.20 carats, 1.5 cm

GIA, 2018: 2.27 carats, F colour, VVS2 clarity

GIA, 2018: 2.20 carats, G colour, VS1 clarity

£22,000-28,000	\$29,000-37,000
	€25,000-32,000



**70**  
**DIAMOND BRACELET**

Circular-cut diamonds,(French marks), 17.5 cm

£5,400-6,400	\$7,100-8,400
	€6,200-7,200



**71**  
**DIAMOND NECKLACE**

Circular, marquise and pear shaped diamonds, 43.0 cm

£28,000-35,000

\$37,000-46,000

€32,000-40,000

**72**  
**WHITE GOLD COLOURED SAPPHIRE AND DIAMOND RING**

Rectangular-cut yellow sapphire of 17.08 carats, tapered baguette-cut diamonds, gold (London hallmarks), ring size M

Gem & Pearl Laboratory, 2018, report no. 15982: 17.08 carats, natural yellow sapphire, Sri Lanka, no evidence of heat treatment

£10,000-15,000

\$14,000-20,000

€12,000-17,000



**73**

**GOLD, SAPPHIRE AND DIAMOND NECKLACE**

Oval and pear shaped coloured sapphires, circular-cut diamonds,  
gold (London hallmarks), 45.5 cm

£45,000–65,000

\$59,000–85,000

€51,000–74,000



**74**

**DIAMOND AND COLOURED DIAMOND PENDANT**

Round brilliant-cut diamond of 7.02 carats, circular-cut yellow diamonds, 2.4 cm

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

GIA, 2018, report no. 2191755468: 7.02 carats, H colour, VVS2 clarity

£110,000–150,000

\$150,000–200,000

€130,000–170,000



**75**

**GOLD, YELLOW BERYL AND DIAMOND BRACELET**

Rectangular-cut yellow beryls, circular and baguette-cut diamonds, gold (London hallmarks), 17.5 cm

£5,000–7,000

\$6,600–9,100

€5,700–7,900



76

**EMERALD AND DIAMOND NECKLACE AND EARRING SET**

Sugarloaf cabochon emeralds, baguette-cut diamonds, (French import marks), necklace 36.5 cm, earrings 2.1 cm

Gem & Pearl Laboratory, 2018, report no. 14855: Zambia, minor (2) to moderate (1) evidence of clarity enhancement

£10,000–15,000

\$14,000–20,000

€12,000–17,000



77

**GOLD, EMERALD AND DIAMOND WRISTWATCH, PATEK PHILIPPE**

Circular-cut emeralds and diamonds, gold (European Convention marks), case width 2.3 cm, 17.0 cm, signed Patek Philippe and numbered

Patek Philippe Certificate of Origin, date of purchase June 1986

£3,000–5,000

\$4,000–6,500

€3,400–5,700

**78**

**EMERALD AND DIAMOND WRISTWATCH,  
PATEK PHILIPPE RETAILED BY HAUSMANN & CO**

Circular-cut emeralds, circular-cut diamonds, mechanical movement,  
signed Patek Philippe Hausmann & Co

£8,000–12,000

\$11,000–16,000  
€9,100–14,000



**79**

**EMERALD AND DIAMOND RING, HEMMERLE**

Baguette-cut emeralds, circular-cut diamonds, ring size L, maker's  
mark

£6,000–8,000

\$7,900–10,000  
€6,800–9,100

**80**

**EMERALD AND DIAMOND RING**

Rectangular-cut emerald of 9.25 carats, triangular shaped diamonds,  
ring size K

Gem & Pearl Laboratory, 2018, report no. 16298: Colombia, evidence  
of minor clarity enhancement

£20,000–30,000

\$27,000–39,000  
€23,000–34,000





THE PROPERTY OF A LADY

**81**

**CULTURED PEARL, RUBY, EMERALD AND DIAMOND  
NECKLACE, GERARD**

Black cultured pearls, pear shaped cabochon rubies and emeralds,  
circular-cut diamonds, (French marks), 39.5 cm, signed M Gerard and  
numbered

£3,000–5,000

\$4,000–6,500

€3,400–5,700



VARIOUS PROPERTIES

**82**

**SAPPHIRE, RUBY, EMERALD AND DIAMOND BROOCH**

Of bird of paradise design, oval and circular cabochon sapphires,  
circular cabochon and marquise rubies and circular cabochon  
emeralds, 5.8 cm

£6,000–10,000

\$7,900–13,000

€6,800–11,000





**83**  
**SAPPHIRE AND DIAMOND BRACELET**

Circular-cut sapphires and diamonds,(French marks), 17.5 cm

£5,400-6,400

\$7,100-8,400  
€6,200-7,200

**84**  
**RUBY AND DIAMOND BRACELET**

Circular-cut rubies and diamonds,(French marks), 17.5 cm

£5,400-6,400

\$7,100-8,400  
€6,200-7,200



**85**  
**EMERALD AND DIAMOND BRACELET**

Circular-cut emeralds and diamonds,(French marks), 17.1 cm

£5,400-6,400

\$7,100-8,400  
€6,200-7,200



**86**  
**INDIAN EMERALD, DIAMOND, GEM AND ENAMEL**  
**NECKLACE AND EARRING SET**

Vari-shaped flat-cut diamonds, emerald beads, foiled green gems, enamel, necklace 42.5 cm, earrings 7.9 cm

£28,000–38,000

\$37,000–50,000

€32,000–43,000



**• 87**  
**COLOURED SAPPHIRE, EMERALD, DIAMOND, RUBY AND**  
**TOURMALINE RING**

Oval cabochon pink sapphire, buff-top calibré emeralds, replacement buff-top calibré green tourmaline, circular-cut diamonds and circular-cut rubies, ring size N

£4,000–6,000

\$5,300–7,800

€4,600–6,800



~ 88

**LATE 19TH / EARLY 20TH CENTURY INDIAN EMERALD AND MULTI-GEM NAVARATNA NECKLACE**

Emerald beads, vari-cut diamond, pearl, coral, garnet, sapphire, cat's eye chrysoberyl, coloured sapphire, emerald and ruby, 64.0 cm

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**89**

**EMERALD AND DIAMOND RING**

Rectangular-cut emerald, rectangular-cut diamonds, ring size N

£6,000-8,000

\$7,900-10,000

€6,800-9,100





**90**

**VICTORIAN RUBY AND DIAMOND SNAKE NECKLACE**

Old and rose-cut diamonds, circular cabochon rubies, silver and gold, 39.5 cm, 1840s

£10,000-15,000

\$14,000-20,000  
€12,000-17,000

PROPERTY OF THE LATE PLAYWRIGHT AND NOVELIST  
PETER WALKER ESQ.

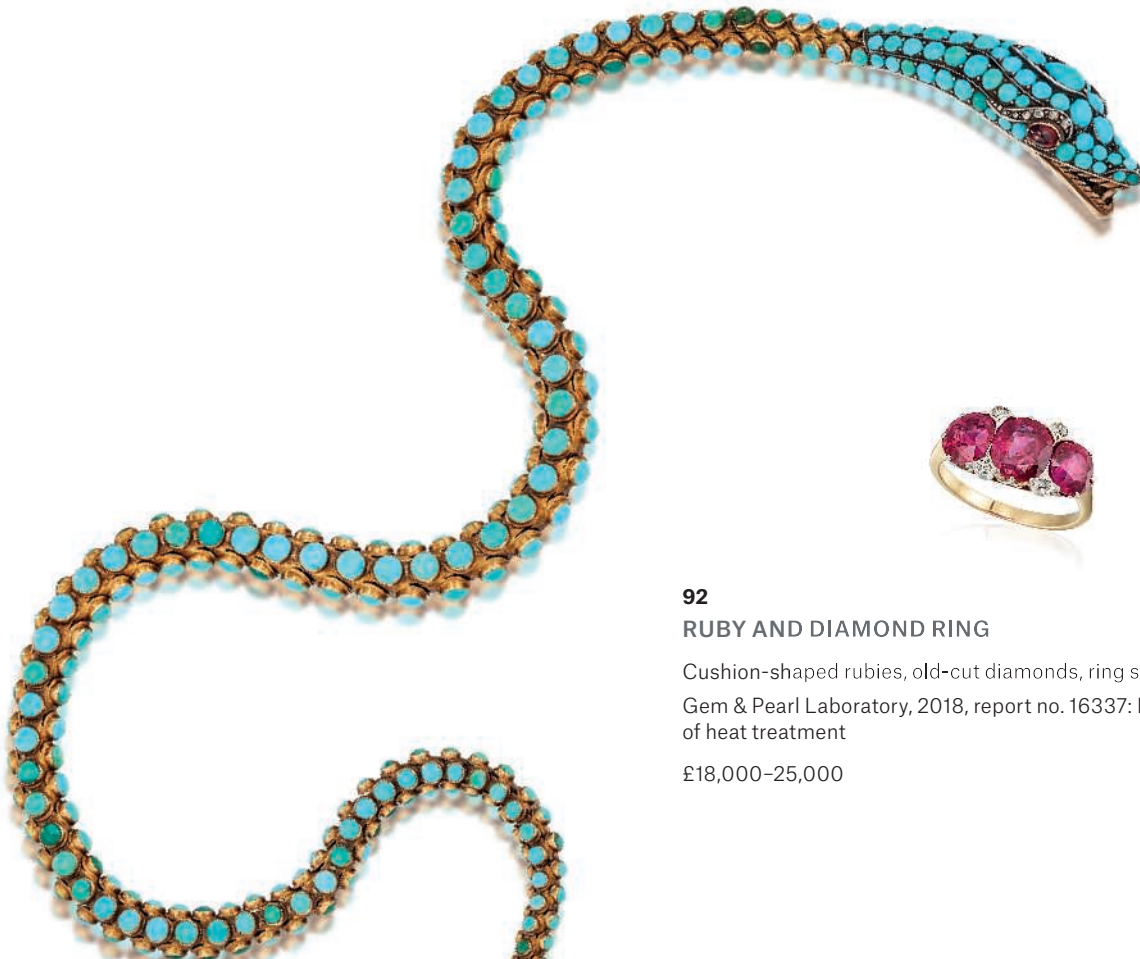
**91**

**VICTORIAN TURQUOISE, GARNET AND DIAMOND  
NECKLACE**

Circular, oval and pear-shaped cabochon turquoise, oval cabochon  
rubies, rose-cut diamonds, gold, 41.0 cm, circa 1830

£5,000-7,000

\$6,600-9,100  
€5,700-7,900



**92**

**RUBY AND DIAMOND RING**

Cushion-shaped rubies, old-cut diamonds, ring size M ½

Gem & Pearl Laboratory, 2018, report no. 16337: Burma, no evidence  
of heat treatment

£18,000-25,000

\$24,000-33,000  
€21,000-28,000



93

**18TH CENTURY PASTE 'GIRANDOLE' EARRINGS**

Old-cut colourless paste, closed-set in silver, 6.1 cm,  
one hook deficient

£1,500–2,500

(2)

\$2,000–3,300  
€1,700–2,800

Cf. L. d'Orey, *Five Centuries of Jewellery*, National Museum of Ancient Art, Lisbon, London, 1995, pp. 80-81, fig. 109 and 110

'Girandole' describes a design employed for both earrings and brooches popular during the 18th century. Although common throughout Europe, it is often especially associated with Spanish and Portuguese production, and consists of a central bow motif, suspending three pear shaped drops, all of which hang from a principal cluster top.



(not actual size)

**94**  
**EARLY 19TH CENTURY GOLD PARURE**

Gold, necklace 46.6 cm, pair of bracelets 17.5 and 17.8 cm, tiara 4.1 cm high, circa 1830, original fitted red morocco leather case

£12,000-15,000

\$16,000-20,000

€14,000-17,000



95

**EARLY 19TH CENTURY TOPAZ JEWELLERY SET**

Oval, circular, cushion and pear-shaped topaz, gold (French marks), necklace 40.0 cm, earrings 4.4 cm, circa 1830 (3)

£24,000-28,000

\$32,000-37,000

€28,000-32,000

# THE PROPERTY OF A CONNOISSEUR



**96**

**LATE 19TH / EARLY 20TH CENTURY RUBY, SAPPHIRE,  
ENAMEL AND DIAMOND BEE BROOCH AND  
EARRING SET**

Tapered baguette, rose and oval-cut rubies, single-cut sapphires,  
black enamel, old, single and rose-cut diamonds, silver and gold,  
brooch 4.8 cm, earrings gold (French marks), later adapted, 2.5 cm,  
circa 1890

£4,000–6,000

\$5,300–7,800  
€4,600–6,800





97

**TWO LATE 19TH / EARLY 20TH CENTURY RUBY, GARNET,  
PEARL AND DIAMOND DRAGONFLY BROOCHES**

Circular cabochon ruby, old-cut demantoid garnet, pearl, old-cut yellow and brown diamonds, single and old-cut diamonds, silver and gold, mounted *en tremblant*, 6.8cm, circa 1880; and single-cut rubies, old-cut demantoid garnets, old and single-cut diamonds, platinum and gold, 5.1 cm, circa 1920, signed Reiman

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

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

£6,000–8,000

\$7,900–10,000

€6,800–9,100

# THE PROPERTY OF A CONNOISSEUR



**98**  
**LATE 19TH CENTURY OPAL AND DIAMOND BUTTERFLY BROOCH**

Pear and marquise cabochon opals, old-cut diamonds, silver and gold, 4.9 cm, circa 1890

£2,500-3,500

\$3,300-4,600  
€2,900-4,000



**99**  
**RUBY AND DIAMOND RING**

Cushion-shaped ruby, baguette-cut diamonds, ring size H ½

£2,000-3,000

\$2,700-3,900  
€2,300-3,400



**100**

**THREE LATE 19TH CENTURY RUBY, EMERALD, PEARL  
AND DIAMOND BUTTERFLY BROOCHES**

Circular-cut rubies, rectangular-cut emeralds, drop-shaped pearl,  
old-cut diamonds, silver and gold, 4.1 cm, circa 1890; and vari-cut  
rubies, old and rose-cut diamonds, gold (French marks), 3.5 cm and  
4.1 cm, circa 1890

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

£5,000–7,000

\$6,600–9,100

€5,700–7,900

# THE PROPERTY OF A CONNOISSEUR



**101**

**LATE 19TH CENTURY RUBY, COLOURED DIAMOND  
AND DIAMOND BUTTERFLY BROOCH AND EARLY  
20TH CENTURY RUBY, SAPPHIRE AND DIAMOND  
BUTTERFLY BROOCH**

Single-cut rubies, old-cut yellow diamonds, old-cut brown diamonds, old, single and rose-cut diamonds, silver and gold, 4.7 cm, circa 1890; and single-cut rubies, vari-cut sapphires, old and single-cut diamonds, gold (French marks), 4.6 cm, circa 1910

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

£4,000–6,000

\$5,300–7,800

€4,600–6,800



**102**

**ART DÉCO RUBY AND DIAMOND EAR CLIPS**

Baguette and circular-cut rubies, baguette and circular-cut diamonds, later fittings, 3.1 cm, circa 1930

£4,000–6,000

\$5,300–7,800  
€4,600–6,800



FORMERLY THE PROPERTY OF DAME BARBARA CARTLAND, D.B.E., D.ST.J.

