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FINE JEWELS

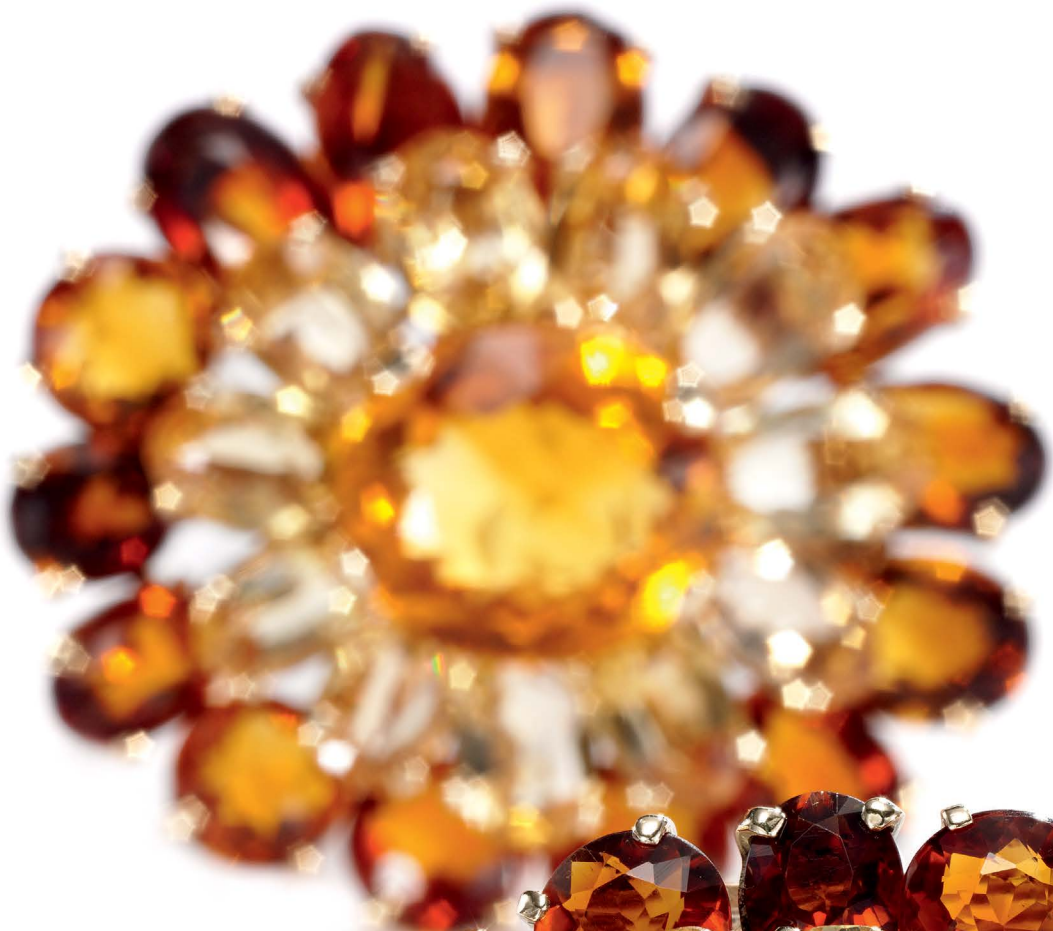
LONDON | 26 NOVEMBER 2019



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FINE JEWELS





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LOT 344 (DETAIL)

OPPOSITE PAGE
LOT 166 (DETAIL)

FINE JEWELS

**AUCTION IN LONDON
26 NOVEMBER 2019
SALE L19052
SESSION ONE: 10AM
SESSION TWO: 2PM**

**ALL EXHIBITIONS FREE
AND OPEN TO THE PUBLIC**

Friday 22nd Nov
9am-4.30pm

Sat 23rd 12 - 5pm
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A Condition Report is an opinion describing in more depth the lot with regards to, but not limited to, the general condition, quality of stones and/or other relevant information.

LONDON

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SESSION ONE

LONDON
TUESDAY
26 NOVEMBER 2019
10 AM

LOTS 1-178





1



2



3

1

EMERALD AND DIAMOND RING

Set with an oval emerald weighing 1.80 carats between two circular-cut diamonds weighing approximately 0.50 carats each, highlighted with circular-cut diamond points, size *M*.

Accompanied by a gemmological report.

£ 4,000-5,000 € 4,500-5,600 US\$ 4,950-6,200

2

PAIR OF SAPPHIRE CUFFLINKS

Each terminal set with a cabochon sapphire, *French assay marks*.

Accompanied by a gemmological report.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600

3

OPAL AND GEM SET BRACELET, PERCY MARKS, EARLY 20TH CENTURY

Designed as a row of openwork squares connected by a fine link chain, the squares set with circular-cut zircon, tourmaline, garnet, yellow, green, blue and pink sapphires and peridot, and oval opals and circular-cut diamonds, *length approximately 190mm, signed Percy Marks*.

£ 3,000-4,000 € 3,350-4,500 US\$ 3,700-4,950



5



4



6

5

PINK TOURMALINE AND DIAMOND PENDANT, CIRCA 1910

Of ribbon design suspending two articulated drops, set with lozenge- and pear-shaped pink tourmalines and millegrain-set with rose and circular-cut diamonds, to a later chain necklace, length approximately 475mm, fitted case stamped Carrington & Co.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

6

SAPPHIRE RING

The bi-coloured mount designed as a flower collet-set with an oval sapphire weighing approximately 8.49 carats, to scrolled shoulders, size L.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

4

MOONSTONE DRESS SET, MARCUS & CO., EARLY 20TH CENTURY

Comprising: a pair of cufflinks, three shirt studs and two collar studs, all set with cabochon moonstones, each signed Marcus & Co, fitted case stamped Marcus & Co.

£ 2,000-3,000 € 2,250-3,350 US\$ 2,500-3,700



7



8



9

7

PAIR OF DIAMOND EARRINGS

Each set with a cut-down collet-set circular-cut diamond weighing approximately 2.05 and 2.28 carats respectively, beneath a smaller brilliant-cut diamond, *post and clip fittings*.

£ 8,000-12,000 € 9,000-13,400 US\$ 9,900-14,800

8

SAPPHIRE AND DIAMOND RING

Claw-set with a cushion-shaped sapphire weighing approximately 10.00 carats, to a pierced gallery set with rose diamonds, *size O*.

Accompanied by a gemmological report.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600

9

PAIR OF EMERALD AND SAPPHIRE INTAGLIO AND DIAMOND EARRINGS, MID 19TH CENTURY

Set with an octagonal step-cut sapphire weighing 3.48 carats carved with an intaglio of a crowned emperor, possibly Divus Augustus, and an emerald cabochon weighing 4.02 carats carved with an intaglio of a long haired figure in profile, possibly Apollo, each within a foliate scroll surround set with cushion-shaped and rose diamonds, *hook fittings*.

Cf.: Diana Scarisbrick ed., *The Art of Gem Engraving from Alexander the Great to Napoleon III*, Nishinippon Shinbun, 2008, pg. 264, no. 345, for an aquamarine carved with a comparable cameo of Augustus, wearing the pointed crown that conveys his shared lineage with Apollo, dated circa 1600.

£ 15,000-20,000 € 16,800-22,300 US\$ 18,500-24,600



10

10

NATURAL PEARL, SEED PEARL AND DIAMOND NECKLACE, CIRCA 1900

In the garland style, the knife-wire linking set with seed pearls and floral and foliate motifs set with circular-cut, cushion-shaped and rose diamonds, centring a bow motif and suspending two natural pearls measuring approximately 11.1 x 10.4 x 8.4mm and 7.8 x 7.3 x 8.8mm, *length approximately 340mm.*

Accompanied by a gemmological report.

£ 7,000-9,000 € 7,800-10,100 US\$ 8,600-11,100



11

11

PAIR OF NATURAL PEARL AND DIAMOND EAR CLIPS, LATE 19TH CENTURY AND LATER

Each surmount collet-set with a brilliant-cut diamond, suspending a detachable natural pearl drop, measuring approximately 7.97 - 8.66 x 12.57mm and 8.69 - 9.31 x 13.36mm respectively, the caps set with rose diamonds, *one diamond deficient, composite.*

Accompanied by a gemmological report.

£ 3,200-3,800 € 3,600-4,250 US\$ 3,950-4,700



12



13



14

12

RUBY AND DIAMOND JABOT PIN, 1920S

Representing a pair of fighting cocks, set with single- and circular-cut diamonds and highlighted with calibr -cut rubies, fitted case stamped *Wartski*.

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

13

DIAMOND CLIP BROOCH, 1920S

The shield-shaped clip set with circular-, single-cut and rose diamonds within millegrain borders, case stamped *D & J Wellby*.

£ 2,000-3,000 € 2,250-3,350 US\$ 2,500-3,700

14

DIAMOND AND SAPPHIRE BRACELET, 1920S

Designed as a graduated line of circular-cut diamonds, spaced by links set with single-cut diamonds and calibr -cut sapphires, length approximately 190mm, numbered.

£ 7,000-10,000 € 7,800-11,200 US\$ 8,600-12,300



16



15

15

PAIR OF NATURAL PEARL AND DIAMOND EARRINGS

Each of pendent design, set with brilliant-cut diamonds with a natural pearl swing centre, measuring approximately 7.8-7.9 x 8.6mm and 8.1-8.3 x 8.9mm respectively, *post fittings*.

Accompanied by a gemmological report.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400



17

16

NATURAL PEARL, RUBY AND DIAMOND NECKLACE, CIRCA 1910 COMPOSITE

In the form of a bow, set with calibr -cut rubies and circular-cut diamonds, suspending a drop-shaped natural pearl measuring approximately 9.9-10.0 x 11.0mm, the cap set with rose diamonds, to a chain spaced by seed pearls, *length approximately 455mm, some rubies possibly synthetic*.

Accompanied by a gemmological report.

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500

17

DIAMOND RING, 1920S

Claw-set with a cushion-shaped diamond weighing 4.70 carats, to shoulders set with single-cut diamonds and Greek key decoration to the shank, size P.

£ 15,000-20,000 € 16,800-22,300 US\$ 18,500-24,600



18



19

19

PROPERTY FROM THE ESTATE OF LADY ELIZABETH CAVENDISH
CVO

DIAMOND BRACELET

Spelling 'Park Top' between ropetwist borders, the letters set with single-cut diamonds, *length approximately 180mm.*

Park Top refers to one of the great middle-distance racehorses of the latter half of the 20th Century, owned by Andrew Cavendish, 11th Duke of Devonshire (1920-2004). Ridden by Lester Piggott, her wins included the Coronation Cup and the King George VI and Queen Elizabeth Stakes. Her achievements were a source of pride for the Duke, who wrote in his book *Park Top: a Romance of the Turf*, "To own a race mare who would find her place in the racing history of this century was beyond my wildest dreams".

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

18

PROPERTY FROM THE ESTATE OF LADY ELIZABETH CAVENDISH
CVO

LADY'S RUBY EVENING BAG, 1910

The frame set with calibr -cut rubies, the thumbpiece set with cabochon rubies, to a mesh bag and belcher link chain handle, *measuring approximately 120 x 130 x 5mm, numbered, British import hallmarks and indistinct sponsor's mark, gross weight approximately 175 grams, one ruby deficient.*

£ 2,000-3,000 € 2,250-3,350 US\$ 2,500-3,700

18

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



20



Tage Bull in full regalia as Ministre plenipotentiary, Paris, 1912

20

PINK SAPPHIRE AND SAPPHIRE RING

Set with a cushion-shaped pink sapphire, weighing approximately 5.10 carats, framed by calibr -cut sapphires, size O, fitted case signed Mallett.

Accompanied by a gemmological report.

The sapphire offered here originally came from the Traquair Maxwell-Stuart collection. The extensive collection, sourced by the 17th Laird Herbert Joseph Constable Maxwell Stuart (1890-1921), who travelled the world and collected precious gems, consisted of over 2,300 sapphires in all various colours. Traquair is Scotland's oldest inhabited house. It has been lived in for over 900 years and was originally a hunting lodge for the kings and queens of Scotland. In 1491, it was gifted by the Earl of Buchan to his son, James Stewart, who became the 1st Laird of Traquair.

The 5.10 carat sapphire was purchased by Mallett of Bath and London in 1921, who sold it on to a Danish

diplomat, minister plenipotentiary, Mr Tage Bull (1881-1960), mounted as a stick pin and framed by calibr -cut sapphires. Bull, based in Madrid, Rome, Paris, London and Lisbon, was a passionate collector of precious gems, books, and Spanish and Portuguese antique furniture. He mastered several languages, such as English, German, French, Chinese, Greek and Latin, and had an interest in poetry. During his time in Paris, he published his dissertation and articles on Giacomo Casanova. *Pages Casanoviennes*. Bull married very late in life, and as he never had any children, the sapphire was gifted to his nephew upon his marriage, when it was re-mounted as a ring.

In 1962 Bull's extensive collection of books was sold in Amsterdam and in 1978 Sotheby's sold Bull's large collection of furniture in Monaco.

£ 10,000-20,000 € 11,200-22,300 US\$ 12,300-24,600



22

21

23

21

PINK SAPPHIRE AND DIAMOND RING

Of crossover design, claw-set with a cushion-shaped diamond weighing 2.01 carats and a pink sapphire weighing 2.57 carats, to shoulders set with single-cut diamonds, size L.

Accompanied by a gemmological report.

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

22

DIAMOND NECKLACE, LATE 19TH CENTURY

The front designed as a floral spray, set with cushion-shaped and rose diamonds, to a detachable link necklace of foliate design set with rose diamonds, *length approximately 418mm, central element detachable, French assay and maker's marks, one diamond deficient.*

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600

23

CONCH SHELL, ENAMEL AND DIAMOND DEMI-PARURE, MID 19TH CENTURY AND LATER

The necklace designed as an articulated vine of flowering dog rose, the leaves applied with green champlévé enamel, the flowers collet-set with conch shell cabochons and centring on rose diamonds, *length approximately 460mm; together with a later pair of ear clips of similar design, case stamped G.B. Brom, Utrecht.*

• £ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

20

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24



24

DIAMOND PARURE, LATE 19TH CENTURY AND LATER

Comprising: a tiara, designed as a floral scroll set with circular-, single-cut, cushion-shaped and rose diamonds, inner circumference approximately 260mm; a bracelet, length approximately 170mm, two diamonds on bracelet deficient; and a pair of earrings of similar design, hook and clip fittings.

£ 8,000-12,000 € 9,000-13,400 US\$ 9,900-14,800



25

25

**FANCY LIGHT YELLOW DIAMOND AND
DIAMOND NECKLACE, LATE 19TH CENTURY
COMPOSITE**

The bow-shaped surmount set with cushion-shaped diamonds, suspending a cushion-shaped fancy light yellow diamond weighing 13.24 carats, to a fine link chain, *length approximately 400mm*.

Accompanied by a gemmological report.