**103**

**ART DÉCO DIAMOND BUTTERFLY EARRINGS**

Circular, baguette and single-cut diamonds, with alternate brooch fittings 2.6 cm, circa 1930, red fitted case

£3,000–5,000

\$4,000–6,500  
€3,400–5,700



© Getty Images

Dame Mary Barbara Hamilton Cartland, DBE, CStJ (1901 – 2000) was a bestselling English romantic novelist, having written over 700 novels she was one of the most prolific authors of the 20th century and a great commercial success throughout the world. Cartland holds a place in the Guinness World Records for the most novels written in a single year.

# THE PROPERTY OF A CONNOISSEUR



**104**

## LATE 19TH CENTURY DIAMOND AND RUBY BUTTERFLY BROOCH

Pear-shaped and old and rose-cut diamonds, circular cabochon rubies, silver and gold, mounted *en tremblant*, 7.3 cm, circa 1880, brown fitted case

£6,000–8,000

\$7,900–10,000  
€6,800–9,100

**105**

## BELLE ÉPOQUE SEED PEARL AND DIAMOND CHOKER

Seed pearls, old, single and rose-cut diamonds, black fabric, later clasp, platinum, 32.5 cm, circa 1915

£7,000–9,000

\$9,200–12,000  
€8,000–10,000





**106**

**EARLY 20TH CENTURY MOONSTONE, RUBY, ENAMEL  
AND DIAMOND JOCKEY BROOCH**

Carved moonstone, old-cut ruby, vari-coloured enamel, old, single  
and rose-cut diamonds, platinum and gold, 8.8 cm, circa 1920

£3,000–5,000

\$4,000–6,500  
€3,400–5,700

# THE PROPERTY OF A CONNOISSEUR



**107**  
**LATE 19TH / EARLY 20TH CENTURY EMERALD AND ENAMEL BUTTERFLY BROOCH, CHILD & CHILD**

Circular and oval cabochon and rectangular-cut emeralds, shaded blue enamel, silver and gold, with additional fitting, 8.0 cm, circa 1900, maker's mark

£3,000–5,000

\$4,000–6,500  
€3,400–5,700



**108**  
**EARLY 20TH CENTURY RUBY, OPAL, ENAMEL AND DIAMOND BUTTERFLY BROOCH**

Old-cut rubies, pear-shaped cabochon opal, plique-à-jour enamel, old and rose-cut diamonds, gold (French import marks), 6.0 cm, circa 1900

£3,000–5,000

\$4,000–6,500  
€3,400–5,700





**109**

**ART NOUVEAU OPAL, ENAMEL AND PEARL PENDANT /  
BROOCH, MASRIERA Y CARRERAS**

Oval cabochon opals, plique-à-jour enamel, drop-shaped pearl, gold,  
8.6 cm, circa 1900, signed Masriera Y Carreras

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

£5,000-7,000

\$6,600-9,100

€5,700-7,900

# THE PROPERTY OF A CONNOISSEUR



**110**  
**LATE 19TH CENTURY RUBY AND DIAMOND BUTTERFLY BROOCH**

Oval-cut and cushion-shaped rubies, old and rose-cut diamonds, silver and gold, mounted *en tremblant*, 5.8 cm, circa 1890

£6,000–8,000

\$7,900–10,000  
€6,800–9,100



**111**  
**EARLY 20TH CENTURY EMERALD AND DIAMOND RING**

Pear-shaped emerald, pear shaped and single-cut diamonds, platinum, ring size H½, circa 1910

£5,000–7,000

\$6,600–9,100  
€5,700–7,900



**112**  
**LATE 19TH CENTURY DIAMOND RIVIÈRE NECKLACE**

Old-cut diamonds, silver and gold, 35.5 cm, circa 1880

£40,000–60,000

\$53,000–78,000

€46,000–68,000



THE PROPERTY OF A GENTLEMAN

**113**

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

Oval cabochon emerald, old-cut diamonds, pendant detachable for wear as a brooch, some later parts, silver and gold, 39.0 cm, 1880s

Gem & Pearl Laboratory, 2018, report no.16377: Colombia, minor evidence of clarity enhancement

£20,000–30,000

\$27,000–39,000

€23,000–34,000



VARIOUS PROPERTIES

**114**

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

Oval cabochon emeralds, rose-cut diamonds, 34.0 cm, circa 1890

£2,000-3,000

\$2,700-3,900

€2,300-3,400



**115**

**LATE 19TH CENTURY CULTURED PEARL AND DIAMOND BROOCH**

Bouton and drop-shaped cultured pearls, old and rose-cut diamonds, silver and gold, adapted, drop detachable, 7.0 cm, circa 1880

£10,000-15,000

\$14,000-20,000

€12,000-17,000



116

**ART DÉCO SILVER AND LACQUER CIGARETTE CASE**

Rose-cut diamonds, red and black lacquer, silver (French marks and London import marks), 12.4 cm, circa 1925, numbered

£2,000–3,000

\$2,700–3,900

€2,300–3,400



117

**TOLKOWSKY, MARCEL**

Research on the Abrading, Grinding or Polishing of Diamonds:  
Thesis Accepted for the Degree of Doctor in Science (Engineering),  
University of London, London, 1919

£2,500–3,500

\$3,300–4,600

€2,900–4,000

**PROVENANCE:**

Jules Freudmann, inscription on title-page



THE PROPERTY OF A LADY

118

**ART DÉCO JADE, ONYX AND DIAMOND CIGARETTE HOLDER, JANESICH**

Jade barrel, onyx stem, rose-cut diamonds, gold (French marks), 14.0 cm, circa 1920, signed Janesich, numbered

£1,200–1,800

\$1,600–2,400

€1,400–2,000



VARIOUS PROPERTIES

**119**  
**DIAMOND NECKLACE**

Circular, rectangular and old-cut diamonds, some elements 19th century, 35.0 cm

£12,000–18,000

\$16,000–24,000  
€14,000–20,000



**120**  
**DIAMOND RING**

Old-cut diamond of 7.49 carats, ring size O

£26,000–40,000

\$34,000–52,000  
€30,000–45,000



**121**  
**DIAMOND RING**

Pear shaped old-cut diamond of 5.50 carats, old-cut diamonds, ring size N ½

£20,000–25,000

\$27,000–33,000  
€23,000–28,000



**122**

**CHALCEDONY AND DIAMOND NECKLACE, MARGHERITA BURGNER**

Chalcedony beads, circular-cut diamonds, 44.5 cm, maker's mark

£4,000–6,000

\$5,300–7,800

€4,600–6,800



**123**

**DIAMOND EARRINGS, MARGHERITA BURGNER**

Circular-cut diamonds, 2.2 cm, signed Margherita Burgner, maker's mark

(2)

£3,000–4,000

\$4,000–5,200

€3,400–4,500



124

**AMETHYST AND DIAMOND EARRINGS,  
MARGHERITA BURGNER**

Pear-shaped buff-top amethysts, circular-cut diamonds, 3.5 cm,  
signed Margherita Burgener (2)

£3,500–4,500

\$4,600–5,900

€4,000–5,100



125

**SINGLE-STONE DIAMOND RING**

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

GIA, 2017, report no. 118263854: 4.34 carats, E colour, VS2 clarity

£40,000–60,000

\$53,000–78,000

€46,000–68,000



126

**PLATINUM AND DIAMOND BRACELET**

Marquise, circular and baguette-cut diamonds, platinum (London  
hallmarks), 18.5 cm

£6,000–8,000

\$7,900–10,000

€6,800–9,100



**127**  
**RUBY AND DIAMOND EARRINGS**

Oval-cut rubies, circular-cut diamonds, gold (London hallmarks),  
 8.1 cm  
 Gem & Pearl Laboratory, 2018, report no. 15792: Burma, no evidence  
 of heat treatment  
 £10,000–15,000

\$14,000–20,000  
 €12,000–17,000



**128**  
**DIAMOND RING**

Circular-cut diamonds, ring size N  
 £5,000–7,000

\$6,600–9,100  
 €5,700–7,900



**†129**  
**ILLUSION-SET DIAMOND LONGCHAIN NECKLACE**

Baguette, tapered baguette, square, marquise and circular-cut  
 diamonds, 95.2 cm  
 £18,000–22,000

\$24,000–29,000  
 €21,000–25,000



**131**

**PLATINUM, AQUAMARINE AND DIAMOND EARRINGS**

Pear shaped aquamarines, marquise and circular-cut diamonds, platinum (London hallmarks), 4.8 cm (2)

£7,500–8,500

\$9,900–11,000

€8,500–9,600

**130**

**WHITE GOLD, COLOURED SAPPHIRE AND DIAMOND RING**

Cushion shaped pink sapphire of 3.53 carats, circular-cut diamonds, gold, (London hallmarks), ring size L, 2018

Gem & Pearl Laboratory, 2018, report no. 16214, 3.53 carats, East Africa, no evidence of heat treatment

£6,000–8,000

\$7,900–10,000

€6,800–9,100



†132

**RUBY AND DIAMOND EARRINGS**

Pear-shaped and marquise-cut rubies, circular-cut diamonds, 2.7 cm

£4,500-6,500

\$5,900-8,500

€5,100-7,400



†133

**ILLUSION-SET DIAMOND EARRING AND PENDANT NECKLACE SET**

Baguette, tapered baguette and circular-cut diamonds, earrings 1.6 cm, neck chain gold (Birmingham hallmarks), 40.5 cm, pendant 2.2 cm

£5,000-6,000

\$6,600-7,800

€5,700-6,800



THE PROPERTY OF A LADY

**134**

**DIAMOND RING**

Round brilliant-cut diamond of 8.07 carats, ring size L

GIA, 2018, report no. 2195755479: 8.07 carats, U-V colour, VVS1 clarity, potentially Internally Flawless

£70,000-100,000

\$92,000-130,000

€80,000-110,000



VARIOUS PROPERTIES

**135**

**DIAMOND PENDANT NECKLACE**

Pear shaped rose-cut diamond of 7.02 carats, circular-cut diamonds, pendant 2.5 cm, necklace 42.0 cm

£30,000–40,000

\$40,000–52,000

€34,000–45,000

**\*136**

**TWO ILLUSION-SET DIAMOND BANGLES**

Baguette and circular-cut diamonds, inner circumference 17.3 cm

£12,000–16,000

\$16,000–21,000

€14,000–18,000



**137**

**WHITE GOLD AND DIAMOND 'CAMELIA' RING, CHANEL**

Circular-cut diamonds, gold (London hallmarks), ring size K, 2008, signed Chanel, black Chanel case

£6,000–8,000

\$7,900–10,000

€6,800–9,100



**138**  
**RUBY AND DIAMOND EARRINGS**

Oval-cut rubies, circular-cut diamonds, gold (London hallmarks), 8.1 cm

Gem & Pearl Laboratory, 2018, report no. 15795: Burma, no evidence of heat treatment

£10,000-15,000

\$14,000-20,000  
 €12,000-17,000



**139**  
**RUBY AND DIAMOND BROOCH**

Cushion shaped rubies, circular and baguette-cut diamonds, 7.0 cm

£7,000-10,000

\$9,200-13,000  
 €8,000-11,000

**140 No Lot**



© Getty Images



FORMERLY THE PROPERTY OF RAINE, COUNTESS SPENCER

141

**CULTURED PEARL AND DIAMOND RING AND EARRINGS,  
VAN CLEEF & ARPELS, WITH CULTURED PEARL AND  
DIAMOND NECKLACE**

Ring: Cultured pearl, circular-cut diamonds, gold (London import marks and French marks), ring size N, 1990, maker's mark, signed Van Cleef & Arpels and numbered indistinctly; Earrings: cultured pearls, circular-cut diamonds, (French marks), 2.8 cm, signed Van Cleef & Arpels, numbered; Necklace: cultured pearls, kite-shaped and circular-cut diamonds, (French marks), 37.4 cm

£15,000–20,000

\$20,000–26,000  
€17,000–23,000

Raine, Countess Spencer (1929 – 2016) was a British socialite and politician. She was the daughter of Alexander McCorquodale and the romantic novelist Dame Barbara Cartland.

Following her first marriage in 1948 to the future 9th Earl of Dartmouth, Gerald Legge, with whom she had four children, Raine Legge took a strong interest in politics and at 23 became the youngest member of Westminster City Council. As Lady Lewisham and later Lady Dartmouth she played an active role in local politics for the next 17 years. Following her divorce in 1976 Raine, Countess of Dartmouth married John Spencer, 8th Earl Spencer becoming the step mother to his children including Diana, the future Princess of Wales. Following the death of Earl Spencer in 1992, Countess Spencer's final marriage was to Count Jean-François Pineton de Chambrun in 1993. After their divorce in 1995 she chose to revert to her previous title, Raine, Countess Spencer.

FORMERLY THE PROPERTY OF DOUGLAS FAIRBANKS JNR AND HIS SECOND WIFE MARY LEE EPLING,  
AND THENCE BY DESCENT



142

#### LATE 19TH CENTURY DIAMOND RIVIÈRE NECKLACE

Old-cut diamonds, silver and gold, 38.5cm, circa 1880

£25,000–35,000

\$33,000–46,000

€29,000–40,000

Douglas Elton Fairbanks Jnr (1909 - 2000) the American actor, socialite and businessman, was born in New York City in 1909, the only child of actor Douglas Fairbanks and his first wife, Anna Beth Sully.

Fairbanks's father was one of cinema's first icons, noted for such swashbuckling adventure films as *The Mark of Zorro*, *Robin Hood* and *The Thief of Bagdad*. Douglas Fairbanks Jnr followed his father into acting gaining a contract with Paramount Pictures at the age of 13, and going on to appear in approximately 75 films including *the Prisoner of Zenda* (1939), *Gunga Din* (1939), *The Corsican Brothers* (1942) and *Sinbad the Sailor* (1947).

During the Second World War Fairbanks Jnr became a United States Navy officer and had a distinguished war record. He received the Silver Star Medal and Legion of Merit from the US, the *Légion d'honneur* and *Croix de Guerre*

with Palm from France and the Distinguished Service Cross from Britain. In 1949 he was made an Honorary Knight of the British Empire for "furthering Anglo-American amity".

Douglas Fairbanks Jnr retired from cinema in the early 1950s and having returned to Britain spent many years in London where he became friendly with the Royal family. From this point onwards his acting was largely confined to television and the occasional foray onto the stage.

Fairbanks Jnr was married three times, firstly to the actress Joan Crawford from 1929 - 1933 and lastly from 1991 to Vera Shelton. On 22nd April 1939, Fairbanks married Mary Lee Hartford (née Mary Lee Epling), a former wife of Huntington Hartford, the Great Atlantic & Pacific Tea Company supermarket heir, he remained devoted to her until her death in 1988. Together they had three daughters, eight grandchildren and ten great-grandchildren







**143**

**MID 20TH CENTURY RUBY AND DIAMOND EARRING AND  
BROOCH SET, BOUCHERON**

Circular-cut rubies, circular and single-cut diamonds, circa 1950,  
earrings gold and platinum (French marks), 2.5 cm, signed Boucheron  
Paris, numbered, brooch 5.3cm, signed Boucheron

£4,000–6,000

\$5,300–7,800

€4,600–6,800



**144**

**GOLD RUBY AND DIAMOND 'BALLERINA' BROOCHES,  
JOHN RUBEL CO**

Circular-cut rubies and diamonds, rose-cut diamonds, 6.5 cm, circa  
1945, signed John Rubel Co

£30,000–45,000

\$40,000–59,000

€34,000–51,000



THE PROPERTY OF A LADY

**145**

**AMETHYST AND DIAMOND SET, TABBAH**

Calibré-cut amethysts, circular-cut diamonds, (French marks), necklace 35.0 cm, earrings 2.1 cm, signed Tabbah

£6,000–8,000

\$7,900–10,000  
€6,800–9,100



VARIOUS PROPERTIES

**146**

**DIAMOND RING**

Circular-cut diamond of 3.06 carats, ring size U½

£7,000–9,000

\$9,200–12,000  
€8,000–10,000



**147**

**DIAMOND RING**

Circular-cut diamond of 4.07 carats, ring size N½

£10,000–15,000

\$14,000–20,000  
€12,000–17,000



**148**

**DIAMOND LONGCHAIN NECKLACE, FRED**

Circular-cut diamonds, (French marks) 75.2 cm, signed Fred

£7,000-9,000

\$9,200-12,000

€8,000-10,000

**149**

**AMETHYST, CITRINE AND DIAMOND BROOCH, SERAFINI**

Oval-cut amethysts and citrines, circular-cut diamonds, 6.7 cm,  
signed E Serafini

£2,000-3,000

\$2,700-3,900

€2,300-3,400



**150**  
**DIAMOND NECKLACE**

Circular-cut diamonds, front detachable for wear as a brooch, 40.0 cm, lengthening section 2.0 cm

£4,000–6,000

\$5,300–7,800  
€4,600–6,800



THE PROPERTY OF A LADY

**151**  
**RUBY AND DIAMOND BANGLE**

Tapered baguette-cut and circular cabochon rubies, tapered baguette and circular-cut diamonds, inner circumference 16.0 cm, signed Diva

£3,000–4,000

\$4,000–5,200  
€3,400–4,500

VARIOUS PROPERTIES

**152**  
**DIAMOND RING**

Circular-cut diamond of 5.10 carats, ring size P

£18,000–25,000

\$24,000–33,000  
€21,000–28,000





**153**  
**DIAMOND BROOCH**

Circular-cut diamond of 7.34 carats, circular-cut diamonds, 5.8 cm

£32,000–38,000

\$42,000–50,000

€37,000–43,000



**154**  
**RUBY AND DIAMOND 'PELOUSE' BRACELET,  
VAN CLEEF & ARPELS**

Circular-cut rubies, circular-cut diamonds, platinum and gold (French marks), 17.2 cm, signed Van Cleef & Arpels, numbered

£12,000–15,000

\$16,000–20,000

€14,000–17,000



~155

**VICTORIAN GOLD CORAL NECKLACE, JOHN BROGDEN**

Coral beads, gold, 41.7 cm, circa 1870, original fitted John Brogden case

£8,000-10,000

\$11,000-13,000

€9,100-11,000





THE PROPERTY OF A GENTLEMAN

**156**

**MID 19TH CENTURY ARCHEOLOGICAL REVIVAL TIARA AND BROOCH SET**

Gold, tiara inner circumference 25.5 cm, brooch 7.8 cm, 33.9 gr., circa 1860, original glass dome display case (2)

£3,000-4,000

\$4,000-5,200

€3,400-4,500



**157**

**GEORGIAN TOPAZ CROSS PENDANT**

Fancy and square-cut pink topaz, gold, 4.5 cm, circa 1820

£5,000-7,000

\$6,600-9,100

€5,700-7,900

**158**

**TWO 19TH CENTURY GOLD, EMERALD AND DIAMOND BANGLES**

Rectangular-cut emeralds, old-cut diamonds, inner circumference 16.5 cm, both with inscription dated 1876

£3,000-5,000

\$4,000-6,500

€3,400-5,700



# A SCOTTISH HEIRLOOM



THE PROPERTY OF A NOBLE SCOTTISH FAMILY

**159**

## **RARE 16TH CENTURY ENAMEL AND GARNET TWO SIDED PORTRAIT MINIATURE PENDANT**

Opposing portrait miniatures depicting a male and female sitter respectively, blue, green and white enamel, circular cabochon and faceted bead garnets, gold, 3.9 cm

£10,000–15,000

\$14,000–20,000

€12,000–17,000

A rare Renaissance double-sided gold trefoil pendant, each lobe enclosing a dark blue cloisonné enamel crescent moon attached to a pair of dark green cloisonné confronted scrolls on a pounced ground, centred on a pair of oval miniature portrait busts to the front and reverse. A woman with a filament in her dark hair, wearing a low-cut red dress with stand-up collar facing towards the left, is on one side, and on the other a man with a moustache and beard, a ruff at his neck and a black hat encircled with a band of jewelled buttons, his head turned towards the right. A cabochon garnet set between white enamel discs simulating pearls embellishes the spaces between each of the three crescents and three faceted garnets hang from the base. Attached to a rope twist ring, the trefoil is surmounted by a small suspension loop between a pair of volutes.

Given the extraordinary provenance of this jewel descending directly through the Earls of Darnley and the Dukes of Lennox to the present owner, it is highly likely that the portraits depict some of the most prominent members of the Scottish Court in the mid-late 16th Century. Although the miniatures have not been definitively identified at this time, they could portray the youthful James VI and his wife Anne of Denmark or James VI and Mary, Queen of Scots, or indeed 1st Earl of Moray James Stewart and his wife Agnes who married in 1561.

This pendant compares with a group of miniatures traditionally associated with James VI and his mother, Mary, Queen of Scots, also mounted as jewels, similarly decorated with cloisonné enamel scrolls and dated to the last decades of the sixteenth century. When they were exhibited at *The Art of Jewellery in Scotland* (ed. Rosalind Marshall and George Dalglish, Scottish National Portrait Gallery, 1991, no. 7) George Dalglish suggested that these jewels could represent a specifically Scottish style of jewellery as there are no surviving equivalent examples from either England or Europe.

Although Scotland was not rich, this jewel, whomever it depicts, certainly shows that well-born men and women in Scotland were commissioning portrait jewels similar to those worn by their counterparts across the border. Moreover, the techniques of cloisonné enamelling, hammering, stone setting and faceting used in this pendant demonstrate that the goldsmiths clustered in their booths around the High Kirk of St. Giles in Edinburgh kept abreast of the times. The charm of this small scale jewel and the intimate portrayal of the two individuals represented gives it a distinctively private and personal character which explains why the descendants of the original owners have treasured it over so many generations up to the present day.

© Diana Scarisbrick MA FSA  
October 2018



Jewellery booths clustered around the High Kirk of St. Giles, Edinburgh



**160**  
**LATE 19TH CENTURY DIAMOND TIARA**

Old and rose-cut diamonds, silver and gold, inner circumference  
 34.0 cm, circa 1890

£3,500–4,500

\$4,600–5,900  
 €4,000–5,100



**161**  
**VICTORIAN DIAMOND BANGLE**

Old-cut diamonds, gold, 25.6 cm, circa 1890

£18,000–25,000

\$24,000–33,000  
 €21,000–28,000



**162**  
**COLOURED DIAMOND AND DIAMOND RING**

Yellow cushion shaped diamond of 3.58 carats, circular-cut  
 diamonds, ring size N½

£10,000–15,000

\$14,000–20,000  
 €12,000–17,000



**163**  
**DIAMOND EARRINGS**

Old oval-cut diamonds and circular-cut diamonds, 1.5 cm (2)

£7,000–9,000

\$9,200–12,000  
 €8,000–10,000



**164**

**THREE-ROW NATURAL PEARL AND DIAMOND  
NECKLACE**

Three rows of 100, 103 and 110 natural pearls measuring  
approximately 8.0-3.9 mm, circular-cut diamonds, 66.3 cm  
Gem & Pearl Laboratory, 2018, report no. 16332: natural pearls  
(saltwater)

£50,000-70,000

\$66,000-91,000  
€57,000-79,000



•165

**CULTURED PEARL NECKLACE**

Round cultured pearls, 44.0 cm

£5,000-7,000

\$6,600-9,100

€5,700-7,900



†166

**UNMOUNTED DIAMOND**

Circular-cut diamond of 5.43 carats

£18,000-25,000

\$24,000-33,000

€21,000-28,000

**167**

**DIAMOND RING**

Round brilliant-cut diamond of 8.22 carats, baguette-cut diamonds, ring size K½

GIA, 2018, report no. 1192664781: 8.22 carats, I colour, VVS2 clarity

£80,000–120,000

\$110,000–160,000  
€91,000–140,000



**168**

**SAPPHIRE AND DIAMOND EARRINGS, ADLER**

Oval-cut sapphires, pear and circular-cut diamonds, 3.5 cm, signed Adler

£25,000–35,000

\$33,000–46,000  
€29,000–40,000



**169**

**NATURAL PEARL AND DIAMOND EARRINGS**

Natural pearls of approximately 10.6x10.2 and 10.3x10.1 mm, marquise-cut diamonds, 2.1 cm

Gem & Pearl Laboratory, 2018, report no.16331: natural pearls (saltwater) (2)

£14,000–18,000

\$19,000–24,000  
€16,000–20,000





†170

**ILLUSION-SET DIAMOND BRACELET**

Baguette and circular-cut diamonds, 17.2 cm

£5,000–7,000

\$6,600–9,100

€5,700–7,900



171

**RUBY AND DIAMOND BRACELET**

Square-cut rubies, square-cut diamonds, 18.8 cm

£10,000–15,000

\$14,000–20,000

€12,000–17,000



†172

**ILLUSION-SET DIAMOND EARRINGS**

Baguette, square, marquise, pear and circular-cut diamonds, 4.4 cm

£6,500–8,500

\$8,500–11,000

€7,400–9,600





**173**  
**RUBY AND DIAMOND NECKLACE**

Oval-cut rubies, circular-cut diamonds, 42.5 cm

£4,000–6,000

\$5,300–7,800

€4,600–6,800



**\*174**  
**UNMOUNTED COLOURED DIAMOND**

Circular-cut yellow diamond of 4.02 carats

£15,000–20,000

\$20,000–26,000

€17,000–23,000

**175**  
**DIAMOND EARRINGS**

Circular, marquise and oval-cut diamonds, 8.5 cm (2)

£8,000–12,000

\$11,000–16,000

€9,100–14,000



# THE PROPERTY OF THE LATE MRS MARCELLA ROSSI

Sold to benefit Cancer Research UK Ltd. and King Edward VII's Hospital Sister Agnes

Marcella Rossi was an immensely stylish woman – one of the best dressed and most elegant of her generation and as her friends said ‘Once seen never forgotten’. That was indeed true and she maintained a rigorous discipline in everything she did, always immaculate. Even if she was going shopping in Chelsea Green she cut a striking figure. Born in Florence to an Italian mother and a German industrialist father, who established the first important textile company in Prato, she was always a true European speaking Italian, French and English fluently. At the end of the war she longed for wider horizons and came to London to study at London University in Bedford College. Her time here gave her a lifelong appreciation of London – and its people – which she never lost. After a short spell in modelling she opened an antique shop De Cleves in the circular building in Lowndes Street by the Jumeirah Carlton Tower Hotel. One of the first visitors was a tall, elegant American also living in London – Gifford Rossi. They married in 1965 and so began twenty-nine immensely happy – and stylish – years together. Both perfectly dressed, they created an impression wherever they went and they appreciated the qualities they exemplified in other people and places. I first met them in the early 1980s. Gifford had a passionate interest in Napoleon and when they moved from the first floor to the second floor in their building in Knightsbridge in 1987, he sold his collection of Napoleonic memorabilia at Christie’s. I came to appreciate greatly their friendship and loyalty – Gifford’s advice on hotels and restaurants was always that once you have found one you like, it is important to be loyal - and they extended that maxim to all aspects of their lives. Once she found Saint Laurent, Marcella remained steadfast in her support and admiration. Both inveterate travellers, Gifford and Marcella led a cosmopolitan life between London and their apartment in St. Moritz where they loved walking in the summer. They entertained perfectly and Marcella was a wonderful help to Gifford in all his extensive business dealings in the Middle East.

Marcella complimented her bold taste in fashion with equally powerful jewels, and as with Yves Saint Laurent, she remained a loyal customer of Cartier Bond Street for over three decades. Their close working relationship was such that over the years the Rossi’s commissioned several jewels to be made to their own design, working closely with Cartier draftsmen to bring their visions to life. The jewels offered here exemplify the breadth of Marcella and Gifford Rossi’s tastes, ranging from delicately wrought Art Deco diamond pieces to bold yellow gold statement designs of the 1970s and 80s; although stylistically diverse they have in common their fine workmanship and striking impact, both qualities enjoyed by Marcella in all facets of her life.

Marcella’s high standards never wavered and she remained a vital and remarkable personality, interested in everything and with a lively and realistic view of the world.