£ 30,000-50,000 € 33,500-56,000 US\$ 36,900-61,500



26

26

**PAIR OF DIAMOND EARRINGS, LATE 19TH
CENTURY**

Each designed as a circular rose diamond suspending a detachable pear-shaped rose diamond drop in closed foil-backed settings, to borders and surmounts set with additional rose diamonds, *hook fittings*.

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500

22

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PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

LOTS 27-35



27



29



28



30

27

RUBY AND DIAMOND RING

Set with a cushion-cut ruby weighing approximately 1.00 carats, to a mount set with baguette and single-cut diamonds, size *K^{1/2}*.

Accompanied by a gemmological report.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600

28

UNMOUNTED FANCY DEEP YELLOWISH ORANGE DIAMOND

The triangular diamond weighing 0.44 carats.

Accompanied by a gemmological report.

† £ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600

29

EMERALD AND DIAMOND BROOCH, BUCCELLATI, 1920S

Designed as a cluster of leaves and flowers set with rose diamonds, centring on a cabochon emerald weighing approximately 4.20 carats, *partially signed Buccellati, French import assay marks*.

£ 3,000-4,000 € 3,350-4,500 US\$ 3,700-4,950

30

PAIR OF EMERALD AND DIAMOND EARRINGS

Each surmount modelled as a bow, suspending a pendant of floral design, millegrain-set with circular-, single-cut and rose diamonds, centring on a cabochon emerald weighing approximately 8.24 and 8.27 carats respectively, *screw fittings, French import assay marks, fitted case*.

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

24

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31



32



33

31

DIAMOND BROUCH/HAIR ORNAMENT, FIRST HALF 19TH CENTURY

Of symmetrical scroll design, collet-set with cushion-shaped diamonds, detachable brooch fitting, fitted case stamped W. Phillips.

£ 8,000-12,000 € 9,000-13,400 US\$ 9,900-14,800

32

DIAMOND BROUCH, LATE 19TH CENTURY

Designed as a stargazer lily mounted *en tremblant*, set with cushion-shaped diamonds, French import assay marks, fitted case stamped Collingwood & Co.

£ 7,000-9,000 € 7,800-10,100 US\$ 8,600-11,100

33

SAPPHIRE AND DIAMOND RING

Set with an oval sapphire weighing approximately 5.80 carats, framed by brilliant-cut diamonds, size N, French assay mark and maker's mark.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400



34



35

**PROPERTY OF A EUROPEAN PRIVATE COLLECTOR
LOTS 27-35 (CONTINUED)**

34

**SAPPHIRE AND DIAMOND PENDANT/BROOCH,
1930S**

Of *pendeloque* design, set with four cabochon sapphires stated to weigh approximately 34.00 carats in total, within a surround of brilliant-, circular-cut and baguette diamonds, *French assay marks*.

Accompanied by SSEF report no. 74456, dated 5th May 2014, stating that the sapphires are of Ceylon (Sri Lankan) origin, with no indications of heating.

£ 12,000-18,000 € 13,400-20,100 US\$ 14,800-22,100

35

DIAMOND BRACELET, 1930S

In the tank style, set with brilliant- and single-cut diamonds, *length approximately 185mm*.

£ 12,000-15,000 € 13,400-16,800 US\$ 14,800-18,500



PROPERTY OF A EUROPEAN DUCAL FAMILY

LOTS 36-40



36

36

PAIR OF NATURAL PEARL AND DIAMOND EARCLIPS, 1950S

Each surmount of foliate design set with brilliant- and single-cut diamonds, suspending a detachable lower section, the pear-shaped frame set with circular-cut diamonds, to a drop-shaped natural pearl swing centre, measuring approximately 18.8 x 13.0 x 11.7mm and 19.9 x 14.0 x 13.4mm respectively, the caps set with rose diamonds, *indistinct assay marks*.

Accompanied by a gemmological report.

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900



37

37

RUBY AND DIAMOND BROOCH, 1950S

Designed as a cornucopia supporting a partially articulated pendant, set with baguette, brilliant- and single-cut diamonds and marquise-shaped and oval rubies.

Accompanied by a gemmological report.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600



38

38

AMETHYST AND TURQUOISE DEMI-PARURE

Comprising: a brooch, designed as a fruiting branch, set with turquoise cabochons and an oval amethyst; and a pair of earrings, each centred on an oval amethyst within a double border of turquoise cabochons, *post and clip fittings*.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

39

EMERALD AND DIAMOND BROOCH, 1960S

Modelled as a strawberry, the leaves set with brilliant- and single-cut diamonds and cabochon emerald seeds.

£ 2,400-3,800 € 2,700-4,250 US\$ 2,950-4,700



39



40

40

CITRINE, RUBY AND DIAMOND BROOCH, 1960S

The centre claw-set with a step-cut citrine weighing approximately 90.00 carats, to a wire mount set with circular-cut rubies and diamonds.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600



41



42



43



44

41

PAIR OF DIAMOND EARRINGS

The upper hoop of each set with brilliant-cut diamonds, suspending a pendant composed of brilliant-cut and baguette diamonds, *post and clip fittings*.

† £ 2,000-3,000 € 2,250-3,350 US\$ 2,500-3,700

42

DIAMOND RING

Composed of brilliant-cut and baguette diamonds, *size N*.

† £ 2,800-3,800 € 3,150-4,250 US\$ 3,450-4,700

43

SAPPHIRE AND DIAMOND BRACELET

Designed as a line of step-cut sapphires, alternating with links set with brilliant-cut diamonds, *length approximately 180mm*.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

44

DIAMOND BANGLE

The hinged bangle composed of brilliant-cut and baguette diamonds, *inner circumference approximately 170mm*.

† £ 6,500-8,500 € 7,300-9,500 US\$ 8,000-10,500



47



45

45

GEM SET AND DIAMOND BROOCH

Claw-set with an oval sapphire weighing approximately 6.86 carats, the surround composed of brilliant-cut, baguette and tapered baguette diamonds, brilliant-cut diamonds of yellow tint, circular-cut sapphires, rubies and emeralds.

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

Ω £ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

46

SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire stated to weigh approximately 5.65 carats, framed by brilliant-cut diamonds, size M, British hallmarks.

Accompanied by a gemmological report.

£ 14,000-18,000 € 15,600-20,100 US\$ 17,200-22,100

47

DIAMOND NECKLACE

The square links composed of brilliant-cut and baguette diamonds, spaced by collet-set brilliant-cut diamonds, length approximately 435mm.

† £ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500



48



49



50



51

48

PAIR OF WHITE SAPPHIRE AND DIAMOND EARRINGS

Each of cluster design, set with pear- and marquise-shaped white sapphires each within a surround of brilliant-cut diamonds, *post and clip fittings*.

† £ 3,800-4,800 € 4,250-5,400 US\$ 4,700-5,900

49

EMERALD AND DIAMOND RING

Collet-set with a cabochon emerald stated to weigh 10.40 carats, the collet and shoulders set with brilliant-cut and tapered baguette diamonds, *size L*.

£ 7,000-9,000 € 7,800-10,100 US\$ 8,600-11,100

50

DIAMOND RING

The full eternity band set with brilliant-cut and baguette diamonds, *size L^{1/2}*.

† £ 3,500-4,000 € 3,900-4,500 US\$ 4,300-4,950

51

DIAMOND RING

Claw-set with a triangular diamond weighing 1.63 carats, within a surround of brilliant-cut diamonds, *size M, British hallmarks and sponsor's mark*.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400



52

52

PAIR OF EMERALD AND DIAMOND EARRINGS

Each set with a step-cut emerald weighing 1.46 and 1.62 carats respectively, within a surround of pear- and marquise-shaped diamonds, each bordered by brilliant-cut diamonds, *post and clip fittings*.

Accompanied by two gemmological reports.

† £ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500



53

53

DIAMOND LONG CHAIN

Designed as a line of spectacle-set brilliant-cut diamonds, *length approximately 1460mm*.

£ 10,000-12,000 € 11,200-13,400 US\$ 12,300-14,800



54

54

EMERALD AND DIAMOND RING

Claw-set with a step-cut emerald weighing approximately 3.50 carats, within a border of brilliant-cut and tapered baguette diamonds, *size N*.

£ 5,500-7,500 € 6,200-8,400 US\$ 6,800-9,300



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56



57

55

CULTURED PEARL AND DIAMOND DEMI-PARURE

Comprising: a pendant set with a cultured pearl, beneath a surmount set with brilliant-cut and marquise-shaped diamonds, to a snake-link chain, *length approximately 425mm*; and a pair of earrings of similar design, *post fittings*.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

56

DIAMOND BRACELET

Designed as a line of claw-set brilliant-cut diamonds, *length approximately 185mm*.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

57

SAPPHIRE AND DIAMOND BROOCH

Set with a cabochon sapphire weighing approximately 14.00 carats, within a radiating surround, set with brilliant-cut diamonds, *French import assay marks*.

Accompanied by two gemmological reports.

£ 28,000-32,000 € 31,200-35,700 US\$ 34,400-39,300



59



60



58

58

SAPPHIRE AND DIAMOND RING

Claw-set with an oval sapphire weighing 7.98 carats, within a surround of brilliant-cut diamonds, *size M*.

Accompanied by SSEF report no. 72673, dated 12th February 2014, stating that the sapphire is of Burmese origin, with no indication of heat treatment.

£ 28,000-32,000 € 31,200-35,700 US\$ 34,400-39,300

59

SAPPHIRE, COLOUR-CHANGE SAPPHIRE AND DIAMOND DEMI-PARURE

Comprising: a necklace, the front section set with oval and cushion-shaped sapphires, four of which are colour-change, spaced by clusters of marquise-shaped diamonds, *length approximately 410mm*; and a pair of earrings similarly designed, one sapphire on each colour-change, *post and clip fittings*.

Accompanied by a gemmological report.

£ 40,000-60,000 € 44,600-67,000 US\$ 49,100-74,000

60

DIAMOND RING

Claw-set with a brilliant-cut diamond weighing 5.15 carats, *size R*.

Accompanied by a gemmological report.

£ 20,000-30,000 € 22,300-33,500 US\$ 24,600-36,900



61



62



63

61

SAPPHIRE AND DIAMOND RING

Claw-set with a cushion-shaped sapphire weighing approximately 5.80 carats, within a surround of marquise-shaped and baguette diamonds, size O.

Accompanied by a gemmological report.

£ 5,000-6,000 € 5,600-6,700 US\$ 6,200-7,400

62

DIAMOND RING

Claw-set with a circular-cut diamond weighing 3.98 carats, size L^{1/2}.

£ 5,000-6,000 € 5,600-6,700 US\$ 6,200-7,400

63

PAIR OF EMERALD AND DIAMOND EAR CLIPS, 1950S

Each of ribbon scroll design, set with brilliant-, single-cut and baguette diamonds, suspending a detachable pear-shaped drop with a step-cut emerald swing centre.

Accompanied by a gemmological report.

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500



65

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64

65

PROPERTY OF A NOBLE FAMILY

EMERALD AND DIAMOND RING

Claw-set with a pear-shaped emerald weighing approximately 2.47 carats, highlighted with brilliant-cut and marquise-shaped diamonds, to shoulders set with tapered baguette diamonds, *size L*.

£ 2,400-3,000 € 2,700-3,350 US\$ 2,950-3,700

66

DIAMOND NECKLACE

Designed as a line of graduated brilliant-cut diamonds alternating with lozenge-shaped links pavé-set with single-cut diamonds, the front section suspending a fringe of graduated brilliant-cut diamonds, *length approximately 400mm*.

£ 3,200-3,800 € 3,600-4,250 US\$ 3,950-4,700

64

PAIR OF DIAMOND EAR CLIPS

Each claw-set with an oval diamond weighing 1.96 carats, highlighted with marquise-shaped diamonds, *screw back fittings*.

£ 5,500-7,500 € 6,200-8,400 US\$ 6,800-9,300



67

67

EMERALD AND DIAMOND BROOCH, EARLY 20TH CENTURY

Claw-set with a mixed-cut emerald weighing approximately 9.57 carats, within a double border of collet-set circular-cut diamonds, *French import assay mark, later brooch fitting with maker's mark.*

Accompanied by a gemmological report.

£ 30,000-40,000 € 33,500-44,600 US\$ 36,900-49,100

68

EMERALD AND DIAMOND NECKLACE

The tumbled emerald beads spaced by briolette diamonds, *length approximately 1200mm.*

£ 90,000-120,000 € 101,000-134,000
US\$ 111,000-148,000

69

68

69

EMERALD AND DIAMOND RING, MONTURE BOUCHERON

Claw-set with a step-cut emerald weighing approximately 3.20 carats, between baguette diamond shoulders, *size L, signed Monture Boucheron, French assay marks.*

Accompanied by a gemmological report and an insurance valuation from Boucheron.

£ 15,000-18,000 € 16,800-20,100 US\$ 18,500-22,100





70

71

70

PROPERTY OF A GENTLEMAN

GROUP OF CULTURED PEARL, EMERALD AND DIAMOND JEWELS

Comprising: a necklace, composed of two rows of cultured pearls measuring approximately 7.8 - 8.3mm diameter, to a clasp set with single-cut diamonds and circular-cut emeralds, *length approximately 470mm*; a bracelet composed of five rows of cultured pearls measuring approximately 5.4 - 5.9mm diameter, to a floral clasp set with brilliant- and single-cut diamonds, *length approximately 180mm*; and a brooch set with brilliant- and single-cut diamonds.

£ 2,200-2,800 € 2,450-3,150 US\$ 2,750-3,450

71

EMERALD AND DIAMOND RING

Claw-set with a step-cut emerald weighing approximately 4.40 carats, within a double border of brilliant-cut and marquise-shaped diamonds, *size N*.

Accompanied by a gemmological report.

£ 2,800-3,200 € 3,150-3,600 US\$ 3,450-3,950



73

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72

CULTURED PEARL AND DIAMOND BRACELET AND A PAIR OF EARRINGS

The bracelet composed of five rows of cultured pearls measuring approximately 6.5mm diameter, the spacers set with brilliant-cut diamonds, *length approximately 200mm, Italian maker's mark*; the pair of earrings each set with a brilliant-cut diamond atop a cultured pearl, *post fittings*.

Accompanied by four gemmological reports.

£ 2,200-2,800 € 2,450-3,150 US\$ 2,750-3,450

□ 73 SOLD WITHOUT RESERVE

SAPPHIRE AND DIAMOND RING, LATE 19TH CENTURY

Claw-set with an oval sapphire weighing approximately 2.45 carats, within a surround of circular-cut diamonds, to single-cut diamond shoulders, *size S, Austro-Hungarian assay mark*.

£ 1,500-2,500 € 1,700-2,800 US\$ 1,850-3,100

74

PAIR OF CULTURED PEARL AND DIAMOND EARRINGS

Each designed as a line of collet-set brilliant-cut diamonds, suspending a drop-shaped cultured pearl, *post fittings*.

Accompanied by a gemmological report.

£ 1,600-1,800 € 1,800-2,050 US\$ 2,000-2,250



75



76



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75

LADY'S DIAMOND EVENING BAG, 1960S

Of bi-coloured basket weave design, the edge of the lid set with brilliant-cut diamonds, opening to reveal a mirror, measuring approximately 178 x 83 x 40mm, partial Italian maker's mark, gross weight approximately 398 grams.

£ 6,000-7,000 € 6,700-7,800 US\$ 7,400-8,600

76

RUBY AND DIAMOND BROOCH

Modelled as a dachshund, pavé-set with brilliant-cut diamonds, the collar set with calibré-cut rubies, with a cabochon ruby eye and an onyx nose, indistinct assay and maker's marks.

£ 800-1,200 € 900-1,350 US\$ 1,000-1,500

77

PAIR OF DIAMOND, BROWN DIAMOND AND RUBY EARRINGS

Each designed as a coiled snake, pavé-set with brilliant-cut diamonds of brown and colourless tints, and circular-cut rubies, post and clip fittings, signed Valente, Italian maker's marks.

Please note that the diamonds of brown tint have not been tested for natural colour origin.

£ 2,000-3,000 € 2,250-3,350 US\$ 2,500-3,700



78

DIAMOND RING

Of crossover design, each end pavé-set with brilliant-cut diamonds, culminating in a collet-set triangular diamond, size T.

£ 2,400-2,800 € 2,700-3,150 US\$ 2,950-3,450

79

CULTURED PEARL AND DIAMOND NECKLACE

Designed as a flexible collar set with three rows of graduated cultured pearls, the front accented with brilliant-cut diamonds, inner circumference approximately 385mm, French assay marks and maker's marks.

£ 3,000-4,000 € 3,350-4,500 US\$ 3,700-4,950

80

PARURE

Comprising: a necklace composed of bi-coloured navette linking, length approximately 440mm; a bracelet, length approximately 227mm; and pair of earrings of similar design, post and clip fittings.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200



81

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81

PAIR OF RUBY AND DIAMOND EARRINGS

Of bombé design, set with alternating chevrons of cabochon rubies and brilliant-cut diamonds, *post and clip fittings*.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

82

RUBY AND DIAMOND NECKLACE, REPOSSI

The flexible collar designed as a row of plaques set with brilliant-cut diamonds spaced by ruby beads, *inner circumference approximately 360mm, signed Repossi, French import assay mark, Italian maker's mark*.

£ 8,000-12,000 € 9,000-13,400 US\$ 9,900-14,800



83

83

GEM SET AND DIAMOND RING

Of floral design, centring on a cabochon ruby, within a surround of brilliant-cut diamonds, the petals set with circular-cut rubies and spinels, *size N*.

£ 3,000-4,000 € 3,350-4,500 US\$ 3,700-4,950



84



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84

PAIR OF EMERALD AND DIAMOND EAR CLIPS

Each surmount designed as a cluster of pear-shaped diamonds, suspending an emerald drop, the caps set with marquise-shaped diamonds, *Italian maker's mark*.

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500

85

GEM SET AND DIAMOND BRACELET, SEAMAN SCHEPPS, 1950S

The clasp set with cushion-shaped, circular- and single-cut diamonds, decorated with sapphires, rubies and emeralds carved with foliate motifs, to a detachable torsade bracelet composed of sixteen strands of ruby beads, *length approximately 210mm, signed Seaman Schepps*.

£ 15,000-20,000 € 16,800-22,300 US\$ 18,500-24,600

86

RUBY AND DIAMOND RING

Claw-set with an oval ruby stated to weigh 10.90 carats, within a double border of brilliant-cut diamonds, *size M*.

Accompanied by a gemmological report.

£ 60,000-80,000 € 67,000-89,500 US\$ 74,000-98,500



87



88



89
part illustrated



87

**PAIR OF GEM SET AND DIAMOND EARRINGS,
SCAVIA**

Each of curved design, set with brilliant-cut diamonds and circular-cut sapphires, rubies and emeralds, *post and clip fittings, signed Scavia, Italian maker's marks.*

£ 1,800-2,200 € 2,050-2,450 US\$ 2,250-2,750

88

EMERALD AND DIAMOND BRACELET

Designed as a strap set with calibré-cut emeralds in concealed settings, between two lines of brilliant-cut diamonds, *length approximately 180mm.*

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

89

GROUP OF GEM SET JEWELS

Comprising: three rings of full eternity design, set respectively with marquise-shaped diamonds, rubies and sapphires, *size Q*; a brooch, modelled as a bouquet, the flowers composed of carved rock crystal, highlighted with circular-cut rubies and orange sapphires, with paste leaves and buds, *signed Santagostina, Italian maker's mark*; and a necklace composed of three strands of cultured pearls measuring approximately 5.5 - 8.7mm diameter, to a clasp set with circular-cut rubies and rose diamonds, *length approximately 550mm, not illustrated.*

£ 1,500-2,000 € 1,700-2,250 US\$ 1,850-2,500



90

90

PROPERTY OF A EUROPEAN COLLECTOR

GEM SET, CULTURED PEARL AND DIAMOND PARURE

Comprising: two necklaces composed of cultured pearls alternating with rondelles set with circular-cut sapphires, rubies and emeralds or brilliant-cut diamonds, *lengths approximately 500mm and 535mm*; four bracelets, each *length approximately 220mm*; and a pair of ear clips, pendants detachable, French assay marks and partial maker's marks.

By family tradition this parure was made by René Sim Lacaze.

For more information see catalogue note at SOTHEBYS.COM

£ 10,000-12,000 € 11,200-13,400 US\$ 12,300-14,800

91

91

RUBY, EMERALD AND DIAMOND BROOCH, 1960S

Of abstract foliate design with rope twist borders, set with circular-cut emeralds and rubies and brilliant-cut diamonds.

By family tradition this brooch was made by René Sim Lacaze.

£ 2,000-3,000 € 2,250-3,350 US\$ 2,500-3,700



92

92

PERIDOT AND GARNET NECKLACE

Of torsade design, composed of thirty graduated strands of peridot beads spaced with faceted garnet roundels, to a fluted clasp set with a line of circular-cut peridots, length approximately 400mm.

£ 3,000-4,000 € 3,350-4,500 US\$ 3,700-4,950

93

ENAMEL, EMERALD AND DIAMOND BRACELET, FRASCAROLO, 1960S

The articulated bangle terminating in two lion's heads connected by a ring set with brilliant-cut diamonds, the lions applied with reddish-brown enamel, their muzzles set with single-cut diamonds, their eyes set with circular-cut emeralds, inner circumference approximately 170mm, signed Frascarolo, Italian maker's mark.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200



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94

MOONSTONE, RUBY, SAPPHIRE AND LACQUER CUFF, POIRAY

The front applied with black lacquer and collet-set with cabochon moonstones, sapphires and rubies, *inner circumference approximately 120mm, signed Poiray, French assay marks and indistinct maker's mark, fitted case stamped Asprey & Co.*

£ 3,000-4,000 € 3,350-4,500 US\$ 3,700-4,950

95

CORAL AND ONYX NECKLACE

Composed of elongated onyx beads spaced by articulated clusters of coral beads, *length approximately 520mm.*

• £ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

96

AMBER, GARNET, CULTURED PEARL AND DIAMOND BROOCH, NARDI

Modelled as a bust of a figure dressed as a Blackamoor, his head of carved amber, his robes, turban and earrings set with cultured pearls, brilliant-cut diamonds and a faceted oval pyrope garnet, *signed Nardi.*

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400



97



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97

GEM SET AND DIAMOND NECKLACE, MID 20TH CENTURY COMPOSITE

The flexible collar of gas pipe linking, studded with various charms including: an elephant, a bird, entwined hearts, a cockerel, the words 'My Sweet' with a heart, a stork, the words 'I LOVE U', a four leaf clover and a dachshund, set with single-cut, marquise-shaped, baguette and rose diamonds and variously cut chrysoberyls, sapphires, emeralds and rubies, length 485mm.

£ 2,000-3,000 € 2,250-3,350 US\$ 2,500-3,700

98

RUBY AND DIAMOND BROOCH, 1940S

Designed as a basket of flowers, set with brilliant-cut diamonds and circular- and calibré-cut rubies, some rubies synthetic.

£ 1,500-2,000 € 1,700-2,250 US\$ 1,850-2,500



99

99

PAIR OF GEM SET CUFFLINKS, VAN CLEEF & ARPELS

Each of bar design with hoop terminals, set with interchangeable batons including onyx, coral, lapis lazuli, malachite, tiger's eye and fluted batons collet-set with cabochon rubies, cufflinks signed Van Cleef & Arpels, numbered, indistinct French assay and maker's marks, fitted case stamped Van Cleef & Arpels.

• £ 3,800-4,200 € 4,250-4,700 US\$ 4,700-5,200



100

100

**RUBY AND DIAMOND COMPACT, CARTIER,
1940S**

Of rectangular outline, centring on a geometric motif set with calibr -cut rubies and single-cut diamonds, opening to reveal a mirror and lidded powder compartment, *measuring approximately 69 x 54 x 13mm, signed Cartier, numbered, maker's mark.*

£ 3,500-4,500 € 3,900-5,100 US\$ 4,300-5,600



101

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101

**RUBY AND DIAMOND BRACELET/WATCH,
BOUCHERON, 1940S**

Centring on a line of brilliant-cut diamonds alternating with circular-cut rubies, between rope twist borders, the central panel opening to reveal a square dial with dot indicators and baton hands, *length approximately 175mm, mechanical movement, dial and strap signed Boucheron, numbered, French assay marks, case stamped Boucheron.*

£ 5,500-7,500 € 6,200-8,400 US\$ 6,800-9,300

102

**PAIR OF DIAMOND BROOCHES, 'FLAMMES',
VAN CLEEF & ARPELS**

Each designed as a stylised flame pav -set with brilliant-cut diamonds within a rope twist border, *each signed Van Cleef & Arpels, numbered.*

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500



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103

CULTURED PEARL, GEM SET AND DIAMOND BROOCH

In the form of a cockerel, its body set with a baroque cultured pearl, its plumage set with brilliant- and single-cut diamonds, and variously cut sapphires, rubies and emeralds, *indistinct Italian maker's mark, one ruby deficient*.

£ 2,400-2,800 € 2,700-3,150 US\$ 2,950-3,450

104

CULTURED PEARL NECKLACE

Composed of two rows of graduated cultured pearls measuring approximately 11.1 - 13.9mm diameter, to a fan-shaped clasp, *Italian maker's mark*.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

105

DIAMOND RING

The wide pierced band collet-set with a brilliant-cut diamond weighing approximately 1.79 carats, *size N*.

£ 6,500-7,500 € 7,300-8,400 US\$ 8,000-9,300

106

PAIR OF EMERALD AND DIAMOND EAR CLIPS

Each set with a pear-shaped emerald weighing approximately 8.44 and 8.95 carats respectively, within a foliate surround set with brilliant- and single-cut diamonds, *one diamond deficient*.

Accompanied by a gemmological report.

£ 5,000-6,000 € 5,600-6,700 US\$ 6,200-7,400



107



108



109

107

ENAMEL AND DIAMOND CIGARETTE CASE AND ENAMEL CIGARETTE LIGHTER, 1960S

Each applied with blue *guilloché* enamel, the thumbpiece of the cigarette case set with brilliant-cut diamonds, *cigarette case measuring approximately 98 x 55 x 34mm, lighter measuring approximately 65 x 25 x 14, Italian maker's mark.*

£ 4,000-5,000 € 4,500-5,600 US\$ 4,950-6,200

108

EMERALD AND DIAMOND BANGLE, 1960S

The hinged bangle of Florentine finish, the front set with marine motifs set with single-cut diamonds, including fish, seahorses, starfish, seashells, crabs and octopuses, highlighted with pear-shaped emeralds, *inner circumference approximately 190mm, two diamonds deficient.*

£ 2,400-3,000 € 2,700-3,350 US\$ 2,950-3,700

109

ENAMEL AND DIAMOND POWDER COMPACT, 1960S

The circular powder compact applied with green *guilloché* enamel, opening to reveal a mirror and powder compartment, the thumbpiece set with baguette diamonds, *measuring approximately 82mm diameter.*

£ 3,200-4,000 € 3,600-4,500 US\$ 3,950-4,950



110



111



112



110

RUBY AND EMERALD VANITY CASE, MARIO BUCCELLATI, 1960S

Of rectangular outline, the exterior with a Florentine finish, the lid set with cabochon rubies and emeralds in foliate borders, to a foliate clasp, opening to reveal an engraved interior with lidded powder compartment, additional compartment, lipstick holder and mirror, *measuring approximately 110 x 80 x 15mm, signed M. Buccellati, gross weight approximately 284 grams.*

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

111

DIAMOND, EMERALD AND RUBY RING, GIANMARIA BUCCELLATI

The wide open work band set with brilliant-cut diamonds and circular-cut emeralds and rubies, *size K, signed Gianmaria Buccellati, Italian maker's mark.*

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

112

SAPPHIRE, RUBY AND DIAMOND DEMI-PARURE, 1960S

Comprising: a leaf-shaped brooch of open work lattice design, set with brilliant-cut diamonds and circular-cut rubies and sapphires; and a pair of earrings of similar design, *post and clip fittings, case stamped Mazzoleni.*

£ 2,600-2,800 € 2,900-3,150 US\$ 3,200-3,450



113

113

**LADY'S EMERALD AND DIAMOND SILK
EVENING BAG, MARIO BUCCELLATI, 1920S**

The silk pouch with an embroidered design of flowers, to a clasp of foliate open work design set with rose diamonds and cabochon emeralds and bi-coloured rope link chain handle, length approximately 320mm, bag measuring approximately 138 x 133mm, signed M. Buccellati.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200



115

115

**PAIR OF DIAMOND CLIP BROOCHES,
MONTURE CARTIER, 1960S**

Each designed as a stylised leaf set with circular-cut and cushion-shaped diamonds, signed *monture Cartier*, numbered, French assay marks and maker's mark, case stamped *Cartier*.

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500



114

114

**RUBY AND DIAMOND BROOCH, KUTCHINSKY,
1960S**

Of spray design, set with brilliant- and single-cut diamonds and circular-cut rubies, signed *Kutchinsky*.

£ 2,400-2,800 € 2,700-3,150 US\$ 2,950-3,450



116



117



118



119

116

DIAMOND RING

Set with a brilliant-cut diamond weighing 2.77 carats, size *P^{1/2}*.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

□ 117 SOLD WITHOUT RESERVE

RUBY AND DIAMOND RING

Claw-set with an oval ruby weighing approximately 0.81 carats, between two square diamonds, size *O^{1/2}*, *British hallmarks and sponsor's mark*.

£ 2,600-3,500 € 2,900-3,900 US\$ 3,200-4,300

118

DIAMOND BRACELET

Composed of articulated links set with brilliant-cut diamonds, *length approximately 190mm*.

£ 800-1,200 € 900-1,350 US\$ 1,000-1,500

119

PAIR OF RUBY AND DIAMOND EARRINGS

Composed of intertwined lines of claw-set oval rubies and brilliant-cut diamonds, *clip and retractable post fittings*.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400



122

121



120

120

PAIR OF RUBY AND DIAMOND EARRINGS

Each of articulated pendent design, set with oval rubies and single-cut diamonds, *post fittings*.