CHARLES CATOR,  
DEPUTY CHAIRMAN, CHRISTIE’S INTERNATIONAL



• 176

## CULTURED PEARL AND DIAMOND SET

Cultured pearls, marquise, baguette, circular and single-cut diamonds, two diamonds deficient, earrings 2.2 cm, ring size M (3)

£2,500–3,500

\$3,300–4,600

€2,900–4,000



Marcella Rossi wearing lots 177 and 178



**177**  
**ART DÉCO DIAMOND BROOCH, CARTIER**

Circular and baguette-cut diamonds, platinum, 4.0 cm, circa 1935, signed Cartier London, numbered, red Cartier case

£4,000–6,000

\$5,300–7,800  
 €4,600–6,800



**•178**  
**ART DÉCO DIAMOND BROOCH, CARTIER**

Demi-lune, baguette and circular-cut diamonds, platinum, 3.3 cm, circa 1925, signed Cartier London

£3,000–5,000

\$4,000–6,500  
 €3,400–5,700

# THE PROPERTY OF THE LATE MRS MARCELLA ROSSI

Sold to benefit Cancer Research UK Ltd. and King Edward VII's Hospital Sister Agnes



• 179

## **GOLD 'SANTOS VENDOME' WRISTWATCH, CARTIER**

Circular cabochon sapphire crown, (Swiss marks), fabric straps, deployant clasp, quartz movement, case width 3.0 cm, inner circumference 13.5 cm, signed Cartier and numbered, Cartier red case

£1,500-2,000

\$2,000-2,600

€1,700-2,300



• 180

## **GOLD 'SANTOS DUMONT' WRISTWATCH, CARTIER**

Gold (European Convention marks), later leather straps, deployant clasp, quartz movement, case width 2.9 cm, signed Cartier and numbered

£2,000-3,000

\$2,700-3,900

€2,300-3,400



**181**  
**NECKLACE AND EARRING SET, PALOMA PICASSO FOR**  
**TIFFANY & CO.**

Hammered, necklace 45.0 cm, earrings 3.7 cm, circa 2000, signed  
Tiffany & Co. Paloma Picasso (3)

£6,000-8,000

\$7,900-10,000  
€6,800-9,100

# THE PROPERTY OF THE LATE MRS MARCELLA ROSSI

Sold to benefit Cancer Research UK Ltd. and King Edward VII's Hospital Sister Agnes



**182**

## **BI-COLOURED GOLD NECKLACE, CARTIER**

Gold (London import hallmarks) 101.5 cm, 1973, maker's mark, Cartier red case

£4,000–6,000

\$5,300–7,800

€4,600–6,800

**•183**

## **THREE COLOUR GOLD 'TRINITY BANGLE, CARTIER**

Gold (London hallmarks) 1973, signed Cartier London, maker's mark and numbered

£3,000–5,000

\$4,000–6,500

€3,400–5,700



• 184

**GOLD EARRINGS, CARTIER**

Of bombé design, gold (London hallmarks), 2.2 cm, 1975, signed Cartier, maker's mark

(2)

£600-800

\$790-1,000  
€680-910



• 185

**LAPIS LAZULI DRESS RING**

Oval cabochon lapis lazuli, sprung insert, ring size M, Cartier red case

£1,500-2,000

\$2,000-2,600  
€1,700-2,300

**PROVENANCE:**

Vendor states that the ring was purchased from Cartier

All lots highlighted with red titles are offered "without reserve"

# THE PROPERTY OF THE LATE MRS MARCELLA ROSSI

Sold to benefit Cancer Research UK Ltd. and King Edward VII's Hospital Sister Agnes



•186

## 9CT GOLD CUFFLINKS, CARTIER

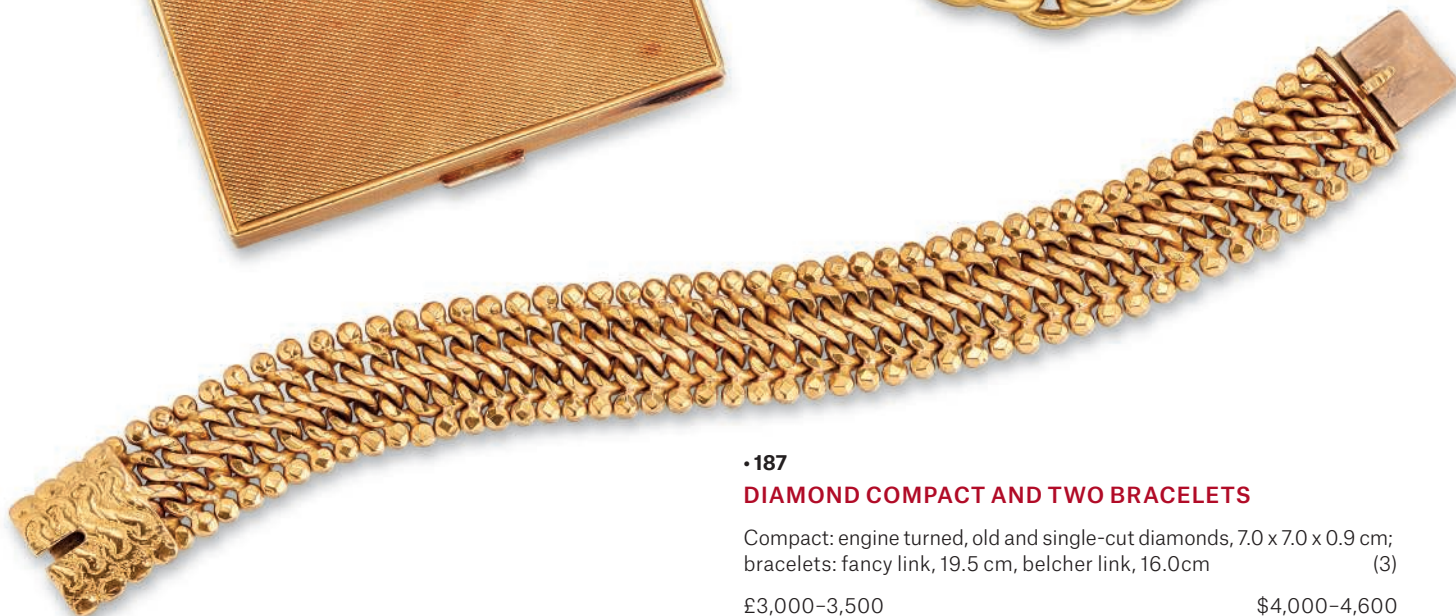
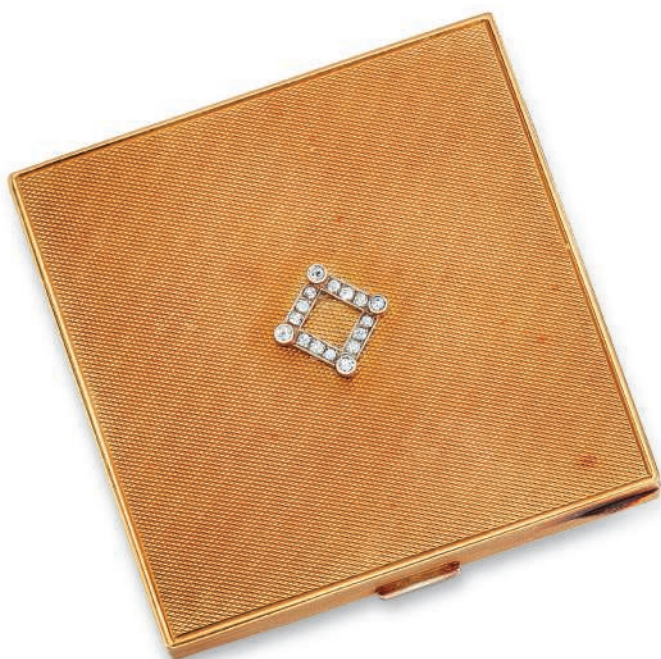
Gold (London hallmarks), 1.4 cm, 1980, signed Cartier

(2)

£300-500

\$400-650

€340-570



•187

## DIAMOND COMPACT AND TWO BRACELETS

Compact: engine turned, old and single-cut diamonds, 7.0 x 7.0 x 0.9 cm;  
bracelets: fancy link, 19.5 cm, belcher link, 16.0cm (3)

£3,000-3,500

\$4,000-4,600

€3,400-4,000



• 188

**9CT GOLD LONGCHAIN NECKLACE**

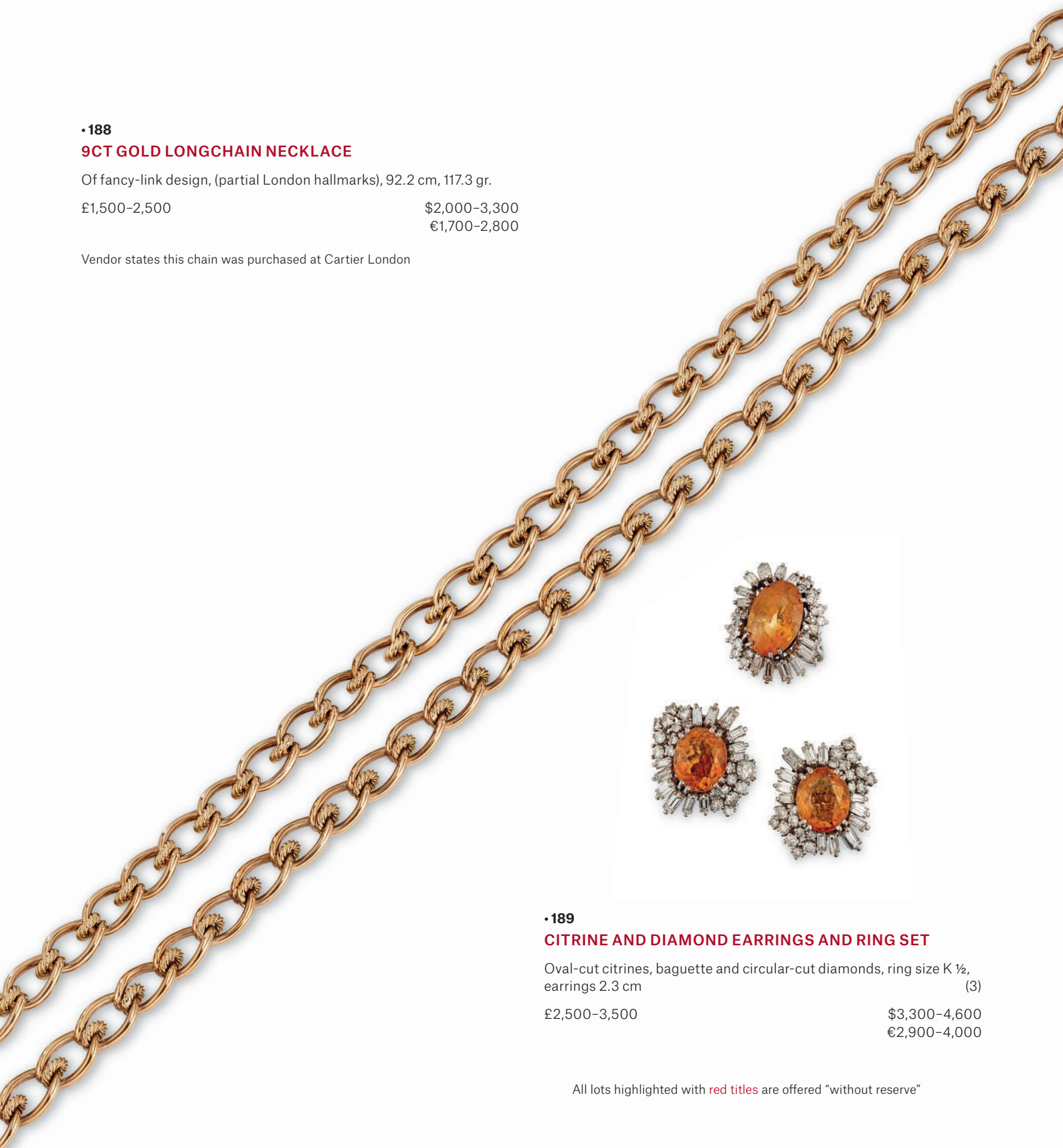
Of fancy-link design, (partial London hallmarks), 92.2 cm, 117.3 gr.

£1,500–2,500

\$2,000–3,300

€1,700–2,800

Vendor states this chain was purchased at Cartier London



• 189

**CITRINE AND DIAMOND EARRINGS AND RING SET**

Oval-cut citrines, baguette and circular-cut diamonds, ring size K ½,  
earrings 2.3 cm (3)

£2,500–3,500

\$3,300–4,600

€2,900–4,000



All lots highlighted with red titles are offered "without reserve"

# THE PROPERTY OF THE LATE MRS MARCELLA ROSSI

Sold to benefit Cancer Research UK Ltd. and King Edward VII's Hospital Sister Agnes



**190**  
**DIAMOND DRESS RING, CARTIER**

Circular-cut diamonds, sprung insert, ring size M, signed Cartier, red Cartier case

£5,000–7,000

\$6,600–9,100  
€5,700–7,900



**191**  
**GOLD AND DIAMOND EARRINGS, CARTIER**

Circular-cut diamonds, gold (London hallmarks), 3.2 cm, 1979, signed Cartier, maker's mark, Cartier red case (2)

£4,000–6,000

\$5,300–7,800  
€4,600–6,800



**192**

**BANGLE AND EARRING 'TV' SET, CARTIER**

Bangle, gold (London hallmarks), inner circumference 17.0 cm,  
earrings 2.7 cm, 1972, signed Cartier London, red Cartier cases (3)

£4,000-6,000

\$5,300-7,800

€4,600-6,800



Marcella Rossi wearing lot 192  
© Getty Images

# THE PROPERTY OF THE LATE MRS MARCELLA ROSSI

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**193**

## DENDRETIC AGATE, ONYX, CULTURED PEARL AND DIAMOND SET, CARTIER

Vari-shaped dendritic agate panels, circular-cut diamonds, onyx beads and rectangular links, cultured pearls, gold (London hallmarks), necklace 52.0 cm, earrings, 8.5 cm, 1975, signed Cartier London, necklace numbered

£20,000–30,000

\$27,000–39,000

€23,000–34,000



# THE PROPERTY OF THE LATE MRS MARCELLA ROSSI

Sold to benefit Cancer Research UK Ltd. and King Edward VII's Hospital Sister Agnes



**194**

## **ART DÉCO EMERALD AND DIAMOND BRACELET**

Calibré-cut emeralds, marquise, baguette and circular-cut diamonds,  
18.7 cm, circa 1925

£7,000–9,000

\$9,200–12,000

€8,000–10,000



**195**

**SAPPHIRE AND DIAMOND RING, CARTIER**

Cushion-shaped sapphire of 33.93 carats, circular, square and single-cut diamonds, platinum, (London hallmarks), possibly adapted from an Art Déco brooch, sprung insert, ring size L, 1980, signed Cartier, maker's mark, red Cartier case

Gem & Pearl Laboratory, 2018, report no. 16223: 33.93 carats, Sri Lanka, no evidence of heat treatment

£25,000–35,000

\$33,000–46,000

€29,000–40,000

# THE PROPERTY OF THE LATE MRS MARCELLA ROSSI

Sold to benefit Cancer Research UK Ltd. and King Edward VII's Hospital Sister Agnes







**196**

**DIAMOND SINGLE STONE RING, CARTIER**

Rectangular-cut diamond of 21.56 carats, ring size M, signed Cartier London, Cartier red case