Accompanied by a gemmological report.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

121

RUBY AND DIAMOND NECKLACE

Of mesh design, set with rose diamonds, bordered with circular-cut and oval rubies, *inner circumference approximately 420mm*.

† £ 20,000-26,000 € 22,300-29,000 US\$ 24,600-32,000

122

DIAMOND RING

Claw-set with a brilliant-cut diamond weighing 3.09 carats, *size N, maker's mark*.

Accompanied by a facsimile of a gemmological report.

£ 6,500-8,500 € 7,300-9,500 US\$ 8,000-10,500

PROPERTY OF A NOBLE FAMILY

LOTS 123 - 137



123



124

125

126

123

JADEITE, RUBY AND DIAMOND PENDANT NECKLACE

The rectangular jadeite plaque designed as a *chilong* dragon, accented with a circular-cut diamond, the surmount set with with calibr -cut rubies and an additional circular-cut diamond, to a fine neckchain, *length approximately 240mm, French import assay marks.*

Accompanied by a gemmological report.

£ 800-1,200 € 900-1,350 US\$ 1,000-1,500

124

RUBY AND DIAMOND BRACELET

Millegrain-set with a line of calibr -cut rubies, between two rows of brilliant-cut diamonds, *length approximately 180mm.*

Accompanied by a gemmological report.

£ 5,000-6,000 € 5,600-6,700 US\$ 6,200-7,400

125

RUBY AND DIAMOND BRACELET, 1930S

Composed of articulated links pierced with foliate designs, set with cushion-shaped and rose diamonds and calibr -cut rubies arranged in spiral motifs, *length approximately 180mm.*

£ 2,400-2,800 € 2,700-3,150 US\$ 2,950-3,450

126

EMERALD AND DIAMOND BRACELET, 1920S

The articulated band composed of open work linking millegrain-set with circular- and single-cut diamonds and cabochon emeralds, *length approximately 180mm, French assay marks, one diamond deficient.*

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600



127

PAIR OF DIAMOND EARRINGS

Each claw-set with a cushion-shaped diamond weighing 2.02 carats, *post fittings*.

£ 3,200-3,800 € 3,600-4,250 US\$ 3,950-4,700

128

JADEITE AND DIAMOND NECKLACE

Composed of two rows of graduated jadeite beads measuring approximately 5.7 - 9.6mm diameter, spaced by two plaques set with polished jadeite and brilliant-cut and oval diamonds, to a clasp set with a pear-shaped diamond within a surround of brilliant-cut diamonds, *length approximately 510mm*.

Accompanied by a gemmological report.

£ 4,000-5,000 € 4,500-5,600 US\$ 4,950-6,200

129

JADEITE, CHALCEDONY AND DIAMOND BRACELET

Designed as a line of claw-set jadeite discs, each centre and gallery highlighted with brilliant-cut diamonds, spaced by marquise-shaped diamonds, *length approximately 180mm, two discs are chalcidony*.

Accompanied by a gemmological report.

£ 1,600-1,800 € 1,800-2,050 US\$ 2,000-2,250

130

PAIR OF DIAMOND EARRINGS

Each claw-set with a step-cut diamond weighing approximately 0.74 and 0.81 carats respectively, within an undulating frame of tapered baguette diamonds, *post fittings*.

£ 1,600-1,800 € 1,800-2,050 US\$ 2,000-2,250



131



132



133

**PROPERTY OF A NOBLE FAMILY
LOTS 123 - 137 (CONTINUED)**

131

DIAMOND PENDANT-BROOCH, CIRCA 1910

Of open work design, set with circular-cut and rose diamonds.

£ 1,600-1,800 € 1,800-2,050 US\$ 2,000-2,250

132

DIAMOND BRACELET, CIRCA 1935

Composed of articulated open work links millegrain-set with brilliant-, circular- and single-cut diamonds, length approximately 175mm, Swiss assay marks.

£ 3,200-3,800 € 3,600-4,250 US\$ 3,950-4,700

133

**DIAMOND AND EMERALD BRACELET,
LACLOCHE FRÈRES, 1920S**

The articulated open work band composed of links arranged in a woven pattern, millegrain-set with circular- and brilliant-cut diamonds and highlighted with calibré-cut emeralds, length approximately 170mm, signed *Lacloche Frères*, numbered, French assay marks and maker's mark, one emerald and two diamonds deficient.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600



134

135



136

137

134

RUBY AND DIAMOND BROOCH

Designed as a flower, the petals set with pear-shaped rubies, the centre highlighted with a brilliant-cut diamond, the stem decorated with baguette diamonds.

Accompanied by a gemmological report.

£ 1,600-1,800 € 1,800-2,050 US\$ 2,000-2,250

135

RUBY AND DIAMOND NECKLACE

Designed as a row of floral clusters set with brilliant-cut diamonds and oval rubies, spaced by navette-shaped motifs set with brilliant-cut diamonds, *length approximately 435mm.*

Accompanied by a gemmological report.

£ 12,000-18,000 € 13,400-20,100 US\$ 14,800-22,100

136

DIAMOND BRACELET

The openwork strap decorated with floral and foliate motifs set with brilliant-cut diamonds, *length 180mm.*

£ 1,600-1,800 € 1,800-2,050 US\$ 2,000-2,250

137

SAPPHIRE AND DIAMOND BRACELET

The openwork strap set with oval sapphires and brilliant-cut diamonds, *length approximately 180mm.*

Accompanied by a gemmological report.

£ 3,200-3,800 € 3,600-4,250 US\$ 3,950-4,700



139



138



140

138

RUBY AND DIAMOND BANGLE, LATE 19TH CENTURY

The hinged bangle set to the front with graduated cushion-shaped rubies spaced by cushion-shaped diamonds, *inner circumference approximately 170mm*.

Accompanied by a gemmological report.

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

139

NATURAL PEARL AND DIAMOND NECKLACE, LATE 19TH CENTURY

Composed of 8 strands of natural pearls measuring approximately 2.2 - 3.6mm diameter, to a central open work motif set with cushion- and pear-shaped diamonds, *length approximately 400mm*.

Accompanied by a gemmological report.

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

TO BE SOLD TO BENEFIT THE NATIONAL TRUST OF SCOTLAND

140

FORMERLY IN THE COLLECTION OF THE EARL OF MAR & KELLIE

DIAMOND PENDANT/BROOCH, SECOND HALF OF THE 19TH CENTURY

Of scrolled foliate design, set throughout with cushion-shaped and rose diamonds, suspending a detachable drop-shaped imitation pearl.

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500



143



142



141

141

RUBY AND DIAMOND BROOCH, MID 19TH CENTURY

Set with cushion-shaped diamonds and oval and circular-cut rubies.

Accompanied by a gemmological report.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600

142

DIAMOND BROOCH, LATE 19TH CENTURY

Modelled as a flower, set with cushion-shaped and rose diamonds.

£ 4,500-6,500 € 5,100-7,300 US\$ 5,600-8,000

143

DIAMOND BROOCH, LATE 19TH CENTURY

Designed as a spray of lily of the valley, forget-me-not and clematis mounted *en tremblant*, set throughout with cushion-shaped diamonds, *fitted case stamped Asprey*.

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900



144



145

144

**TOPAZ, PEARL AND DIAMOND BROOCH/
PENDANT, LATE 19TH CENTURY**

Claw-set with an oval pink topaz weighing approximately 10.59 carats, within a foliate open work surround set with pearls, circular-cut, cushion-shaped and rose diamonds, suspending a pendant set with an oval topaz weighing 1.72 carats, within a border of cushion-shaped diamonds, *brooch fitting detachable*.

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

£ 8,000-12,000 € 9,000-13,400 US\$ 9,900-14,800

145

DIAMOND BRACELET, CIRCA 1800

Composed of oval links pavé-set with cushion-shaped diamonds in closed settings, spaced by similarly set navette-shaped links, *length approximately 164mm*.

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900





146

image not to scale

147

146

MANI-MALA OR A TREATISE ON GEMS.
CALCUTTA: PRINTED BY I.C. BOSE, STANHOPE PRESS, FOR THE AUTHOR, 1879

2 volumes, 8vo, FIRST EDITION, lithograph title-page, text in English, Bengali, Hindi and Sanskrit, 10 lithograph plates at rear of volume two, green half morocco, spine gilt with title, previous ownership inscription and annotations in ink, bookseller's stamp, lacking portrait frontispiece, *lithograph title-page restored, plates slightly trimmed.*

£ 8,000-12,000 € 9,000-13,400 US\$ 9,900-14,800

147

DIAMANTS PERLES ET PIERRERIES
PROVENANT DE LA COLLECTION DITE
DES JOYAUX DE LA COURONNE, PARIS:
IMPRIMERIE NATIONALE, 1887

Folio, approximately 285 x 400mm, title-page in red and black, 9 photogravure plates of the French Crown Jewels, tissue-guards, rebound preserving original upper wrapper, half calf over marbled boards, spine with gilt label, *spotting, original wrapper worn with restoration, bumped.*

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900



image not to scale

148

148

SET OF FIFTEEN HISTORICAL DIAMOND REPLICAS, 1950S

The rectangular case lined with black velvet containing glass replicas of fifteen historical diamonds, including the Koh I Noor, the Sancy, the Orloff, and the Hope. case measuring approximately 229 x 210 x 38mm.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200



149

149

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

Designed as a bow set with circular-cut and cushion-shaped diamonds, centring on a cultured pearl.

£ 6,500-8,500 € 7,300-9,500 US\$ 8,000-10,500

150



150

PROPERTY OF THE DUKE OF MONTROSE

**NATURAL PEARL AND DIAMOND PENDANT/
BROOCH, LATE 19TH CENTURY**

The detachable pendant surmount modelled as a bow suspending two floral sprays, to a central section of navette outline, set with a natural pearl measuring approximately 11.7-12.4 x 13.0mm between open work palmette motifs, set throughout with cushion-shaped and rose diamonds, supporting a detachable fringe of drop-shaped natural pearls measuring approximately 7.5 x 7.5 x 8.6mm - 12.6 x 10.4 x 10.4mm, *pendant fitting, two brooch fittings and fringe of drop-shaped pearls detachable.*

Accompanied by a gemmological report.

£ 50,000-70,000 € 56,000-78,000 US\$ 61,500-86,000





151



152

151

CULTURED PEARL AND DIAMOND NECKLACE, 19TH CENTURY AND LATER

The clasp set with cushion-shaped diamonds in cut-down collets, to a later necklace composed of three rows of cultured pearls measuring approximately 8.0mm diameter, length approximately 575mm.

Accompanied by a gemmological report.

£ 2,200-2,800 € 2,450-3,150 US\$ 2,750-3,450

152

ENAMEL AND DIAMOND BANGLE, SECOND HALF OF THE 19TH CENTURY

The partially articulated bangle with chased decoration and applied with blue *basse-taille* enamel, the front set with a spray of grapevine set with cushion-shaped and rose diamonds, the interior inscribed 'Souvenir de la Comtesse de Rigny', inner circumference approximately 160mm, French assay marks, later safety chain.

Accompanied by a valuation document.

£ 2,400-3,500 € 2,700-3,900 US\$ 2,950-4,300



153

153

DIAMOND BROOCH, TIFFANY & CO., LATE 19TH CENTURY

Designed in the baroque style, modelled as a lion's head within a foliate cartouche, its eyes highlighted with cushion-shaped diamonds, its mouth holding a ring supporting a foliate pendant, signed *Tiffany & Co.*

Formerly in the collection of Lady d'Avigdor Goldsmid (d. 1997)

Thence by descent.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200



155

154

TORTOISESHELL, NATURAL BLISTER PEARL, ENAMEL AND DIAMOND COMB, MID 19TH CENTURY

The tortoiseshell comb with a surmount applied with black enamel, centred on a natural blister pearl measuring approximately 13.6 x 11.1 x 6.0mm bordered by four cushion-shaped diamonds and flanked by two additional pearls, the top with a detachable gallery of claw-set pearls and cushion-shaped diamonds, measuring approximately 95 x 120mm, fitted case.

Accompanied by a gemmological report.

Remaining pearls untested for natural origin.

• £ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200



154

155

CORAL NECKLACE AND PAIR OF EARRINGS, SECOND HALF 19TH CENTURY AND LATER

Comprising: a necklace, the clasp designed in the Etruscan revival style, set with two carved coral female faces wearing garland crowns, to two later rows of graduated faceted coral beads measuring approximately 7.0 - 12.5mm diameter, length approximately 445mm, papal assay marks; and a pair of floral pendent earrings of similar style with beaded and rope twist details, hook fittings.

Accompanied by a gemmological report and an appendix letter.

• £ 2,400-2,800 € 2,700-3,150 US\$ 2,950-3,450



157



156

156

**AGATE CAMEO, ENAMEL AND DIAMOND
BROOCH, LATE 19TH CENTURY**

Set with an agate cameo depicting Hercules wearing the skin of the Nemean lion, within a border of cushion-shaped diamonds and an outer band of green *basse-taille* enamel, *French import assay marks*.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600

157

**SILVER DEMI-PARURE , LATE 19TH CENTURY
AND LATER**

Comprising: a bi-coloured necklace of fringe design suspending a series of alternating acorn motifs and half spheres, *length approximately 380mm*; and a pair of later earrings *en suite, post fittings*.

£ 1,600-1,800 € 1,800-2,050 US\$ 2,000-2,250



158

**CITRINE, TOURMALINE AND ENAMEL
NECKLACE**

Composed of links collet-set in alternation with cabochon and polished citrines and green tourmalines, applied with *plique-à-jour* and *basse-taille* enamel in yellow and green respectively, *length approximately 415mm*.

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

159

**LADY'S SAPPHIRE AND VELVET EVENING BAG,
LATE 19TH CENTURY**

The indigo velvet bag with a frame of chased foliate design, the thumbpiece set with cabochon sapphires, *measuring approximately 16.5 x 15.5 x 8.0mm*.

£ 1,600-1,800 € 1,800-2,050 US\$ 2,000-2,250



This extraordinary necklace can be attributed to Giacinto Melillo (1845-1915). Melillo joined the workshop of Alessandro Castellani in Naples as a teenager, and by 1865 was managing it, at the age of 19. Castellani's firm were the primary arbiters of the archaeological revival style, which was heavily inspired by unearthed Roman and Etruscan jewels. Through a combination of meticulous research, technical skill and artistic vision, Castellani and Melillo revived many ancient metalwork techniques, and adapted them to fit a contemporary audience, often other Europeans on their 'Grand Tours' of Greece and Italy.

The skills honed by Melillo throughout his career with Castellani brought him later success in his own right, and he was awarded the Grand Prix and Legion d'Honneur at the Paris Exhibition in 1900. Usually unsigned, Melillo's jewels are often identified by signed wooden cases, as offered here with the present lot.

A similar necklace by Melillo can be found in the Walters Art Museum in Baltimore, Museum no. 57.1534, acquired directly from Melillo's workshop by Henry Walters in 1903.

160

160

HARDSTONE AND GARNET INTAGLIO AND SEED PEARL NECKLACE, GIACINTO MELILLO, CIRCA 1870 AND EARLIER

Designed in the Etruscan revival style, applied with bead and rope twist details, the front threaded with fluted beads supporting a fringe of graduated collet-set oval intaglios of garnet, carnelian, chalcedony and prase, depicting various Greco-Roman deities including Apollo, Jupiter, Mercury, Fortuna and Victory, spaced with seed pearl pendants, to a spiga-link chain necklace with a hook clasp, length approximately 455mm, unsigned, original fitted case stamped Giacinto Melillo.

PROVENANCE

Formerly in the collection of Lawrencina Potter (1821-1882), née Heyworth, wife of Richard Potter (1817-1892) To their daughter Lawrencina Durning-Holt (1845-1906) Thence by descent within the family.

Lawrencina Potter was the daughter of Lawrence and Elizabeth Heyworth, a merchant based in Liverpool. In 1844 she married Richard Potter. Richard Potter was an important investor in the Gloucester-based timber

importer Price & Co., who supplied timber to the businessman William Eassie. Through their work together, Potter and Eassie's firms designed and supplied huts to house British and French troops during the harsh winters of the Crimean war, and after an appeal from Florence Nightingale through the Times newspaper in 1854, collaborated with Isambard Kingdom Brunel to build the pioneering Renkioi Hospital, which was vital in supporting and healing wounded soldiers until the end of the war in 1856.

By family repute, the present necklace and bracelet were acquired by Richard and Lawrencina Potter on a trip to Italy, coinciding with the contemporary vogue for jewels in this archaeological revival style.

LITERATURE

Cf.: Thomas J J Holman, *Multum in Parvo: A Collection of Engraved Gems*, Wartski, London, 2019, pg. 30, no. 11, for a similar necklace by Melillo, dated circa 1870, set with Roman intaglios. For additional information on Melillo, see Geoffrey Munn, *Giacinto Melillo, a Pupil of the Castellani*, *The Connoisseur*, 20th September 1977, pg. 20-22.

£ 20,000-30,000 € 22,300-33,500 US\$ 24,600-36,900





161



162

161

BANGLE, SECOND HALF 19TH CENTURY

The hinged bangle designed in the Etruscan revival style, modelled as a ram's head, to a tapering cuff applied with patterns composed of rope twist and granulated detailing, *inner circumference approximately 160mm, indistinct assay mark, fitted case.*

PROVENANCE

Formerly in the collection of Lawrencina Potter (1821-1882), *née* Heyworth, wife of Richard Potter (1817-1892) To their daughter Lawrencina Durning-Holt (1845-1906) Thence by descent within the family.

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500

162

GEM SET, PEARL, ENAMEL AND DIAMOND BANGLE, FROMENT-MEURICE, 1850S

The hinged bangle designed in the renaissance revival style, composed of open work floral motifs set with oval sapphires, rose diamonds and pearls, between borders set with oval rubies, applied throughout with pink, black and white enamel, *inner circumference approximately 173mm, French assay marks and maker's mark for Froment Meurice, fitted case stamped Froment Meurice.*

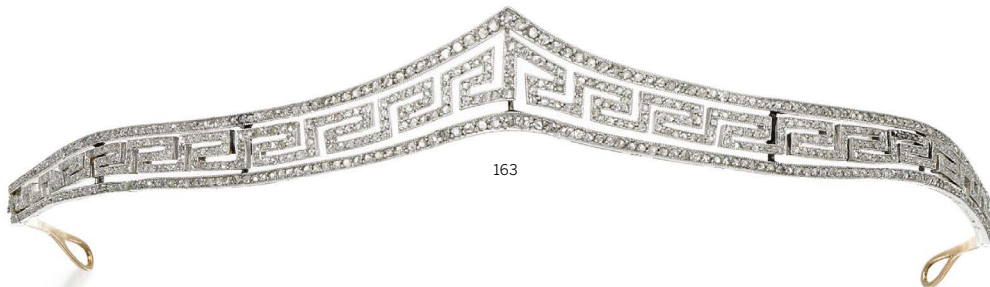
Please note that the pearls have not been tested for natural origin.

PROVENANCE

Purchased by Carl Jacobsen (1842-1914), brewer, philanthropist, and alongside his father, co-founder of Carlsberg Beer To his daughter Theodora Jacobsen (1877-1956) Thence by descent.

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500





163



164



165

PROPERTY OF A LADY

LOTS 163-178

163

DIAMOND TIARA, CIRCA 1910

The open work bandeau of Greek key design, rising to a central point, millegrain-set throughout with rose diamonds, *several diamonds deficient, inner circumference approximately 210mm.*

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

164

GEM SET, ENAMEL AND DIAMOND CHARM BRACELET

The bracelet of oval linking, suspending six charms designed as a set of golf clubs, an ocean liner, a pair of hearts pierced by an arrow, a Christmas tree, a butterfly and a plane, variously set with calibré-cut sapphires, rubies and tsavorite garnets and brilliant-cut diamonds, the ocean liner additionally applied with blue enamel, *length approximately 180mm.*

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

165

PAIR OF SPINEL AND DIAMOND EARRINGS, 'MAHARAJA'

Each of drop-shaped design, pavé-set with brilliant-cut diamonds and framed by graduated spinel beads, *post fittings.*

Accompanied by two facsimiles of GIA certificates, report no. 14852168, dated November 2005, stating that the brilliant-cut diamond weighing 1.01 carats is Natural, G Colour, VS2 Clarity and report no. 14905324, dated March 2006, stating that the brilliant-cut diamond weighing 1.02 carats is Natural, G Colour, VS2 Clarity.

PROVENANCE

Sotheby's Diamonds, *James de Givenchy's collection*, 2005.

£ 15,000-20,000 € 16,800-22,300 US\$ 18,500-24,600





166

PROPERTY OF A LADY
 LOTS 163-178 (CONTINUED)

166

**DIAMOND AND COLOURED DIAMOND
 PENDANT NECKLACE AND BROOCH,
 HEMMERLE**

The pendant designed as an egg, set with cushion-shaped diamonds and inscribed 'Carpe Diem', signed Hemmerle, opening to reveal a brooch modelled as an owl set with a pear-shaped diamond stated to weigh 5.03 carats, its eyes set with brilliant-cut diamonds of brown tint, the pendant suspended from three hoops set with circular-cut diamonds, to a necklace composed of oval links, length approximately 770mm.

Please note that the diamonds of brown tint have not been tested for natural origin.

£ 40,000-60,000 € 44,600-67,000 US\$ 49,100-74,000



Alternate view of brooch
 housed within pendant



167

167

**COLOURED SAPPHIRE, YELLOW DIAMOND
AND DIAMOND BROOCH, 'MICKEY MOUSE',
HEMMERLE**

Modelled as a figure of Mickey Mouse with outstretched arms, composed of blackened iron, pavé-set with circular-cut reddish orange sapphires and brilliant-cut diamonds of yellow and colourless tints, the eyes of oxidised silver and tongue of burnt copper, *signed Hemmerle, maker's mark for Hemmerle, copyright mark for Disney.*

£ 12,000-18,000 € 13,400-20,100 US\$ 14,800-22,100



168



169

**PROPERTY OF A LADY
LOTS 163-178 (CONTINUED)**

168

**PAIR OF COLOURED DIAMOND EARRINGS,
HEMMERLE**

Each designed after the Matisse sculpture *Nu de dos*, set with brilliant-cut diamonds of brown tint, *clip fittings, signed Hemmerle, maker's marks.*

Please note that the diamonds of brown tint have not been tested for natural origin.

£ 20,000-30,000 € 22,300-33,500 US\$ 24,600-36,900

169

**PAIR OF SPINEL AND PINK SAPPHIRE
EARRINGS, HEMMERLE**

Each designed as an alternating line of spinel beads and rondelles set with circular-cut pink sapphires, suspending an oval spinel stated to weigh 9.83 and 11.78 carats respectively, *hook fittings, maker's mark for Hemmerle.*

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500



170

170

**PAIR OF TOURMALINE, SAPPHIRE AND
EMERALD EARRINGS, HEMMERLE**

Each designed as an alternating line of emerald beads and rondelles set with circular-cut sapphires, suspending a cushion-shaped tourmaline stated to weigh 8.58 and 8.76 carats respectively, *hook fittings, maker's mark for Hemmerle.*

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500



171

171

**PAIR OF EMERALD AND TSAVORITE GARNET
EARRINGS, HEMMERLE**

Each of pendent design, composed of tumbled emerald beads and leaf motifs set with circular-cut tsavorite garnets, *post and clip fittings, signed Hemmerle, maker's marks.*

£ 8,000-12,000 € 9,000-13,400 US\$ 9,900-14,800



172



173

**PROPERTY OF A LADY
LOTS 163-178 (CONTINUED)**

172

**PAIR OF LAVA CAMEO AND COLOURED
DIAMOND EARRINGS, HEMMERLE**

Each collet-set with a 19th century carved lava cameo depicting a male and female respectively, possibly Achilles and Ceres, to a surmount and pendant of foliate and ribbon-bow design, set with brilliant-cut diamonds of brown tint and suspending a similarly set drop-shaped pendant, *hook fittings, signed Hemmerle, maker's marks.*

Please note that the diamonds of brown tint have not been tested for natural origin.

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500

173

**PAIR OF LAVA CAMEO AND COLOURED
DIAMOND EARRINGS, HEMMERLE**

Each set with a carved yellow lava cameo, depicting the Capitoline Venus and the Apollo Belvedere in profile respectively, to a border and foliate surmount set with brilliant-cut diamonds of yellow tint, *hook fittings, signed Hemmerle, maker's marks.*

Please note that the diamonds of yellow tint have not been tested for natural origin.

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500



174

174

**PAIR OF CAMEO AND DIAMOND EARRINGS,
HEMMERLE**

One set with a 19th century carved agate cameo of a Moorish woman beneath a brilliant-cut fancy dark orange-brown diamond weighing 3.25 carats, the other set with a 19th century carved onyx cameo of Maecenas beneath a brilliant-cut diamond of grey tint stated to weigh 3.04 carats; each within a surround of briolette and brilliant-cut diamonds of various brown and near colourless tints, *post and clip fittings, signed Hemmerle, maker's mark.*

Accompanied by a facsimile of GIA report no. 2111429883, dated 30th November 2009, stating that the diamond weighing 3.25 carats is natural, fancy dark orange-brown.

Please note that the diamonds of brown tint have not been tested for natural colour origin.

Gaius Maecenas (circa 70-8 BC), served as a political advisor to the Emperor Octavian, but is most famous for for his patronage to literature and the arts, acting as a patron to the poets Horace and Virgil, hence his name becoming the eponym for "patron of the arts".

£ 20,000-30,000 € 22,300-33,500 US\$ 24,600-36,900



175



176

**PROPERTY OF A LADY
LOTS 163-178 (CONTINUED)**

175

**PAIR OF DIAMOND BROOCHES/HAIRCLIPS,
HEMMERLE**

Each designed as a laurel branch, set throughout with circular-cut diamonds, *accompanied by a hairclip fitting, signed Hemmerle, maker's marks.*

£ 20,000-30,000 € 22,300-33,500 US\$ 24,600-36,900

176

DIAMOND RING

Set with a marquise-shaped diamond weighing 4.65 carats, between bifurcated shoulders set with brilliant-cut diamonds, *size M^{1/2}, Swiss assay mark and maker's mark.*

Accompanied by a gemmological report.

£ 30,000-50,000 € 33,500-56,000 US\$ 36,900-61,500





177



178

PROPERTY OF A LADY
LOTS 163-178 (CONTINUED)

177

EMERALD, HARDSTONE CAMEO AND
TSAVORITE GARNET PENDANT NECKLACE,
HEMMERLE

The pendant collet-set with a stained green hardstone cameo depicting a bearded youth, possibly Neptune, within a border of tumbled emerald beads and circular-cut tsavorite garnets, brooch fittings signed Hemmerle, maker's mark, to a chain composed of oval linking, alternate links pavé-set with circular-cut tsavorite garnets, unsigned, length adjustable, total length approximately 1275mm.

£ 15,000-20,000 € 16,800-22,300 US\$ 18,500-24,600

178

PAIR OF TOURMALINE AND GREEN SAPPHIRE
EARRINGS, HEMMERLE

Each collet-set with a cushion-shaped tourmaline stated to weigh 16.33 and 17.05 carats respectively, within a surround of faceted green sapphire beads, hook fittings, signed Hemmerle, maker's marks.

£ 7,000-9,000 € 7,800-10,100 US\$ 8,600-11,100









SESSION TWO

LONDON
TUESDAY
26 NOVEMBER 2019
2 PM

LOTS 179-369





179



180



181



182

179

DIAMOND BROOCH , 1920S

Designed as a stylised geometric bow, set with circular-cut diamonds within millegrain borders, *French assay mark and partial maker's mark.*

£ 1,600-1,800 € 1,800-2,050 US\$ 2,000-2,250

180

DIAMOND PENDANT/BROOCH, 1920S

Millegrain-set with circular-, single-cut, pear-shaped and rose diamonds, *brooch fitting detachable.*

£ 2,400-2,800 € 2,700-3,150 US\$ 2,950-3,450

181

PAIR OF DIAMOND EARRINGS , 1930S AND LATER

Each of shield design, millegrain-set with circular-cut and rose diamonds, *later post and clip fittings.*

£ 800-1,200 € 900-1,350 US\$ 1,000-1,500

182

SAPPHIRE AND DIAMOND BRACELET

Millegrain-set with oval and circular-cut sapphires, spaced by links set with cushion-shaped diamonds, *length approximately 183mm.*

Accompanied by a gemmological report.

£ 2,000-3,000 € 2,250-3,350 US\$ 2,500-3,700



184



183



185

183

DIAMOND DOUBLE-CLIP BROOCH

Set with brilliant-, circular-, single-cut and baguette diamonds, accompanied by a fitting allowing the two brooches to be worn together.

£ 2,000-3,000 € 2,250-3,350 US\$ 2,500-3,700

184

EMERALD AND DIAMOND BRACELET, RAYMOND YARD, 1920S

The articulated bracelet millegrain-set with a line of square emeralds between borders of circular-cut diamonds, length approximately 182mm, signed Yard Inc.

£ 9,000-15,000 € 10,100-16,800 US\$ 11,100-18,500

185

AMETHYST AND DIAMOND PENDANT NECKLACE

Millegrain-set with a hexagonal amethyst, suspended from geometric links set with circular-cut and rose diamonds, to a fine link chain, length approximately 450mm.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200



187



188



186

186

EMERALD AND DIAMOND BROOCH, 1920S

Designed as an open work foliate plaque set with circular-cut and baguette diamonds, the centre set with a circular-cut diamond weighing approximately 1.10 carats within a border of calibr -cut emeralds.