GIA, 2018, report no. 5191665004: 21.56 carats, U to V range colour, VVS2 clarity

£80,000-120,000

\$110,000-160,000  
€91,000-140,000



**197**

**ART DÉCO DIAMOND EARRINGS, CARTIER**

Baguette and circular-cut diamonds, each principal diamond of 2.68 and 2.80 carats, 2.9 cm, circa 1935, signed Cartier London, Cartier box (2)

£30,000-40,000

\$40,000-52,000  
€34,000-45,000

CARTIER



LOTS 198-229



**Ω 198**  
**DIAMOND EARRINGS, CARTIER**

Circular and marquise-cut diamonds, (French marks), 2.6 cm, signed Cartier, numbered (2)

£10,000–15,000

\$14,000–20,000  
 €12,000–17,000



**199**  
**EARLY 20TH CENTURY ONYX AND DIAMOND 'TORTUE' WRISTWATCH, CARTIER**

Circular and rose-cut diamonds, onyx, platinum and gold (French marks), mechanical movement, case width 2.0 cm, inner circumference 16.4 cm, circa 1915, dial signed Cartier, movement signed E W & C Co. Inc, numbered, red Cartier case

£12,000–18,000

\$16,000–24,000  
 €14,000–20,000

**LITERATURE:**

Cf. H. Nadelhoffer, *Cartier*, London, Thames & Hudson, 2007, p. 305 for a watch of the same design



**200**  
**DIAMOND 'BAIGNOIRE' WRISTWATCH, CARTIER**

Circular-cut diamonds, gold (European Convention marks), quartz movement, deployant clasp, case width 2.2 cm, signed Cartier, numbered

£4,000–6,000

\$5,300–7,800  
 €4,600–6,800



**201**  
**DIAMOND EARRINGS, CARTIER**

Circular-cut diamonds, (French marks), 5.8 cm, signed Cartier, numbered, red Cartier case

£18,000–25,000

\$24,000–33,000  
€21,000–28,000



**202**  
**WHITE GOLD AND DIAMOND 'TANK FRANÇAISE' WRISTWATCH, CARTIER**

Circular-cut diamonds, gold (European Convention marks), automatic movement, case width 2.8 cm, inner circumference 16.4 cm, signed Cartier, maker's mark, numbered

£5,000–7,000

\$6,600–9,100  
€5,700–7,900



**203**

**MID 20TH CENTURY SAPPHIRE AND DIAMOND BROOCH, CARTIER**

Cushion-shaped sapphires of 7.98, 7.49 and 6.62 carats, pear, baguette and circular-cut diamonds, signed Cartier, numbered SSEF, 2017, report no. 95824: 7.981, 7.497 and 6.621 carats, Ceylon, no indications of heating

£15,000–20,000

\$20,000–26,000  
€17,000–23,000



**204**

**ART DÉCO PEARL AND DIAMOND WRISTWATCH, CARTIER**

Seed pearls, circular and rose-cut diamonds, platinum and gold (French marks), mechanical movement, adapted, case width 1.5 cm, inner circumference 16.8 cm, circa 1920, signed Cartier, numbered

£10,000–15,000

\$14,000–20,000  
€12,000–17,000



• Ω 205

**MID-20TH CENTURY GILT AND ENAMEL BASKET AND VASE OF FLOWERS, CARTIER**

Enamel, basket 8.0 cm, vase 22.5 cm, circa 1950, signed Cartier (2)

£2,500–3,500

\$3,300–4,600

€2,900–4,000



(reduced size)



• Ω 206

**LADY'S BELT, CARTIER**

95.0 cm, circa 1970, signed Cartier

£3,000–4,000

\$4,000–5,200

€3,400–4,500



**207**  
**MID 20TH CENTURY GOLD 'CARRÉE À COINS COUPÉS'**  
**WRISTWATCH, CARTIER**

Mechanical movement, case 2.4 cm, circa 1954, dial signed Cartier,  
movement signed European Watch and Clock Co Inc, numbered

£3,000-5,000

\$4,000-6,500

€3,400-5,700





(reduced size)

**208**

**ART DÉCO EIGHT-DAY LUCITE, MIRROR AND ENAMEL  
CLOCK, CARTIER**

Mirrored panels, polished lucite rods, black enamel, mechanical  
movement, 25.0x19.5x11.9 cm, circa 1925, signed Cartier, numbered

£8,000–12,000

\$11,000–16,000

€9,100–14,000





THE PROPERTY OF A LADY

**209**

**ROSE GOLD AND DIAMOND 'BAIGNOIRE' WRISTWATCH, CARTIER**

Circular-cut diamonds, gold (European Convention marks), mechanical movement, deployant clasp, case width 3.2 cm, signed Cartier, numbered, red Cartier case

£21,000–23,000

\$28,000–30,000

€24,000–26,000



THE PROPERTY OF A LADY

**210**

**ROSE GOLD AND DIAMOND 'BALLON BLEU' WRISTWATCH, CARTIER**

Circular-cut diamonds, gold (European Convention marks), additional links, automatic movement, double deployant clasp, case width 3.8 cm, internal circumference 16.5 cm, signed Cartier, numbered, red Cartier pouch

£20,000–30,000

\$27,000–39,000

€23,000–34,000



VARIOUS PROPERTIES

**211**

**9CT GOLD AND SAPPHIRE CIGARETTE CASE, CARTIER**

Square-cut sapphires, gold (London hallmarks), 11.8 cm, 163 gr., 1953, signed Cartier London, numbered, red Cartier case

£2,500–3,500

\$3,300–4,600  
€2,900–4,000



**212**

**18CT GOLD 'BAIGNOIRE' WRISTWATCH, CARTIER**

Gold (European Convention marks), quartz movement, case width 2.2 cm, inner circumference 16.0 cm, signed Cartier Paris, maker's mark, numbered, red Cartier pouch

£3,000–4,000

\$4,000–5,200  
€3,400–4,500



**213**

**18CT GOLD AND DIAMOND 'PANTHÈRE' WRISTWATCH, CARTIER**

Circular-cut diamonds, circular cabochon sapphire, gold (European Convention marks), additional links, case width 2.1 cm, inner circumference 13.8 cm, signed Cartier, numbered

£3,000–4,000

\$4,000–5,200  
€3,400–4,500



**214**  
**EMERALD AND DIAMOND BROOCH, CARTIER**

Circular-cut emeralds and diamonds, gold (French marks), 6.8 cm,  
signed Cartier, numbered

£5,000–8,000

\$6,600–10,000  
€5,700–9,100



**215**  
**MID 20TH CENTURY RUBY AND DIAMOND EARRINGS, CARTIER**

Cushion-shaped rubies, single-cut diamonds, 2.6 cm, circa 1950,  
signed Cartier London, numbered

£6,000–8,000

\$7,900–10,000  
€6,800–9,100

**216**  
**ENAMEL 'PANTHÈRE' BRACELET, CARTIER**

Black enamel, (French marks), 17.5 cm, signed Cartier, numbered

£3,000–5,000

\$4,000–6,500  
€3,400–5,700







PROPERTY OF A LADY

**217**  
**EMERALD, ONYX AND DIAMOND 'PANTHÈRE' EARRINGS, CARTIER**

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

Cartier certificate (2)

£30,000–40,000	\$40,000–52,000
	€34,000–45,000

**218**  
**EMERALD, ONYX AND DIAMOND 'PANTHÈRE' NECKLACE, CARTIER**

Drop-shaped emerald, drop-shaped and buff-top onyx, circular-cut diamonds, (French marks), 13.4 cm, signed Cartier, numbered, red Cartier case

Cartier certificate

£25,000–35,000	\$33,000–46,000
	€29,000–40,000



**219**  
**EMERALD, ONYX AND DIAMOND 'PANTHÈRE' RING, CARTIER**

Buff-top onyx, pear shaped emeralds, circular-cut diamonds, (French marks), ring size L, signed Cartier, numbered, red Cartier case

£20,000–25,000	\$27,000–33,000
	€23,000–28,000





**220**

**MID 20TH CENTURY DIAMOND BOMBÉ RING, CARTIER**

Circular and baguette-cut diamonds, ring size N, signed Cartier,  
numbered, (indistinct)

£8,000-14,000

\$11,000-18,000

€9,100-16,000



**~ 221**

**CORAL, ONYX AND ENAMEL 'LADYBIRD' BROOCHES,  
CARTIER**

Carved coral, circular cabochon onyx, black enamel, gold (French marks), 1.9 cm, signed Cartier, numbered (3)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

**LITERATURE:**

Cf. N. Coleno, *Amazing Cartier: Jewelry Design since 1937*, Paris, Flammarion, 2009, p.45 for 'Ladybird' jewels of similar design



**~ 222**

**MID 20TH CENTURY CORAL AND DIAMOND BROOCH,  
CARTIER**

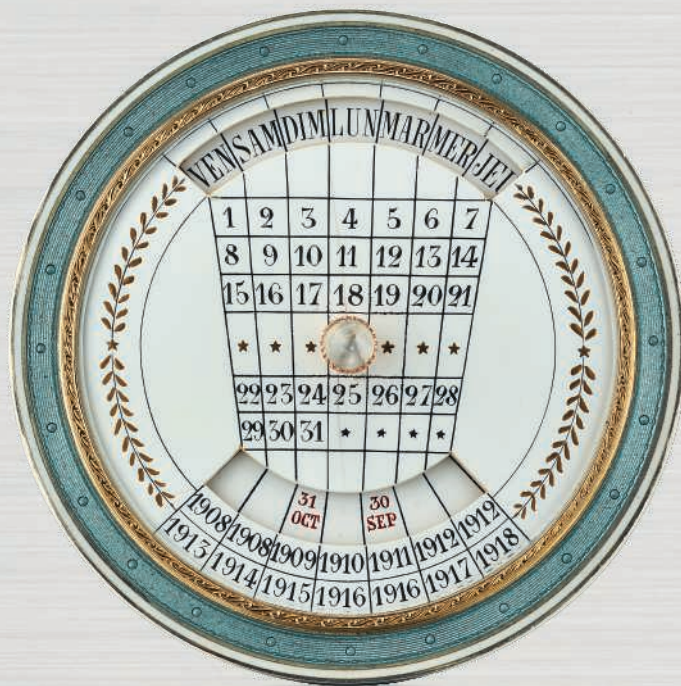
Polished coral, circular-cut diamond, platinum and gold (French marks), 4.0 cm, circa 1950, signed Cartier Paris, maker's mark, numbered

£6,000–8,000

\$7,900–10,000

€6,800–9,100

Cf. N. Coleno, *Amazing Cartier Jewellery Design since 1937*, Flammarion, Paris, 2009, pp 104-105 for similar examples



~ 223

**BELLE ÉPOQUE MOONSTONE AND ENAMEL DESK  
CALENDAR**

Circular cabochon moonstone, blue guilloché enamel, ivory, 8.2 cm,  
circa 1907, signed Cartier, numbered

£12,000-18,000

\$16,000-24,000

€14,000-20,000



224

**BELLE ÉPOQUE RUTILATED QUARTZ AND DIAMOND  
DESK SEAL, CARTIER**

Rutilated quartz, rose-cut diamonds, gold (French marks), 6.6 cm,  
circa 1910, signed Cartier, numbered

£10,000-12,000

\$14,000-16,000  
€12,000-14,000



225

**ART DÉCO 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 width 0.6 cm, 17.2 cm, dial signed  
Cartier, movement and case signed European Watch and Clock Co  
Inc, numbered

£12,000-15,000

\$16,000-20,000  
€14,000-17,000

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.



226

**EARLY 20TH CENTURY DIAMOND WRISTWATCH,  
CARTIER**

Rose-cut diamonds, platinum (French marks), mechanical movement,  
expandable, case width 1.9 cm, circa 1910, dial signed Cartier,  
movement signed European Watch and Clock Co Inc, numbered

£10,000-15,000

\$14,000-20,000  
€12,000-17,000





THE PROPERTY OF A LADY

**227**

**FINE AND RARE ART DÉCO ROCK CRYSTAL, ONYX AND DIAMOND 'MODEL-A' MYSTERY CLOCK, CARTIER**

Rock crystal, rose-cut diamonds, enamel, onyx, 13.5x8.8x5.0 cm, circa 1920, signed Cartier, numbered, original key, original fitted red leather Cartier case

£200,000–300,000

\$270,000–390,000

€230,000–340,000

Cf. H. Nadelhoffer, *Cartier Jewelers Extraordinaire*, Thames & Hudson 1984, p. 251

Cf. Musée du Petit Palais, *The Art of Cartier October 20, 1989 - January 28, 1990*, Paris-Musées, 1989, p. 149, pl. 394

Cf. J. Barracca, G. Negretti, F. Mencini, *Le Temps de Cartier*, Wrist International, Milan, 1989, p. 99

The 'Model A' Pendules Mystérieuse or Mystery Clock was first introduced by Louis Cartier in 1913 after years of collaboration with the ingenious watch maker Maurice Coüet (1885-1963). These clocks were an astounding technical innovation, whereby the clock hands appeared to float in space without any connection to a mechanical movement. The mechanism was in fact concealed within the frame, the miniature gears turning transparent crystal discs upon which the hands were mounted, thus creating an optical illusion which amazed and delighted in equal measure. Each clock was exclusively manufactured in Paris, made by hand by a team of artisans including not only a watchmaker but also a designer, 'orfèvre-boîtier', enameller, lapidary, setter, engraver and polisher and taking up to a year to create in each case.

The secrets of the Mystery Clock were closely guarded, even from Cartier's own staff, ensuring the 'magic' of each timepiece was preserved. Even today, these bejewelled clocks are considered by many to be one of Cartier's greatest technical achievements.