£ 2,200-2,800 € 2,450-3,150 US\$ 2,750-3,450

187

LAQUER AND DIAMOND CIGARETTE CASE, STRAUSS ALLARD MEYER, 1920S

Of rectangular form, the exterior applied with black lacquer, the lid with a stylised Chinese *shou* motif set with rose diamonds, opening to reveal a plain interior, *measuring approximately 73 x 39 x 13mm, numbered, French assay marks and maker's mark for Strauss Allard Meyer.*

£ 1,000-2,000 € 1,150-2,250 US\$ 1,250-2,500

188

PAIR OF SAPPHIRE AND ENAMEL CUFFLINKS AND A PILL BOX, 1920S

Each circular disc applied with blue and green enamel, centring on a square sapphire, *French assay mark and maker's mark*; and a pill box, applied with blue and green enamel in Greek key decoration and vari-coloured blue enamel to simulate lapis lazuli, the thumbpiece highlighted with rose diamonds, *measuring approximately 40 x 23 x 5mm, numbered, French assay mark and maker's mark.*

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400



190



191



192



189

189

LADY'S SEED PEARL, ONYX, EMERALD AND DIAMOND WRISTWATCH, 1920S

The tonneau shaped cream dial applied with Arabic numerals and blue steel indicators, the bezel set with circular- and single-cut diamonds, calibré-cut emeralds and buff-top onyx, to a seed pearl bracelet, length approximately 180mm, mechanical movement.

£ 1,500-2,200 € 1,700-2,450 US\$ 1,850-2,750

190

JADEITE, RUBY AND DIAMOND BROOCH, RAYMOND YARD, 1920S

Designed as a Christmas tree composed of carved and pierced jadeite decorated with collet-set circular-cut rubies and single-cut diamonds, topped with a detachable star set with a circular-cut diamond, the reverse inscribed *Merry Xmas*, to a baguette diamond trunk, the pot set with additional brilliant-cut diamonds, signed *Yard*.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

191

GEM SET AND DIAMOND RING, MAUBOUSSIN, 1920S

Of *giardinetto* design, the vase set with a carved cabochon sapphire weighing approximately 1.70 carats, decorated with black enamel, baguette and rose diamonds, the flowers composed of carved emeralds, rubies and sapphires, highlighted with single-cut diamonds, size *N*, signed *Mauboussin*, one diamond deficient.

Accompanied by a gemmological report.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

192

DIAMOND RING

The domed band pavé-set with brilliant- and circular-cut diamonds, the central three diamonds within a raised border, size *K* (sizing band).

£ 1,200-1,800 € 1,350-2,050 US\$ 1,500-2,250



194



193



195



196

193

DIAMOND RING, EARLY 20TH CENTURY

Of *toi-et-moi* design, set with two circular-cut diamonds weighing 1.54 and 1.58 carats respectively, to shoulders set with single-cut diamonds, *size M, numbered*.

£ 4,500-6,500 € 5,100-7,300 US\$ 5,600-8,000

194

RUBY, DIAMOND AND ONYX RING, 1920S

Millegrain-set with a circular-cut ruby weighing approximately 1.19 carats, the surround and shoulders set with circular-, single-cut and rose diamonds and calibr -cut onyx, *size M*.

Accompanied by a gemmological report.

£ 12,000-18,000 € 13,400-20,100 US\$ 14,800-22,100

195

NATURAL BLISTER PEARL AND DIAMOND BRACELET, EARLY 20TH CENTURY

The open work band millegrain-set with circular-, single-cut and rose diamonds, centring on a natural blister pearl measuring approximately 9.0-9.1 x 8.6mm, *length approximately 170mm*.

Accompanied by a gemmological report.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

196

DIAMOND BROOCH, VAN CLEEF & ARPELS, 1920S

The geometric rectangular plaque set with circular-cut, demi-lune- and lozenge-shaped diamonds, *signed Van Cleef & Arpels, numbered, French assay mark and indistinct maker's mark*.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600



197

198

199

197

PAIR OF EMERALD AND DIAMOND EAR CLIPS, CARTIER, 1920S AND LATER

Each surmount set with circular- and single-cut diamonds, suspending a line of links set with alternating baguette and square diamonds, screw back fittings, signed Cartier, French assay marks and maker's marks, to a later emerald drop, the cap set with single-cut diamonds, unsigned, composite.

£ 35,000-40,000 € 39,000-44,600 US\$ 43,000-49,100

198

SEED PEARL AND DIAMOND SAUTOIR , CIRCA 1910

The woven seed pearls spaced by openwork plaques millegrain set with circular-cut, cushion-shaped and rose diamonds, to a similarly set detachable circular pendant, centring on a bouton-shaped pearl measuring approximately 11.5 x 11.5 x 9.0mm, length approximately 670mm, detaches into a shorter necklace, length approximately 375mm and a pair of bracelets each measuring approximately 153mm.

£ 7,000-9,000 € 7,800-10,100 US\$ 8,600-11,100

199

EMERALD RING, MONTURE CARTIER

Claw-set with a step-cut emerald weighing 4.56 carats, size M^{1/2}, signed Monture Cartier, indistinctly numbered, maker's mark for Cartier.

Accompanied by SSEF report no. 103745, stating that the emerald is of Colombian origin, with indications of minor clarity enhancement with oil.

£ 26,000-30,000 € 29,000-33,500 US\$ 32,000-36,900



201

200



202

200

DIAMOND NECKLACE, CIRCA 1910

Of *néligée* design, designed as a series of ribbon bow motifs millegrain-set with circular-cut and rose diamonds, length approximately 390mm, fitted case stamped R. Rondeau.

£ 8,000-12,000 € 9,000-13,400 US\$ 9,900-14,800

201

DIAMOND RING, EARLY 20TH CENTURY

Claw-set with a circular-cut diamond weighing 4.71 carats, the gallery and shoulders set with cushion-shaped diamonds, size Q.

Accompanied by GIA report no. 2205522587, stating that the diamond is M Colour, I1 Clarity, and an additional gemmological report.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

202

EMERALD AND DIAMOND BROOCH, KOCH, CIRCA 1910

The centre set with a step-cut emerald weighing approximately 6.43 carats, to a mount of pierced quatrefoil design, set with circular-cut diamonds, signed Koch.

Accompanied by Gübelin report no. 17110087, stating that the emerald is of Colombian origin, with indications of insignificant clarity enhancement.

£ 15,000-20,000 € 16,800-22,300 US\$ 18,500-24,600



204



205



203

203

DIAMOND BRACELET, CHAUMET, 1920S

Of trellis design, millegrain-set with circular-cut, cushion-shaped and rose diamonds, *length approximately 170mm, French assay mark and maker's mark for Chaumet, case stamped Tessier.*

Accompanied by a facsimile of an insurance document.

£ 12,000-18,000 € 13,400-20,100 US\$ 14,800-22,100

204

DIAMOND RING, EARLY 20TH CENTURY

Claw-set with a rhomboid cushion-shaped diamond weighing 4.01 carats, to an open work foliate mount set with single-cut and cushion-shaped diamonds, *size P, French import assay mark.*

£ 20,000-30,000 € 22,300-33,500 US\$ 24,600-36,900

205

CULTURED PEARL AND DIAMOND PENDANT NECKLACE, EARLY 20TH CENTURY

In the form of a lily, set with shield-shaped, circular- and single-cut diamonds, suspending a cultured pearl and a circular-cut diamond weighing 2.08 carats, to a later link chain, *length approximately 440mm, chain with British hallmarks.*

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600



206

206

PAIR OF NATURAL PEARL AND DIAMOND EARRINGS, CIRCA 1910

Each set with a natural pearl measuring approximately 7.0 - 7.1mm diameter, to a surround and surmount millegrain-set with circular-cut diamonds, *post and clip fittings*.

Accompanied by a gemmological report.

£ 4,000-5,000 € 4,500-5,600 US\$ 4,950-6,200

207

NATURAL PEARL AND DIAMOND NECKLACE

Designed as a single graduated line of natural pearls measuring approximately 4.2 - 7.1mm diameter, to a clasp set with a brilliant-cut diamond, *length approximately 492mm, Swedish assay mark*.

Accompanied by a gemmological report.

£ 10,000-12,000 € 11,200-13,400 US\$ 12,300-14,800

208

207

208

NATURAL PEARL AND DIAMOND PENDANT, CIRCA 1910

The pendant designed as a millegrain-set square cushion-shaped diamond weighing approximately 0.70 carats suspending a drop-shaped natural pearl measuring approximately 12.6 x 9.4 x 9.4mm, to a bow surmount set with circular- and single-cut diamonds and a later trace link chain necklace, *length approximately 390mm*.

Accompanied by a gemmological report.

£ 6,500-8,500 € 7,300-9,500 US\$ 8,000-10,500



210



211



209

209

PINK SAPPHIRE AND DIAMOND BANGLE, LATE 19TH CENTURY

The hinged bangle set to the front with five adjoining clusters of oval, pear- and cushion-shaped pink sapphires within a surround of cushion-shaped diamonds, *inner circumference approximately 185mm, fitted case.*

Accompanied by a gemmological report.

£ 15,000-20,000 € 16,800-22,300 US\$ 18,500-24,600

210

NATURAL PEARL AND DIAMOND DEVANT-DE-CORSAGE, EARLY 20TH CENTURY

Of open work foliate design, millegrain-set with circular-cut and rose diamonds, the centre swing-set with a drop-shaped natural pearl measuring approximately 6.34 - 6.47 x 8.33mm, suspending a pear-shaped diamond weighing approximately 0.90 carats.

Accompanied by a gemmological report.

£ 2,400-2,800 € 2,700-3,150 US\$ 2,950-3,450

211

PAIR OF RUBY AND DIAMOND EARRINGS

Each of cluster design, claw-set with an oval ruby within a border of circular-cut and cushion-shaped diamonds, *post fittings.*

Accompanied by SSEF reports no. 94319 and no. 94317, stating that the rubies weighing 1.203 and 1.255 carats are each of Burmese origin, with no indications of heat treatment, one with a minor amount of oil in fissures.

£ 7,000-9,000 € 7,800-10,100 US\$ 8,600-11,100



212



213



214

212

PAIR OF EMERALD EARRINGS, LATE 18TH CENTURY

Each Iberian earring set with table- and mixed-cut emeralds in closed settings, *hook fittings, some emeralds later replacements.*

£ 2,600-3,200 € 2,900-3,600 US\$ 3,200-3,950

213

NATURAL PEARL AND DIAMOND BROOCH , EARLY 19TH CENTURY

The surmount with cut-down collet-set rose diamonds in closed settings, suspending a drop-shaped natural pearl measuring approximately 12.69 x 13.80 x 19.03mm, the cap set with rose diamonds.

Accompanied by a gemmological report.

£ 2,400-2,800 € 2,700-3,150 US\$ 2,950-3,450

214

CHRYSOBERYL PENDANT-BROOCH, 1770S

Of girandole design, suspending three graduated cluster drops, set with circular-cut, pear-shaped and mixed-cut foil-backed chrysoberyls, *later added brooch fitting.*

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

PROPERTY OF A BRITISH NOBLE FAMILY:

LOTS 215-218 & 324



215



217



216



218

215

PAIR OF EMERALD AND DIAMOND EARRINGS, MID 19TH CENTURY

Each composed of a surmount set with a cushion-shaped emerald within a border of cushion-shaped diamonds, suspending a detachable lower half designed as a horizontal bar supporting three articulated pendants, set with cushion-shaped and rose diamonds, the centre suspending a briolette emerald weighing approximately 4.80 and 4.30 carats respectively, *screw fittings, three diamonds deficient.*

Accompanied by a gemmological report.

£ 15,000-20,000 € 16,800-22,300 US\$ 18,500-24,600

216

DIAMOND BRACELET, 18TH CENTURY AND LATER

Composed of articulated bi-coloured links of open work scroll design, set with rose diamonds in closed-back collet settings, *length approximately 185mm, later clasp.*

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

217

PAIR OF ENAMEL AND DIAMOND EAR CLIPS, LATE 18TH/EARLY 19TH CENTURY

Each of circular design, centring a cut-down collet-set old-mine diamond, within a blue guilloché enamel ground, framed by cushion-shaped diamonds, *later converted into clip fittings, one diamond deficient.*

£ 1,000-1,500 € 1,150-1,700 US\$ 1,250-1,850

218

DIAMOND RING, 1920S

Of *toi-et-moi* design, set with two cushion-shaped diamonds weighing 3.07 and 2.96 carats respectively, *size 1 1/2.*

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500



219

PAIR OF CULTURED PEARL AND DIAMOND EARRINGS

Each composed of a floral surmount supporting a drop-shaped cultured pearl measuring on average 14.00-14.50 x 15.20mm, set with brilliant-cut and rose diamonds, *post and clip fittings, Italian maker's marks.*

Accompanied by a gemmological report.

£ 1,600-1,800 € 1,800-2,050 US\$ 2,000-2,250

220

DIAMOND RING

Claw-set with a brilliant-cut diamond weighing 2.64 carats, *size L.*

£ 12,000-18,000 € 13,400-20,100 US\$ 14,800-22,100

221

PAIR OF DIAMOND EARRINGS

Each stud set with a brilliant-cut diamond weighing approximately 0.75 carats, *post fittings.*

£ 2,200-2,800 € 2,450-3,150 US\$ 2,750-3,450

222

CULTURED PEARL DEMI-PARURE, AND A CULTURED PEARL AND DIAMOND BRACELET

The demi-parure comprising: a necklace composed of two rows of cultured pearls measuring approximately 8.4mm diameter, to a clasp designed as interlinked hoops set with brilliant-cut diamonds, *length approximately 430mm*; and a bracelet of similar design, composed of three rows of cultured pearls measuring approximately 8.2mm diameter, to a similar clasp, *length approximately 205mm*; together with an additional two-row bracelet of cultured pearls measuring approximately 7.5mm diameter, to a clasp set with circular- and single-cut diamonds, *length approximately 195mm.*

£ 5,000-6,000 € 5,600-6,700 US\$ 6,200-7,400



223

LADY'S WRISTWATCH, PIAGET

The oval brushed dial with Roman numerals and blued steel hands, to a fancy link bracelet, *length approximately 160mm*, mechanical movement, dial signed Piaget, numbered.

£ 1,800-2,200 € 2,050-2,450 US\$ 2,250-2,750

224

DIAMOND BRACELET

Composed of two lines of brilliant-cut diamonds, spaced by larger brilliant-cut diamonds, *length approximately 180mm*.

£ 3,500-4,500 € 3,900-5,100 US\$ 4,300-5,600

225

225

DIAMOND DEMI-PARURE AND A DIAMOND BROOCH

The demi-parure comprising: a bracelet, the articulated front composed of links claw-set with pear-shaped, brilliant- and single-cut diamonds arranged in a symmetrical design, to a rigid reverse, *signed Missiaglia*, inner circumference approximately 160mm; and a ring of similar design, the central brilliant-cut diamond weighing approximately 1.10 carats, size Q, unsigned; together with a brooch of abstract design set with pear-shaped and brilliant-cut diamonds, Italian maker's mark.

£ 5,000-6,000 € 5,600-6,700 US\$ 6,200-7,400



226



227



228

226

PINK SAPPHIRE AND DIAMOND RING, 1960S

Set with an oval pink sapphire weighing approximately 5.30 carats, within a foliate surround set with brilliant- and single-cut diamonds, *size O*.

Accompanied by a gemmological report.

£ 4,500-6,500 € 5,100-7,300 US\$ 5,600-8,000

227

PAIR OF DIAMOND CLIPS, CARTIER, 1930S

Each of palmette design, set with circular-cut diamonds, *signed Cartier*.

£ 15,000-20,000 € 16,800-22,300 US\$ 18,500-24,600

228

DIAMOND BROOCH , 1950S

Designed as a ribbon bow, pavé-set with circular- and single-cut diamonds.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600



229

FORMERLY IN THE COLLECTION OF THE BOURBON PARMA FAMILY

QUAMARINE AND DIAMOND DEMI-PARURE, MID 20TH CENTURY

Comprising: a necklace of festoon design, set with circular- and single-cut diamonds, the front suspending a fringe of pear-shaped aquamarines, *length approximately 370mm*, and a pair of pendent earrings, *fitted case stamped Brooking Madrid*.

PROVENANCE

Royal Jewels from the Bourbon Parma Family, Sotheby's Geneva, November 2018, lot 51.

£ 18,000-22,000 € 20,100-24,500 US\$ 22,100-27,100



230

230

AQUAMARINE AND DIAMOND RING

Claw-set with a step-cut aquamarine weighing approximately 7.85 carats, within a double border of circular- and single-cut diamonds in millegrain borders, *size J*.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600



231

DIAMOND RING

Claw-set with a brilliant-cut diamond weighing 4.14 carats, to shoulders of twisted design, size *M^{1/2}*, British hallmarks.

£ 16,000-18,000 € 17,900-20,100 US\$ 19,700-22,100

232

DIAMOND BODY CHAIN

The fine link chain spectacle-set at intervals with brilliant-cut diamonds, centring on a horseshoe motif set with additional brilliant-cut diamonds, length approximately 620mm (upper section) and 1060mm (lower section).

£ 8,000-12,000 € 9,000-13,400 US\$ 9,900-14,800

233

RUBY AND DIAMOND RING

Claw-set with a cushion-shaped ruby weighing 2.12 carats, within a cluster of brilliant-cut and marquise-shaped diamonds, size *M^{1/2}*.

Accompanied by a gemmological report.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600



234

234

**OPAL TRIPLET, NATURAL PEARL AND
DIAMOND DEMI-PARURE**

Comprising: a necklace, composed of opal triplets within borders of brilliant-cut and baguette diamonds, linked by five rows of natural pearls measuring approximately 2.5 - 5.1mm diameter, length approximately 410mm, maker's mark; and a pair of ear clips, each set with an opal triplet, to borders and surmounts set with baguette and tapered baguette diamonds, case.

Accompanied by a gemmological report.

£ 12,000-18,000 € 13,400-20,100 US\$ 14,800-22,100



235



236



237

235

DIAMOND RING

Set with a brilliant-cut diamond weighing 3.40 carats, between baguette diamond shoulders, size O.

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500

236

PAIR OF DIAMOND EAR CLIPS , 1930S

Each designed as a stylised wing, set with circular-, single-cut and baguette diamonds, *French assay marks and maker's marks.*

£ 1,200-1,800 € 1,350-2,050 US\$ 1,500-2,250

237

EMERALD AND DIAMOND BRACELET

Of geometric open work design, set with cabochon emeralds and circular-, brilliant- and single- cut diamonds, *length approximately 170mm, numbered, French assay mark and maker's mark.*

£ 2,400-2,800 € 2,700-3,150 US\$ 2,950-3,450



239



238



240

239

DIAMOND RING

Claw-set with a brilliant-cut diamond weighing 5.34 carats, to shoulders collet-set with baguette diamonds, *size N^{1/2}*, French assay mark and maker's mark.

£ 30,000-50,000 € 33,500-56,000 US\$ 36,900-61,500

240

EMERALD AND DIAMOND RING, 1930S

The stepped geometric mount set with a step-cut emerald weighing approximately 1.77 carats, between two circular-cut diamonds weighing approximately 1.75 and 1.79 carats respectively, the tiers on the mount set with baguette diamonds, *size L*, French assay mark and partial maker's mark.

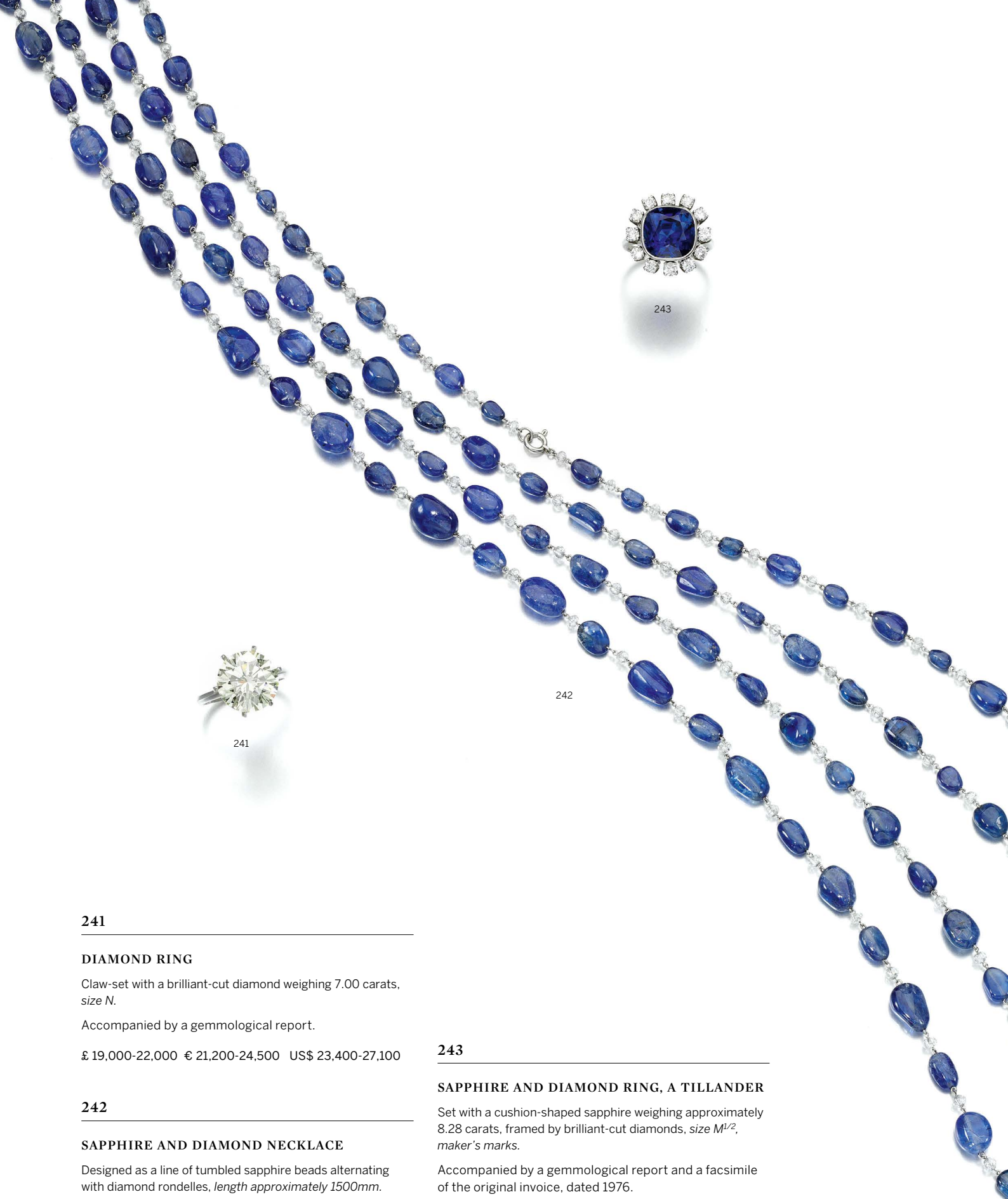
£ 12,000-15,000 € 13,400-16,800 US\$ 14,800-18,500

238

PAIR OF DIAMOND EARRINGS, BOUCHERON, 1950S

Each of pendent design, set with brilliant-cut and baguette diamonds, *post fittings, signed Boucheron, numbered, French assay marks.*

£ 8,000-12,000 € 9,000-13,400 US\$ 9,900-14,800



241



243

242

241

DIAMOND RING

Claw-set with a brilliant-cut diamond weighing 7.00 carats, size *N*.

Accompanied by a gemmological report.

£ 19,000-22,000 € 21,200-24,500 US\$ 23,400-27,100

242

SAPPHIRE AND DIAMOND NECKLACE

Designed as a line of tumbled sapphire beads alternating with diamond rondelles, *length approximately 1500mm*.

£ 40,000-60,000 € 44,600-67,000 US\$ 49,100-74,000

243

SAPPHIRE AND DIAMOND RING, A TILLANDER

Set with a cushion-shaped sapphire weighing approximately 8.28 carats, framed by brilliant-cut diamonds, size *M^{L/2}*, *maker's marks*.

Accompanied by a gemmological report and a facsimile of the original invoice, dated 1976.

£ 28,000-32,000 € 31,200-35,700 US\$ 34,400-39,300



245



246



244

244

DIAMOND BROOCH, 1930S

Of scroll design, set with brilliant-, circular- and single-cut diamonds.

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

245

SAPPHIRE AND DIAMOND RING, 1930S

Set with a cabochon star sapphire weighing 36.02 carats, the barrel-shaped shoulders set with circular-cut diamonds with cabochon sapphire terminals, *size R*.

Accompanied by SSEF report no. 106231, stating that the sapphire weighing 36.02 carats is of Burmese origin, with no indications of heat treatment.

£ 15,000-20,000 € 16,800-22,300 US\$ 18,500-24,600

246

DIAMOND AND PEARL BROOCH, MAUBOUSSIN, 1950S

Of shield-shaped outline, the top set with a pearl measuring approximately 6.7mm diameter, the centre claw-set with a pear-shaped diamond weighing 1.55 carats, within a scrolled surround set with single-cut, pear-shaped, heart-shaped and baguette diamonds, *signed Mauboussin, French assay marks and maker's marks*.

Please note that the pearl has not been tested for natural origin..

Accompanied by a facsimile of an insurance document.

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500



247



248

247

DIAMOND BRACELET

The geometric openwork strap set with circular-, single-cut and baguette diamonds, *length approximately 183mm, French export assay marks and maker's mark.*

£ 25,000-35,000 € 27,900-39,000 US\$ 30,700-43,000

248

UNMOUNTED DIAMOND

The brilliant-cut diamond weighing 13.34 carats.

Accompanied by GIA report no. 5201636320, stating that the diamond is M Colour, VS2 Clarity, and an additional gemmological report.

† £ 50,000-70,000 € 56,000-78,000
US\$ 61,500-86,000





249



250



251

249

**SAPPHIRE AND DIAMOND DRESS SET,
LACLOCHE FRÈRES, 1930S**

Comprising: a pair of cufflinks and two dress studs, each set with two rows of calibré-cut sapphires between a row of single-cut diamonds, *one cufflink signed Lacloche, each with French assay marks.*

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

250

DIAMOND DOUBLE-CLIP BROOCH, 1930S

Each of shield-shape outline, set with circular-cut and baguette diamonds, *French assay marks, accompanied by a fitting allowing the two brooches to be worn together, one diamond deficient.*

£ 2,400-2,800 € 2,700-3,150 US\$ 2,950-3,450

251

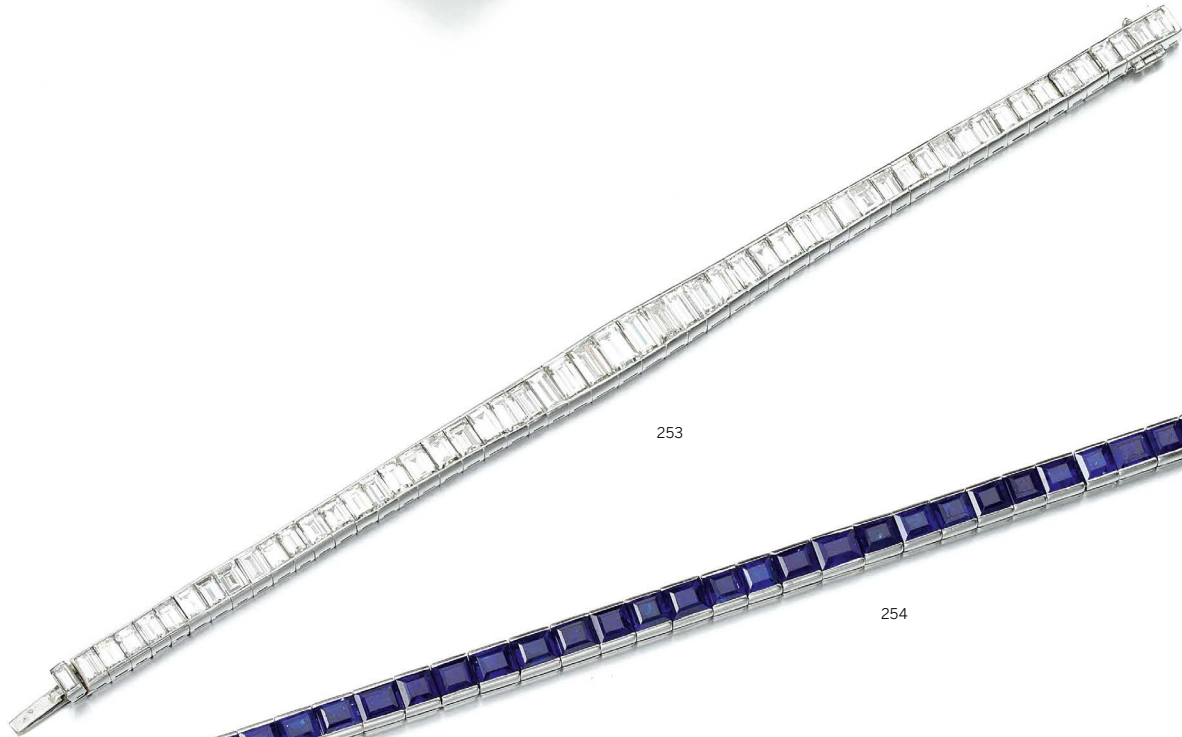
DIAMOND BRACELET , 1930S

Composed of rectangular and geometric linking, set with circular-cut and baguette diamonds, *inner circumference approximately 170mm.*

£ 3,200-3,800 € 3,600-4,250 US\$ 3,950-4,700



252



253



254

252

FANCY VIVID YELLOW DIAMOND AND SAPPHIRE RING

Claw-set with a circular-cut fancy vivid yellow diamond weighing 2.23 carats, to shoulders set with calibré-cut sapphires, size M, maker's mark.

Accompanied by GIA report no. 1206658047, stating that the diamond is Fancy Vivid Yellow, natural colour, VS1 clarity.