PROPERTY OF A PRIVATE COLLECTOR

**228**

**ART DÉCO EMERALD, DIAMOND AND ENAMEL LAPEL WATCH, ATTRIBUTED TO CARTIER**

Circular cabochon emeralds, emerald beads, rose and old-cut diamonds, black enamel, platinum and gold (French marks), 10.2 cm, circa 1925

£20,000-30,000

\$27,000-39,000

€23,000-34,000

Cf. J. Barracca, G. Negretti, F. Nencini *Le Temps De Cartier*, Milan, 1989, p. 92 for an image of a brooch watch by Cartier made in 1925, with the same case, dial and cover



**229**

**RARE ART DÉCO NATURAL PEARL AND DIAMOND DOUBLE CLIP/BANGLE, CARTIER**

Coloured natural pearls, old and marquise-cut diamonds, black enamel, clips 3.4 cm, bangle 15.7 cm, circa 1925, signed Cartier, bangle numbered, clips numbered

Gem & Pearl Laboratory, 2018, report no. 16379: natural pearls (saltwater)

£20,000-30,000

\$27,000-39,000

€23,000-34,000



# THE PROPERTY OF A LADY



**230**

## **PAIR OF SUPERB COLOURED DIAMOND EARRINGS**

Fancy Intense Yellow cushion brilliant-cut diamonds of 9.17 and 8.63 carats, 1.3 cm

GIA, 2018, report no. 6192754284: 9.17 carats, Fancy Intense Yellow, VVS2, potential

GIA, 2018, report no. 2195754272: 8.63 carats, Fancy Intense Yellow, VVS2, potential

£200,000–300,000

\$270,000–390,000

€230,000–340,000









**231**

**IMPRESSIVE ART DÉCO RUBY, SAPPHIRE, EMERALD, DIAMOND  
AND NATURAL PEARL THREE-ROW NECKLACE, RAYMOND YARD**

Carved rubies, sapphires and emeralds, circular-cut diamonds, three rows of 97,  
102 and 105 natural pearls of approximately 9.6-3.9 mm, 70.2 cm, circa 1930

Gem & Pearl Laboratory 2018, report no. 16333, natural pearls (saltwater)

£100,000-150,000

\$140,000-200,000

€120,000-170,000



**232**

**ART DÉCO RUBY, EMERALD AND  
DIAMOND SAUTOIR**

Buff-top rubies and emeralds, calibré-cut emeralds, old and rose-cut diamonds, platinum (Austrian marks), pendant detachable, 79.0 cm, circa 1925

£13,000–17,000

\$17,000–22,000

€15,000–19,000

**233**

**ART DÉCO EMERALD AND DIAMOND BRACELET**

Circular and square-cut emeralds, old-cut diamonds, platinum and gold, (French import marks), 17.5 cm, circa 1925, original fitted tooled leather box

£24,000–28,000

\$32,000–37,000  
€28,000–32,000



THE PROPERTY OF A GENTLEMAN

**234**

**ART DÉCO DIAMOND AND SAPPHIRE RING**

Cushion shaped diamond, vari-shaped French-cut sapphires, old-cut diamonds, platinum, ring size K, circa 1925

£4,000–6,000

\$5,300–7,800  
€4,600–6,800



VARIOUS PROPERTIES

**235**

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

Rectangular, circular and rose-cut diamonds, calibré-cut sapphires, platinum, 3.7 cm, circa 1920, signed Boucheron

£3,000–4,000

\$4,000–5,200  
€3,400–4,500



**236**  
**ART DÉCO DIAMOND RIVIÈRE NECKLACE**

Circular and baguette-cut diamonds, 39.3 cm, circa 1935

£18,000-25,000

\$24,000-33,000

€21,000-28,000



**237**  
**EARLY 20TH CENTURY TURQUOISE AND DIAMOND  
BRACELET, JANESICH**

Oval cabochon turquoise, circular-cut diamonds, platinum and gold  
(partial French marks), 18.5 cm, circa 1910, signed Janesich

£6,000-8,000

\$7,900-10,000

€6,800-9,100



**238**

**EDWARDIAN DIAMOND EARRINGS**

Circular brilliant-cut diamonds of 1.92 and 2.10 carats, old-cut diamonds, 3.5 cm, circa 1910

GIA, 2017, report no. 2185673897: 1.92 carats, H colour, VS1 clarity;

GIA, 2017, report no. 2185674022: 2.10 carats, H colour SI1 clarity

£20,000–25,000

\$27,000–33,000

€23,000–28,000



**239**

**RUBY AND DIAMOND RING**

Oval mixed-cut ruby of 3.13 carats, old and single-cut diamonds, ring size L

AGL, 2015, report no. CS 68180: Burma, no gemological evidence of heat

£40,000–60,000

\$53,000–78,000

€46,000–68,000





**240**

**RARE EARLY 20TH CENTURY GLASS AND DIAMOND  
EARRINGS, LALIQUE**

Carved glass pendants, rose and circular-cut diamonds, 8.4 cm,  
circa 1910 with later hook fittings, pendants signed R Lalique (2)

£6,000–8,000

\$7,900–10,000  
€6,800–9,100



**~ 241**

**ART DÉCO DIAMOND, ONYX AND CORAL RING**

Rectangular-cut diamond of 10.58 carats, buff-top onyx and coral,  
single-cut diamonds, ring size J

GIA, 2018, report no. 2195441589: K colour, VVS1 clarity

£90,000-110,000

\$120,000-140,000

€110,000-120,000



**242**

**NATURAL PEARL AND DIAMOND EARRINGS**

Circular, marquise and rose-cut diamonds, natural pearls of approximately 9.2-10.9x12.3 mm and 9.0-11.6x12.4 mm, drops detachable, 4.5 cm

Gem & Pearl Laboratory, 2018, report no. 16248, natural pearls (saltwater)

£15,000-20,000

\$20,000-26,000

€17,000-23,000



**243**

**DIAMOND BRACELET**

Circular-cut diamonds, 17.5 cm

£18,000-25,000

\$24,000-33,000

€21,000-28,000



**244**

**EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND RING**

Button-shaped natural pearl of approximately 12.2-12.4x10.5-11 mm, baguette-cut diamonds, ring size M, circa 1925

Gem & Pearl Laboratory, 2018, report no. 16249: natural saltwater pearl

£3,000-5,000

\$4,000-6,500

€3,400-5,700



245

**ART DÉCO RUBY AND DIAMOND RING**

Old-cut diamond, vari-shaped French-cut rubies, platinum, (French marks), ring size M ½, circa 1925

£6,000–8,000

\$7,900–10,000

€6,800–9,100



246

**DIAMOND SINGLE STONE EARRINGS**

Round brilliant-cut diamonds of 5.18 and 5.49 carats, 1.1 cm

GIA, 2013, report no. 2155647261: 5.18 carats, J colour, Internally Flawless, Excellent cut, Excellent Polish, Excellent symmetry;

GIA, 2014, report no. 5151647268: 5.49 carats, J colour, SI1 clarity, Excellent cut, Excellent Polish, Excellent symmetry (2)

£140,000–180,000

\$190,000–240,000

€160,000–200,000



247

**RUBY AND DIAMOND RING**

Circular-cut diamonds, French-cut rubies, ring size M

£6,000–8,000

\$7,900–10,000

€6,800–9,100





THE PROPERTY OF A LADY

**248**

**DIAMOND NECKLACE**

Old and circular-cut diamonds, 40.0 cm

£12,000–18,000

\$16,000–24,000

€14,000–20,000



**249**

**MID 19TH CENTURY DIAMOND BROOCH**

Old and rose-cut diamonds, mounted *en tremblant*, silver and gold,  
13.6 cm, circa 1860

£15,000–20,000

\$20,000–26,000

€17,000–23,000





**250**  
**LATE 19TH CENTURY DIAMOND TIARA**

Old and rose-cut diamonds, silver and gold, 5.0 cm high, circa 1890

£25,000–30,000

\$33,000–39,000

€29,000–34,000



**251**  
**MID 19TH CENTURY PEARL, RUBY, EMERALD, DIAMOND  
 AND ENAMEL BANGLE**

Blister pearl, circular cabochon rubies and emeralds, old and rose-cut diamonds, black enamel, gold, inner circumference 17.5 cm, circa 1850

£6,000–8,000

\$7,900–10,000

€6,800–9,100



**252**  
**DIAMOND EARRINGS**

Pear shape, old and rose-cut diamonds, closed-set, silver and gold, 3.6 cm (2)

£12,000–15,000

\$16,000–20,000

€14,000–17,000



PROPERTY OF THE LATE PLAYWRIGHT AND NOVELIST  
PETER WALKER ESQ.

**253**

**LATE 19TH CENTURY AMETHYST RIVIÈRE NECKLACE**

Foiled circular-cut amethysts, closed-set, gold, adjustable, 45.0 cm,  
circa 1880

£4,000–6,000

\$5,300–7,800

€4,600–6,800

VARIOUS PROPERTIES

**~254**

**VICTORIAN TORTOISESHELL AND DIAMOND BROOCH**

Carved tortoiseshell, circular cabochon rubies, old and rose-cut  
diamonds, silver and gold, nodding head, 4.9 cm, circa 1880

£5,000–7,000

\$6,600–9,100

€5,700–7,900





THE PROPERTY OF A GENTLEMAN

**255**

**DIAMOND NECKLACE**

Old-cut diamonds, silver and gold, with two brooch fittings, 41.0 cm,  
signed G. Petochi Roma

£10,000–15,000

\$14,000–20,000

€12,000–17,000



VARIOUS PROPERTIES

**256**

**LATE 19TH CENTURY NATURAL PEARL AND DIAMOND BROOCHES**

Natural pearls of approximately 12.5-13.5x11.4 mm and 12.8x9.9 mm, old and rose-cut diamonds, silver and gold, detachable original brooch fittings, 3.5 cm, circa 1890

Gem & Pearl Laboratory: 2018, report no. 16339, natural pearls, saltwater (2)

£8,000-12,000

\$11,000-16,000

€9,100-14,000



**257**

**LATE 19TH CENTURY DIAMOND BROOCH**

Foiled old-cut diamond, old-cut diamonds, silver and gold, 3.8cm, circa 1880

£6,000-8,000

\$7,900-10,000

€6,800-9,100



THE PROPERTY OF A LADY

**258**

**EMERALD AND DIAMOND EARRINGS**

Pear-shaped emeralds, marquise and circular-cut and pear-shaped diamonds, later adapted, 8.5 and 8.9 cm

£18,000-25,000

\$24,000-33,000

€21,000-28,000





VARIOUS PROPERTIES

**259**

**EMERALD AND DIAMOND NECKLACE**

Rectangular-cut emeralds of 10.10, 7.60, 7.06, and 6.77 carats, circular-cut diamonds, necklace 36.3 cm

Gem & Pearl Laboratory, 2018, report no. 16223: Colombia, 2 with minor evidence of clarity enhancement, 2 with moderate evidence of clarity enhancement

£70,000–100,000

\$92,000–130,000

€80,000–110,000

**260**

**DIAMOND RING**

Circular-cut diamond of approximately 6.15 carats, tapered baguette-cut diamonds, ring size K ½

£30,000–40,000

\$40,000–52,000

€34,000–45,000





**† 261**

**ILLUSION -SET DIAMOND NECKLACE**

Baguette and circular-cut diamonds, 43.3 cm, detachable for wear as a shorter necklace

£12,000–15,000

\$16,000–20,000

€14,000–17,000



**262**

**COLOURED NATURAL PEARL AND DIAMOND EARRINGS**

Natural black pearl measuring approximately 9.5x8.4 mm, natural white pearl measuring 9.4x10 mm, square, marquise and circular-cut diamonds, 3.1 cm

Gem & Pearl Laboratory: 2018, report no. 16330, natural pearls (saltwater), no evidence of treatment observed (2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**263**

**DIAMOND PENDENT NECKLACE, GRAFF**

Baguette, triangular and square-cut diamonds, necklace 47.8 cm, pendent 5.0 cm, signed Graff, numbered

£4,000–6,000

\$5,300–7,800

€4,600–6,800



**264**

**EMERALD AND DIAMOND RING**

Rectangular-cut emerald of 7.84 carats, tapered baguette-cut diamonds, (French marks), ring size O ½

The Gem & Pearl Laboratory, 2018, report no. 15891: 7.84 carats, Colombia, evidence of minor clarity enhancement

£8,000–12,000

\$11,000–16,000

€9,100–14,000



**265**

**DIAMOND RING**

Circular-cut diamond of 4.05 carats, (French marks), ring size O

£22,000–30,000

\$29,000–39,000

€25,000–34,000





**266**  
**PLATINUM AND COLOURED DIAMOND PENDANT,**  
**TIFFANY & CO.**

Cushion shaped yellow diamond, circular-cut diamonds, platinum, (London hallmarks), 51.5 cm, 2008, signed Tiffany & Co.

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

£5,000–7,000

\$6,600–9,100  
 €5,700–7,900



**267**  
**KUNZITE AND DIAMOND EARRINGS,**  
**MARGHERITA BURGNER**

Pear-shaped kunzites, circular-cut diamonds, drops detachable, 7.3 cm, signed Margherita Burgener, maker's mark (2)

£8,000–12,000

\$11,000–16,000  
 €9,100–14,000



**268**  
**PLATINUM, AQUAMARINE AND DIAMOND BRACELET**

Rectangular-cut aquamarines, circular and baguette-cut diamonds, platinum (London hallmarks), 17.0 cm

£8,000–12,000

\$11,000–16,000  
 €9,100–14,000



**269**

**COLOURED DIAMOND AND DIAMOND RING**

Fancy Yellow cut-cornered square modified brilliant-cut diamond of 10.00 carats, baguette-cut diamonds, ring size L

GIA, 2017, report no. 1162854427: 10.00 carats, Fancy Yellow, Internally Flawless clarity

£100,000–120,000

\$140,000–160,000

€120,000–140,000



**270**  
**PLATINUM AND DIAMOND NECKLACE**

Circular-cut diamonds, platinum (London hallmarks), 40.7 cm

£25,000–30,000

\$33,000–39,000

€29,000–34,000



**271**  
**GOLD, COLOURED DIAMOND AND DIAMOND PENDANT**

Fancy Intense Yellow square emerald-cut diamond of 1.12 carats, pear shaped diamonds, gold (London hallmarks), 1.8 cm

GIA report, 2017, report no. 5181775463: 1.12 carats, Fancy Intense Yellow colour, VVS1 clarity

£12,000–15,000

\$16,000–20,000

€14,000–17,000



**272**

**COLOURED DIAMOND AND DIAMOND BRACELET**

Cut-cornered rectangular modified brilliant-cut coloured diamonds, rectangular-cut diamonds, 17.2 cm

£50,000–70,000

\$66,000–91,000

€57,000–79,000

GIA, 2016, report no. 1172579833: 0.71 carats, Fancy Intense Yellow colour, VS1 clarity

GIA, 2016, report no. 1172579832: 0.69 carats, Fancy Vivid Yellow colour, VVS1 clarity

GIA, 2016, report no. 2173579825: 0.67 carats, Fancy Intense Yellow colour, SI2 clarity

GIA, 2016, report no. 2175580782: 0.65 carats, Fancy Intense Yellow colour, VVS1 clarity

GIA, 2016, report no. 5172580065: 0.57 carats, Fancy Intense Yellow colour, VVS1 clarity

GIA, 2016, report no. 1172579830: 0.52 carats, Fancy Intense Yellow colour, SI1 clarity

GIA, 2016, report no. 2175579730: 1.16 carats, F colour, VS1 clarity

GIA, 2016, report no. 2175579734: 1.13 carats, D colour, SI1 clarity

GIA, 2016, report no. 5171579721: 1.12 carats, E colour, VS2 clarity

GIA, 2016, report no. 2175579733: 1.11 carats, G colour, VVS1 clarity

GIA, 2016, report no. 1172579722: 1.08 carats, F colour, VS1 clarity

GIA, 2016, report no. 5171579735: 1.07 carats, E colour, VS1 clarity

GIA, 2016, report no. 2175579724: 1.07 carats, F colour, VVS2 clarity

GIA, 2016, report no. 2171579706: 1.05 carats, F colour, VVS2 clarity

GIA, 2016, report no. 1176579728: 1.05 carats, F colour, VS2 clarity

GIA, 2016, report no. 2175579723: 1.04 carats, E colour, VVS1 clarity

GIA, 2016, report no. 2175579736: 1.04 carats, E colour, VS1 clarity

GIA, 2016, report no. 5171579719: 1.03 carats, E colour, VS1 clarity

GIA, 2016, report no. 2175579727: 1.02 carats, D colour, VVS2 clarity

GIA, 2016, report no. 2175579725: 1.02 carats, F colour, VS1 clarity

GIA, 2016, report no. 5171579707: 1.02 carats, F colour, VS2 clarity

GIA, 2016, report no. 11463166: 1.01 carats, D colour, VS2 clarity

GIA, 2016, report no. 14451827: 1.01 carats, E colour, VS1 clarity

GIA, 2016, report no. 5172579732: 1.01 carats, H colour, VS1 clarity

**273**

**DIAMOND SINGLE STONE RING**

Rectangular-cut diamond of 7.56 carats, ring size L ½

GIA, 2018, report no. 6192768522: 7.56 carats, L colour, VVS2 clarity

£48,000–58,000

\$63,000–76,000

€55,000–66,000





**274**

**COLOURED DIAMOND AND DIAMOND EARRINGS**

Fancy Intense Purplish Pink round brilliant-cut diamonds of 0.11 and 0.14 carats, pear brilliant-cut diamonds, 1.4 cm  
 GIA, 2012, report no. 2145981768: 0.11 carats, Fancy Intense Purplish Pink;  
 GIA, 2012, report no. 2145981801: 0.14 carats, Fancy Intense Purplish Pink;  
 GIA, 2014, report no. 1189609441: 0.55 carats, D colour, VVS1 clarity;  
 GIA, 2015, report no. 5206718498: 0.51 carats, D colour, VS2 clarity;  
 GIA, 2015, report no. 6202581866: 0.51 carats, D colour, VS2 clarity;  
 GIA, 2015, report no. 1219103844: 0.51 carats, D colour, VS1 clarity;  
 GIA, 2015, report no. 6192689842: 0.54 carats, D colour, VVS1 clarity;  
 GIA, 2015, report no. 6191689642: 0.53 carats, E colour, VVS1 clarity;  
 GIA, 2016, report no. 5213664061: 0.50 carats, D colour, VVS2 clarity;  
 GIA, 2016, report no. 5233694292: 0.50 carats, D colour, VVS2 clarity;  
 GIA, 2016, report no. 2185019417: 0.53 carats, D colour, VS2 clarity;  
 GIA, 2016, report no. 2217577353: 0.51 carats, D colour, VVS1 clarity.

**Please note that the reports for the coloured diamonds are over 5 years old and may require an update**

£25,000–30,000	\$33,000–39,000
	€29,000–34,000



**275**

**DIAMOND RING, GÜBELIN**

Round brilliant-cut diamond of 3.23 carats, tapered baguette-cut diamonds, ring size M½, maker's mark, black Gübelin case  
 GIA, 2018, report no. 2191757327: 3.23 carats, D colour, VVS1 clarity

£50,000–80,000	\$66,000–100,000
	€57,000–91,000



**276**

**COLOURED DIAMOND AND DIAMOND RING**

Fancy Blue-Gray cut-cornered rectangular modified brilliant-cut diamond of 1.55 carats, triangular and circular-cut diamonds, ring size M  
 GIA, 2013, report no. 2151345879: 1.55 carats, Fancy Blue-Gray, VS1 clarity

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

£30,000–50,000	\$40,000–65,000
	€34,000–57,000





277

**DIAMOND PENDANT NECKLACE**

Circular and briolette-cut diamonds, necklace 56.5 cm, pendant 5.5 cm, chain signed Graff

£8,000-12,000

\$11,000-16,000

€9,100-14,000



278

**DIAMOND EARRINGS**

Briolette and circular-cut diamonds, 5.8 cm

(2)

£8,000-12,000

\$11,000-16,000

€9,100-14,000



279

**A DIAMOND AND COLOURED DIAMOND BRACELET**

Pear and circular shaped rose-cut diamonds, yellow circular-cut diamonds, 17.2 cm

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

£8,000-12,000

\$11,000-16,000

€9,100-14,000



**280**  
**COLOURED DIAMOND AND DIAMOND NECKLACE,**  
**GRAFF**

Fancy Light Yellow and Fancy Yellow cut-cornered rectangular modified brilliant-cut diamonds, the three principal yellow diamonds of 4.03, 2.79 and 2.60 carats, circular-cut diamonds, 39.4 cm, signed Graff, numbered

Each diamond with laser inscribed GIA number

£100,000–150,000

\$140,000–200,000

€120,000–170,000

**281**  
**COLOURED DIAMOND AND DIAMOND RING**

Fancy Light Yellow cushion modified brilliant-cut diamond of 4.01 carats, circular-cut diamonds, ring size L

GIA, 2018, report no. 2195269467, 4.01 carats, Fancy Light Yellow, VS2 clarity

£18,000–20,000

\$24,000–26,000

€21,000–23,000





**282**

**DIAMOND SUITE, VAN CLEEF & ARPELS**

Circular-cut diamonds, (French marks), detachable for wear as a brooch and three bracelets, necklace 58.0 cm, bracelets 17.0 cm, pendant / brooch 5.7 cm, earrings 5.0 cm, 1970s, signed VCA and numbered

£120,000–150,000

\$160,000–200,000  
€140,000–170,000



**283**

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

Circular-cut emeralds and diamonds, black enamel, (French marks), enamel chipped, one prong fitting deficient, 3.8 cm, circa 1965, signed Van Cleef & Arpels, numbered

£4,000–6,000

\$5,300–7,800  
€4,600–6,800





**284**

**DIAMOND EARRINGS, VAN CLEEF & ARPELS**

Circular-cut diamonds, (French marks), 2.2 cm, 1950s,  
signed Van Cleef et Arpels, numbered

£8,000–12,000

\$11,000–16,000  
€9,100–14,000



**~ 285**

**CORAL, AMETHYST AND DIAMOND BANGLE,  
VAN CLEEF & ARPELS**

Oval cabochon coral, pear and circular-cut amethysts, circular-cut  
diamonds, (French marks), inner circumference 18.0 cm, circa 1970,  
signed Van Cleef & Arpels, numbered

£40,000–50,000

\$53,000–65,000  
€46,000–57,000



THE PROPERTY OF A LADY

**286**

**DIAMOND BROOCH, SCHLUMBERGER**

Principal circular-cut diamond of 2.50 carats, circular-cut diamonds, 4.3 cm, circa 1960, signed Schlumberger, original black Schlumberger case

£12,000–15,000

\$16,000–20,000

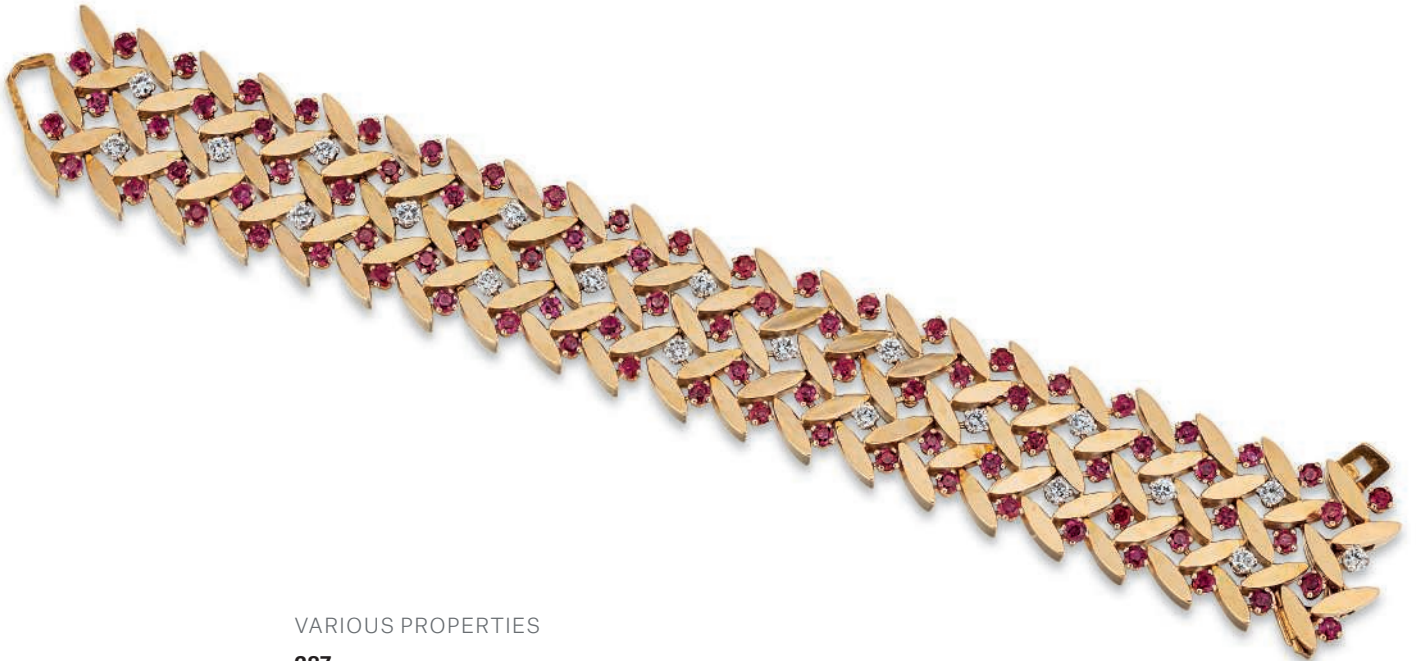
€14,000–17,000



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.



VARIOUS PROPERTIES

**287**

**RUBY AND DIAMOND 'FEUILLE DE SAUGÉ' BRACELET,  
BOUCHERON**

Circular rubies and diamonds,(French marks), 20.0 cm, 1950s, signed Boucheron, maker's mark (Georges Lenfant), numbered

£15,000–20,000

\$20,000–26,000

€17,000–23,000





# THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY



**288**

## **CIGARETTE CASE, VAN CLEEF & ARPELS**

Engine turned, (French marks), 12.9x8.1x0.9 cm, 237 gr., 1950s, signed Van Cleef & Arpels Paris, brown Van Cleef & Arpels case

£6,000-7,000

\$7,900-9,100  
€6,800-7,900



**289**

## **MID 20TH CENTURY DIAMOND "CORDES LUDO" BRACELET, VAN CLEEF & ARPELS**

Circular and single-cut diamonds, gold (French marks), length adjustable, circa 1949, signed Van Cleef & Arpels, indistinctly numbered

£8,000-12,000

\$11,000-16,000  
€9,100-14,000

Cf. *Van Cleef & Arpels, Paris-Museés*, 1992, p. 159 fig. 299 for an identical example dated 1949



**290**

**MID 20TH CENTURY DIAMOND 'CAPILLAIRE' SET,  
VAN CLEEF & ARPELS**

Circular-cut diamonds, (French marks), brooch 6.9 cm, earrings 3.5  
cm, 1950s, signed Van Cleef & Arpels, numbered (3)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

Cf. S. D. Coffin, *Set in Style The Jewelry of Van Cleef & Arpels*, Thames &  
Hudson, London, 2012, p. 137 for a brooch of the same design dated 1959

# THE PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY

**291**

## ICONIC RUBY, SAPPHIRE, EMERALD AND DIAMOND 'ZIP' NECKLACE AND EARRINGS SET, VAN CLEEF & ARPELS

Circular-cut rubies, sapphires, emeralds and diamonds, (French marks), necklace transformable for wear as a bracelet, necklace 39.0 cm, bracelet 17.8 cm, earrings 4.6 cm, 1950s, signed Van Cleef & Arpels, numbered (3)

£150,000-200,000

\$200,000-260,000

€170,000-230,000

Cf. *Van Cleef & Arpels, Paris-Museés*, 1992, p. 159 Fig. 299 for a similar zip necklace/bracelet dated 1951

Cf. M. Petit, *Van Cleef & Arpels, Reflections of Eternity*, Editions Cercle d'Art, Paris, 2006, Fig. 208, 209 for a similar zip necklace/bracelet dated 1954

Cf. S. D. Coffin, *Set in Style The Jewelry of Van Cleef & Arpels*, Thames & Hudson, London, 2012, p. 36 for a similar zip necklace/bracelet dated 1952



(shown as a bracelet)

One of the most innovative jewels ever created, the 'Zip' necklace is a truly iconic Van Cleef & Arpels design.

Legend has it that during the 1930s the Duchess of Windsor, a loyal customer of the Maison, asked Renée Puissant, daughter of Alfred Van Cleef and Creative Director between 1926-1942, to create a jewelled zip fastener to wear with her evening gowns. Thus began the complicated design process that would take many years to come to fruition. Although the patent was registered in 1938, it was not before the end of the Second World War that the first 'Zip' necklace was finally produced. Capturing the spirit of the time and the 'Couture' style of the 1950s, the 'Zip' necklace was not only a beautiful and versatile jewel, but also a staggering technical achievement. The upper part of the necklace can be detached, the remaining section then 'zipped up' to form a bracelet, the gold thread tassel hanging from one side.

Very few of these complex and versatile jewels were made during the 1950s, and therefore rarely appear for sale on the open market. In 2011 Van Cleef & Arpels launched a new collection of modern 'Zip' necklaces in celebration of this incredible piece of bejewelled engineering.



# ZAMBIAN EMERALDS





† 292

**IMPORTANT EMERALD AND DIAMOND EARRINGS**

Cushion shaped and rectangular-cut emeralds of 10.08, 9.72, 3.97 and 3.88 carats, circular-cut diamonds, 5.5 cm

Gübelin, 2018, report no. 18080015: 3.97 carats, Zambia, minor clarity enhancement (oil type)

Gübelin, 2018, report no. 18080016: 3.88 carats, Zambia, minor clarity enhancement (oil type)

Gem & Pearl Lab, 2018: 10.08 carats, Zambia, no enhancement

Gem & Pearl Lab, 2018: 9.72 carats, Zambia, negligible enhancement (2)

£120,000–180,000

\$160,000–240,000  
€140,000–200,000

Zambia is the world’s second biggest producer of emeralds. The Kafubu River deposits; namely the Kagem Mines, currently contain six emerald belts, located in the Copperbelt Province of northern Zambia. Over the past five years Kagem Mine has produced over 25 million carats of emeralds of which only 0.4% represent premium gem quality stones. This mine is responsible for as much as 30% of the world’s production of gem-quality emeralds today, yielding stones which often have an attractive and distinctive underlying blue hue.

Emeralds found in East Africa are geologically much older than emeralds from other origins, having been formed some 450 million years ago. They differ in their chemical composition typically having a higher iron content when compared to some other emeralds. Their method of formation results in Zambian emeralds having less fissures, meaning they often require less enhancement, if any, to produce bright stones of superior clarity.



Kagem Mines, northern Zambia



Emerald crystal

The following superb Art Déco diamond earrings formed part of the exceptional jewel collection of the late Vera Hue-Williams, the well-known socialite and racehorse breeder of the 1940 and 50s.

Born Vera Sklarevskia in Kiev at the beginning of the 20th century, together with her sister Olga and mother Baroness Kostovsky, Vera fled from Russia to Paris in 1917 with few possessions other than jewels hidden within their clothes.

During the course of her colourful life Vera married four times but it was with her third husband Thomas Lilley, chairman of the family shoe company Lilley & Skinner, that Vera founded the Woolton House Stud at their home Woolton Hill, near Newbury. Successfully buying, breeding and training bloodstock their horses went onto win many Classic Races including the King George VI and Queen Elizabeth Stakes, the 1000 Guineas, the Oaks and the Irish Oaks. Alongside her success as an owner-breeder, Vera was a leading light of racing's social scene. Together with her husband, Vera would entertain lavishly giving large parties that often included her old friend and fellow flat-racing personality 'Porchy', Earl of Carnarvon.

Such a glamorous social life demanded equally glamorous jewels, and Vera delighted in buying and receiving jewellery of the highest quality throughout her life. The majority of her collection, offered for sale at Christie's, Geneva, in May 1995, was an exemplary group of Art Déco jewels, each lot an example of that period's striking design and great style. The following earrings, which have remained with her family since the 1990s, are further testament to Vera's exceptional taste and elegance.







THE PROPERTY OF A GENTLEMAN

**293**

**SUPERB ART DÉCO DIAMOND EARRINGS**

Pear brilliant-cut diamonds of 9.25 and 8.40 carats, circular and baguette-cut diamonds,  
6.8 cm

GIA, 2018, report number. 1196664820: 9.25 carats, G colour, SI2 clarity

GIA, 2018, report number. 6193664822: 8.40 carats, G colour, I1 clarity (2)

£80,000-120,000

\$110,000-160,000

€91,000-140,000

END OF SALE



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# CONVERSION CHART

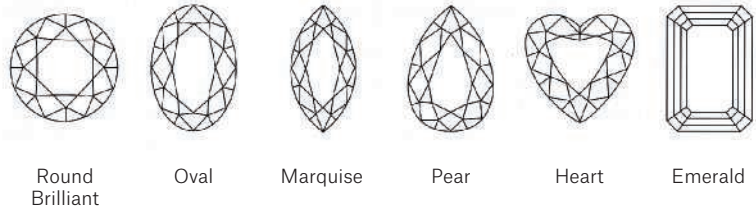
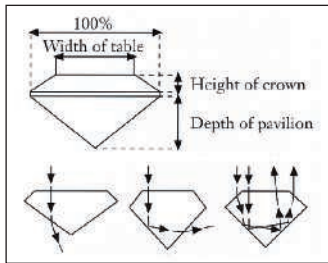
Ring Size

Measurements

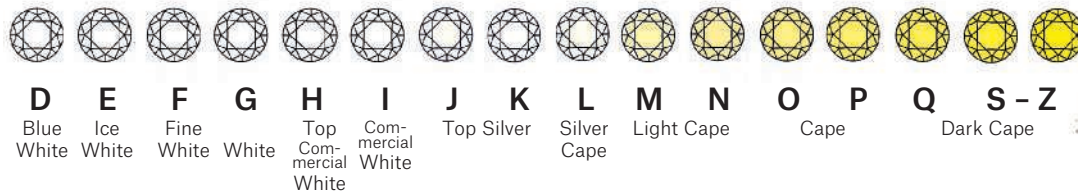
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1/2		A	37.8252		
3/4	—	A 1/2	38.4237		
1	—	B	39.0222		1
1 1/4	—	B 1/2	39.6207		
1 1/2	—	C	40.2192		2
1 3/4	—	C 1/2	40.8177		
2	—	D	41.4162	1	
2 1/4	1	D 1/2	42.0147		3
2 1/2	2	E	42.6132		
2 3/4	—	E 1/2	43.2117		4
3	3	F	43.8102		
3 1/4	4	F 1/2	44.4087		5
3 1/2	—	G	45.0072	2	
3 3/4	5	G 1/2	45.6057		6
4	—	H	46.2042		
4 1/4	6	H 1/2	46.8027		7
4 1/2	—	I	47.4012		
4 3/4	7	I 1/2	47.9997		8
5	—	J	48.5982		
5 1/4	8	J 1/2	49.1967	3	
5 1/2	—	K	49.7952		9
5 3/4	9	K 1/2	50.3937		
6	—	L	50.9922		10
6 1/4	10	L 1/2	51.5907		
6 1/2	—	M	52.1892		11
6 3/4	11	M 1/2	52.7877		
7	—	N	53.3862	4	
7 1/4	12	N 1/2	53.9847		12
7 1/2	—	O	54.5832		
7 3/4	13	O 1/2	55.1817		13
8	—	P	55.7802		
8 1/4	14	P 1/2	56.3787	5	
8 1/2	—	Q	56.9772		14
8 3/4	15	Q 1/2	57.5757		
9	—	R	58.1742		15
9 1/4	16	R 1/2	58.7727		
9 1/2	—	S	59.3712		16
9 3/4	17	S 1/2	59.9697		
10	—	T	60.5682	6	
10 1/4	18	T 1/2	61.1667		17
10 1/2	—	U	61.7652		
10 3/4	19	U 1/2	62.3637		18
11	—	V	62.9622		
11 1/4	20	V 1/2	63.5607		
11 1/2	—	W	64.1592	7	
11 3/4	21	W 1/2	64.7577		
12	—	X	65.3562		
12 1/4	22	X 1/2	65.9547		
12 1/2	—	Y	66.5532		
	23	Y 1/2	67.1517		
	—	Z	67.7502		
	24		68.3487		
	—				

# DIAMONDS • THE 4 C'S

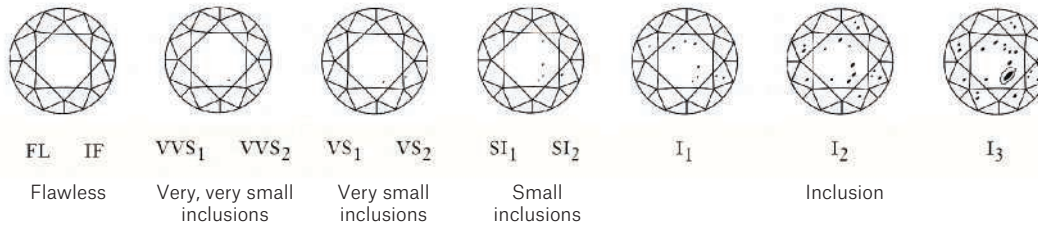
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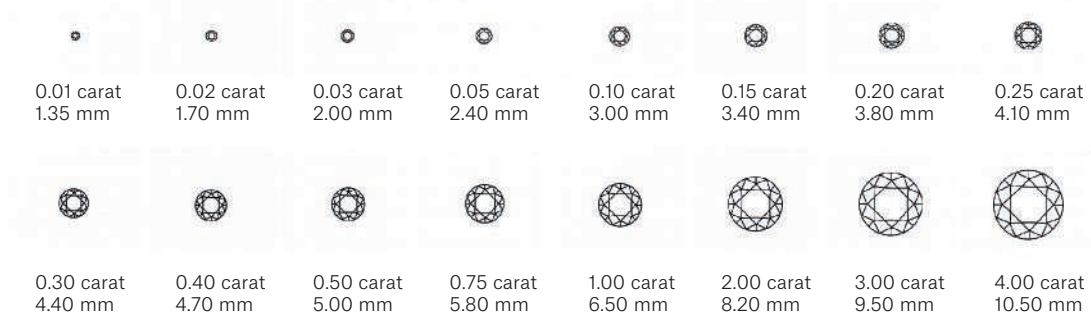
## Colour (G.I.A.)



## 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
275	D	VVS1	3.23	Round
272	D	SI1	1.13	Rectangular
272	D	VVS2	1.02	Rectangular
272	D	VS2	1.01	Rectangular
125	E	VS2	4.34	Round
272	E	VS2	1.12	Rectangular
272	E	VS1	1.07	Rectangular
272	E	VVS1	1.04	Rectangular
272	E	VS1	1.04	Rectangular
272	E	VS1	1.03	Rectangular
272	E	VS1	1.01	Rectangular
69	F	VVS2	2.27	Round
272	F	VS1	1.16	Rectangular
272	F	VS1	1.08	Rectangular
272	F	VVS2	1.07	Rectangular
272	F	VVS2	1.05	Rectangular
272	F	VS2	1.05	Rectangular
272	F	VS1	1.02	Rectangular
272	F	VS2	1.02	Rectangular
293	G	SI2	9.25	Pear
293	G	I1	8.40	Pear
21	G	SI1	4.02	Triangular
69	G	VS1	2.20	Round
272	G	VVS1	1.11	Rectangular
74	H	VVS2	7.02	Round
238	H	SI1	2.10	Round
238	H	VS1	1.92	Round
272	H	VS1	1.01	Rectangular
167	I	VVS2	8.22	Round
246	J	SI1	5.49	Round
246	J	IF	5.18	Round
241	K	VVS1	10.58	Rectangular
273	L	VS2	7.56	Rectangular
196	U-V	VVS2	21.56	Rectangular
134	U-V	VVS1	8.07	Round

## COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
276	Fancy Blue Grey	VS1	1.55	Rectangular
274	Fancy Intense Purplish Pink		0.14	Round
274	Fancy Intense Purplish Pink		0.11	Round
272	Fancy Vivid Yellow	VVS1	0.69	Square
230	Fancy Intense Yellow	VVS2	9.17	Cushion
230	Fancy Intense Yellow	VVS2	8.63	Cushion
271	Fancy Intense Yellow	VVS1	1.12	Square
272	Fancy Intense Yellow	VS1	0.71	Square
272	Fancy Intense Yellow	SI2	0.67	Square
272	Fancy Intense Yellow	VVS1	0.65	Square
272	Fancy Intense Yellow	VVS1	0.57	Square
272	Fancy Intense Yellow	SI1	0.52	Square
13	Fancy Yellow	VVS1	19.82	Round
269	Fancy Yellow	IF	10.00	Square
281	Fancy Yellow	VS2	4.01	Cushion
50	Fancy Light Yellow	VS1	7.64	OMB





## COLOURED STONE INDEX

### RUBY

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
22	1.98	Burma	No Heat	Cushion
92		Burma	No Heat	Cushion
92		Burma	No Heat	Cushion
92		Burma	No Heat	Cushion
239	3.13	Burma	No Heat	Oval

### SAPPHIRE

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
52	26.24	Ceylon	No Heat	Cushion
72	17.08	Ceylon	No Heat	Rectangular
58	8.43	Ceylon	No Heat	Cushion
67	8.09	Ceylon	No Heat	Cushion
203	7.98	Ceylon	No Heat	Cushion
203	7.49	Ceylon	No Heat	Cushion
56	6.94	Ceylon	No Heat	Cushion
56	6.66	Ceylon	No Heat	Cushion
203	6.62	Ceylon	No Heat	Cushion
56	6.12	Ceylon	No Heat	Cushion
56	5.94	Ceylon	No Heat	Cushion
47	5.16	Ceylon	No Heat	Cushion
56	4.17	Ceylon	No Heat	Cushion
130	3.53	East Africa	No Heat	Cushion

### EMERALD

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
259	10.10	Colombia		Rectangular
80	9.25	Colombia	Minor	Rectangular
264	7.84	Colombia	Minor	Rectangular
259	7.60	Colombia		Rectangular
259	7.06	Colombia		Rectangular
259	6.77	Colombia		Rectangular
42	4.58	Colombia	Moderate	Cushion
31	4.31	Colombia	Minor	Cushion
32	5.35	Colombia	Minor	Octagonal
40		Colombia	None	Square
113		Colombia	Minor	Cabochon
292	10.08	Zambia	None	Cushion
292	9.72	Zambia	Insignificant	Cushion
292	3.97	Zambia	Minor	Rectangular
292	3.88	Zambia	Minor	Rectangular
76		Zambia	Minor	Cabochon
76		Zambia	Minor	Cabochon
76		Zambia	Moderate	Cabochon

# 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, 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (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 • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(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 **A** 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 Practices'. 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)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

### 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## 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](http://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 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) You must collect purchased **lots** within thirty days from the auction (but note that **lots will not be released to you 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** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

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

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## 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@christies.com](mailto:arttransport@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@christies.com](mailto:arttransport@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: carpets, 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 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: (i) any of your **warranties** in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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



Property from an Important Private Collection  
**RARE CITRINE AND DIAMOND MYSTERY CLOCK, CARTIER**  
Circular-cut faceted Citrine, circular and rose-cut diamonds, platinum and gold (French marks),  
mechanical movement, circa 1940, 14.6 x 4.7 x 9.2 cm., circa 1940, signed Cartier, numbered  
CHF 200,000-200,000

## **MAGNIFICENT JEWELS**

*Geneva, 13 November 2018*

### **VIEWING**

9-13 November 2018  
Four Seasons Hotel des Bergues  
33 Quai des Bergues, 1201 Geneva

### **CONTACT**

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Other fees apply in addition to the hammer price. See Section D  
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**CHRISTIE'S**



## **GOLD BOXES**

*Hong Kong, 25 November 2018*

### **VIEWING**

23-25 November 2018  
22nd Floor, Alexandra House,  
18 Chater Road, Central, Hong Kong

### **CONTACT**

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

### **HIGHLIGHTS ON VIEW**

19-25 October  
8 King Street, St James's,  
London SW1Y 6QT

9-12 November  
Four Seasons Hotel des Bergues  
Quai des Bergues 33, 1201 Geneva

**CHRISTIE'S**







A ROCK CRYSTAL, EMERALD, ENAMEL AND DIAMOND CLIP BROOCH,  
BY RENÉ BOIVIN  
€25,000 - 35,000

**FINE JEWELS**

*Paris, 4 December 2018*

**VIEWING**

1-4 December 2018  
9, Avenue Matignon  
75008 Paris

**CONTACT**

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