£ 18,000-22,000 € 20,100-24,500 US\$ 22,100-27,100

253

DIAMOND BRACELET

Composed of articulated links set with graduated baguette diamonds, length approximately 173mm.

£ 16,000-20,000 € 17,900-22,300 US\$ 19,700-24,600

254

SAPPHIRE BRACELET, CARTIER, 1950S

Designed as a line of articulated links set with step-cut sapphires, length approximately 191mm, partially signed Cartier.

£ 12,000-18,000 € 13,400-20,100 US\$ 14,800-22,100



255



257



256



258

255

DIAMOND BRACELET, ZENDRINI

The flexible bracelet designed as a coiled snake, the eyes set with pear-shaped diamonds, the top of the head pavé-set with brilliant-cut diamonds, *inner circumference approximately 120mm, expandable, signed Zendrini.*

£ 2,400-2,800 € 2,700-3,150 US\$ 2,950-3,450

256

SAPPHIRE AND DIAMOND BRACELET

Of strap design, set with cabochon and buff-top calibré-cut sapphires and baguette and brilliant-cut diamonds, *length approximately 195mm.*

Accompanied by a gemmological report.

£ 3,200-3,800 € 3,600-4,250 US\$ 3,950-4,700

257

DIAMOND PENDANT NECKLACE

Set with a brilliant-cut diamond weighing 2.26 carats, to a fine link chain, *length approximately 390mm.*

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

258

DIAMOND RING

Centring on a brilliant-cut diamond weighing 1.87 carats, framed by brilliant-cut and baguette diamonds, *size J.*

£ 1,600-1,800 € 1,800-2,050 US\$ 2,000-2,250



259

260



261

262

259

DIAMOND RING

Set with two pear-shaped diamonds weighing 1.28 and 1.34 carats respectively, further enhanced with marquise-shaped diamonds, *size J, Italian maker's mark.*

£ 2,400-2,800 € 2,700-3,150 US\$ 2,950-3,450

260

DIAMOND NECKLACE, ATTRIBUTED TO MISSIAGLIA, 1950S

Composed of articulated links claw-set with graduated brilliant-cut diamonds, the front with a detachable festoon suspending two pear-shaped diamonds, *length approximately 390mm, unsigned.*

£ 6,500-8,500 € 7,300-9,500 US\$ 8,000-10,500

261

DIAMOND BRACELET

Designed as a series of graduated claw-set brilliant-cut diamond links, *length approximately 177mm.*

£ 3,500-4,000 € 3,900-4,500 US\$ 4,300-4,950

262

SAPPHIRE AND DIAMOND RING, CHANTECLER

Of cluster design, claw-set with an oval sapphire weighing approximately 9.80 carats, within a border of brilliant-cut diamonds, *size N, signed Chantecler.*

Accompanied by a gemmological report.

£ 6,500-8,500 € 7,300-9,500 US\$ 8,000-10,500



264

263



265

263

DIAMOND NECKLACE

Composed of claw-set step-cut and baguette diamonds connected by knife wire linking, suspending a matching pendant, *length approximately 520mm.*

£ 50,000-70,000 € 56,000-78,000 US\$ 61,500-86,000

264

UNMOUNTED DIAMOND

The cushion-brilliant diamond weighing 15.65 carats.

Accompanied by GIA report no. 2173440445, stating that the diamond is L Colour, VS2 Clarity.

Ω £ 115,000-125,000 € 129,000-140,000
US\$ 142,000-154,000

265

SAPPHIRE AND DIAMOND RING

Claw-set with a cushion-shaped sapphire weighing 18.47 carats, the shoulders set with circular- and single-cut diamonds, *size K.*

Accompanied by Gübelin report no. 16038020, stating that the sapphire is of Burmese (Myanmar) origin, with no indications of heat treatment, and an additional gemmological report.

£ 110,000-150,000 € 123,000-168,000
US\$ 136,000-185,000





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DIAMOND PENDANT NECKLACE, 'BAGATELLE', DIOR

Modelled as a rose, pavé-set with brilliant-cut diamonds, to a link chain, *length approximately 795mm, signed Dior, numbered, French assay mark and maker's mark.*

Accompanied by a guarantee booklet from Dior.

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

267

DIAMOND RING, 'BAGATELLE', DIOR

Modelled as a rose, the petals pavé-set with brilliant-cut diamonds, the shank modelled as the stem, *size K, signed Dior, numbered, French assay mark and maker's mark.*

Accompanied by a guarantee booklet from Dior.

£ 8,000-12,000 € 9,000-13,400 US\$ 9,900-14,800

268

DIAMOND BANGLE, 'PERLÉE CLOVER', VAN CLEEF & ARPELS

The hinged bangle decorated with clover motifs set with brilliant-cut diamonds between beaded borders, *inner circumference approximately 170mm, signed VCA, numbered, French assay marks and maker's mark.*

£ 8,000-12,000 € 9,000-13,400 US\$ 9,900-14,800



269



270



271

269

PAIR OF DIAMOND EARRINGS

Each claw-set with a brilliant-cut diamond weighing 1.92 and 2.03 carats respectively, *post fittings*.

Accompanied by two gemmological reports.

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500

270

DIAMOND LONG CHAIN

Designed as a row of graduated spectacle-set brilliant-cut diamonds, *length approximately 1010mm*.

£ 12,000-18,000 € 13,400-20,100 US\$ 14,800-22,100

271

DIAMOND RING

Designed as a flower, the centre claw-set with a brilliant-cut diamond weighing approximately 0.50 carats, the articulated petals and shoulders pavé-set with additional brilliant-cut diamonds, *size M, several diamonds deficient*.

£ 2,000-3,000 € 2,250-3,350 US\$ 2,500-3,700



272

272

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

One end modelled as a panther's head and forelegs, pavé-set with brilliant-cut diamonds, its eyes set with pear-shaped emeralds, its nose of polished onyx, to a pin and detachable polished onyx stopper highlighted with brilliant-cut diamonds, *signed Cartier, numbered, French assay mark and maker's mark.*

Accompanied by a Cartier certificate of authenticity.

£ 20,000-30,000 € 22,300-33,500 US\$ 24,600-36,900



273

273

SAPPHIRE BRACELET, CARTIER, 1950S

Designed as a line of articulated links set with step-cut sapphires, *length approximately 171mm, partially signed Cartier, numbered, indistinct French assay mark.*

£ 7,000-9,000 € 7,800-10,100 US\$ 8,600-11,100



274

274

DIAMOND DRESS SET

Comprising: a pair of cufflinks and four dress studs, the barrel-shaped terminals set with baguette and half moon diamonds.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600



275

275

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

Designed as the head of a panther supporting an articulated tassel, set with pear-shaped emeralds, polished and cabochon onyx and brilliant-cut diamonds, *signed Cartier, numbered, French maker's mark, Swiss and European convention assay marks*, to a silk cord necklace, *length approximately 650mm, adjustable, signed Cartier, French maker's mark, Swiss and European convention assay marks, case stamped Cartier.*

£ 18,000-22,000 € 20,100-24,500 US\$ 22,100-27,100



276

276

ONYX AND DIAMOND NECKLACE, 'MAGIC ALHAMBRA, FLAGSHIP LIMITED EDITION', VAN CLEEF & ARPELS

Composed of sixteen quatrefoil motifs of varying size pavé-set with brilliant-cut diamonds and polished onyx, connected by chain linking, *length approximately 1240mm, signed VCA, numbered, French assay mark and maker's mark, clasp inscribed Fifth Avenue Edition, pouch and cleaning cloth stamped VCA.*

Accompanied by a facsimile of an invoice from Van Cleef & Arpels.

£ 20,000-30,000 € 22,300-33,500 US\$ 24,600-36,900



277

277

PAIR OF DIAMOND EARRINGS

Of pendent design, composed of brilliant-, square-cut, marquise-shaped, baguette and tapered baguette diamonds, *post fittings.*

† £ 5,500-7,500 € 6,200-8,400 US\$ 6,800-9,300



278



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PAIR OF DIAMOND EARRINGS

Each designed as a hoop, the front and inner back set with brilliant-cut diamonds, suspending a detachable shoe charm pavé-set with brilliant- and square diamonds, *Italian maker's mark*.

£ 2,000-3,000 € 2,250-3,350 US\$ 2,500-3,700

279

DIAMOND RING

The front and sides set with square diamonds in concealed settings, the sides pavé-set with brilliant-cut diamonds, *size M^{1/2}*.

£ 1,200-1,800 € 1,350-2,050 US\$ 1,500-2,250

280

DIAMOND RING

Of bombé design, the front pavé-set with brilliant-cut diamonds, *size K^{1/2}*.

£ 1,200-1,800 € 1,350-2,050 US\$ 1,500-2,250

281

TURQUOISE, RUBY AND DIAMOND RING

Set with an oval turquoise, within a surround of oval rubies highlighted with brilliant-cut diamonds, *size M*.

£ 1,000-2,000 € 1,150-2,250 US\$ 1,250-2,500



282

282

ENAMEL, AQUAMARINE, GEM SET AND DIAMOND RING, 'DIORETTE', DIOR

Claw-set with an aquamarine weighing approximately 12.00 carats, within a mount composed of wildflowers, a lady bird and a butterfly, all applied with multicoloured enamel and accented with circular-cut pink tourmaline, yellow sapphire, amethyst and peridot and brilliant-cut diamonds, *size L, signed Dior, numbered, French assay mark and maker's mark.*

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200



283

283

PADPARADSCHA SAPPHIRE AND DIAMOND RING

Claw-set with an octagonal mixed-cut padparadscha sapphire weighing 3.10 carats, to shoulders set with baguette diamonds, *size Q^{1/2}.*

Accompanied by a gemmological report.

£ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500

284

DEMANTOID GARNET RING

Claw-set with an oval demantoid garnet weighing 5.51 carats, *size N.*

Accompanied by a gemmological report.

£ 25,000-30,000 € 27,900-33,500 US\$ 30,700-36,900



284



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PAIR OF DIAMOND EARRINGS, GUIDO GUZZI

Each claw-set with a brilliant-cut diamond weighing 3.10 and 3.11 carats respectively, to a surmount set with smaller brilliant-cut diamonds, *hook and clip fittings, signed Guido Guzzi, Italian maker's marks.*

Accompanied by three gemmological reports and a facsimile of a document from Guido Guzzi.

£ 32,000-38,000 € 35,700-42,400 US\$ 39,300-46,700

286

DIAMOND RING

Claw-set with a circular-cut diamond weighing 4.54 carats, *size I.*

£ 5,500-7,500 € 6,200-8,400 US\$ 6,800-9,300

287

SAPPHIRE AND DIAMOND BRACELET

Designed as a line of brilliant-cut diamonds between lines of circular-cut sapphires, *length approximately 180mm, Italian maker's mark.*

£ 1,800-2,200 € 2,050-2,450 US\$ 2,250-2,750



288

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DIAMOND NECKLACE

Designed as a graduated rivière supporting a central pendant, claw-set with circular- and single-cut diamonds, length approximately 390mm.

£ 2,400-2,800 € 2,700-3,150 US\$ 2,950-3,450

288

DIAMOND RING

Claw-set with a circular-cut diamond weighing 3.42 carats, size L^{1/2}.

£ 5,500-7,500 € 6,200-8,400 US\$ 6,800-9,300

290

DIAMOND RING

Claw-set with a brilliant-cut diamond weighing 4.51 carats, size K^{1/2}.

£ 7,000-9,000 € 7,800-10,100 US\$ 8,600-11,100



291



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291

DIAMOND RING

Collet-set with a brilliant-cut diamond stated to weigh 3.64 carats, size V.

£ 6,500-9,500 € 7,300-10,600 US\$ 8,000-11,700

292

DIAMOND RING

Collet-set with a brilliant-cut diamond stated to weigh 3.30 carats, size V, signed Buchwalt.

£ 7,000-9,000 € 7,800-10,100 US\$ 8,600-11,100

293

DIAMOND PARURE, FRIEDRICH

Comprising: a hinged bangle of bi-coloured design, collet-set with brilliant-cut diamonds, inner circumference approximately 160mm; a pair of stud earrings, post fittings; and a ring of similar design, size M, all signed Friedrich.

£ 6,500-8,500 € 7,300-9,500 US\$ 8,000-10,500



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DIAMOND RING AND DIAMOND PENDANT

The ring collet-set with a brilliant-cut diamond weighing 1.32 carats, to a band set with square and brilliant-cut diamonds, size $O^{1/2}$, numbered; the pendant collet-set with a brilliant-cut diamond weighing 1.96 carats.

Accompanied by two gemmological reports.

£ 7,500-10,500 € 8,400-11,700 US\$ 9,300-12,900

295

DIAMOND NECKLACE, VAN CLEEF & ARPELS

The flexible v-shaped collar composed of links set with brilliant-cut diamonds, the centre with a pendant hook, inner circumference approximately 400mm, signed Van Cleef & Arpels, numbered, pouch stamped Van Cleef & Arpels.

£ 10,000-12,000 € 11,200-13,400 US\$ 12,300-14,800

296

DIAMOND RING, CARTIER

Claw-set with an oval diamond weighing 2.03 carats, between graduated baguette diamond shoulders, size $H^{1/2}$, signed Cartier, numbered, French assay marks and partial maker's mark.

Accompanied by GIA report no. 8322018, dated 5 December 1993, stating that the diamond is D Colour, VVS1 Clarity.

£ 20,000-30,000 € 22,300-33,500 US\$ 24,600-36,900



297



297

**DIAMOND PARURE, 'CÍRCULOS DE FUEGO',
CARRERA Y CARRERA**

Comprising: a pendant of circular outline designed as a Chinese dragon, enhanced with a line of brilliant-cut diamonds, to a belcher link chain, *length approximately 450mm*; a pair of earrings, *post and clip fittings*; and a ring of similar design, *size O^{1/2}*, each numbered, *maker's marks for Carrera y Carrera, one diamond deficient*.

Pendant and ring accompanied by a certificate of authenticity from Carrera y Carrera.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

298

DIAMOND PARURE, CARRERA Y CARRERA

Comprising: a necklace, designed as a pair of dolphins among stylised waves, set with brilliant-cut diamonds, to a fancy link chain, *length approximately 465mm*; a pair of earrings, *post and clip fitting*; and a ring of similar design, *ring size P^{1/2}*, each numbered, *maker's marks for Carrera y Carrera*.

The necklace and ring accompanied by a certificate of authenticity from Carrera y Carrera.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200



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DIAMOND DEMI-PARURE, CARRERA Y CARRERA

Comprising: a pair of earrings, each depicting a panther highlighted with brilliant-cut diamonds, *post and clip fittings*; and a ring, *size S^{1/2}*, each numbered, *maker's marks for Carrera y Carrera*.

The earrings accompanied by a certificate of authenticity from Carrera y Carrera.

£ 2,400-3,000 € 2,700-3,350 US\$ 2,950-3,700



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EBONY AND DIAMOND RING, SCAVIA; AND A PAIR OF DIAMOND EARRINGS

The ebony band inset with a collet-set brilliant-cut diamond, between shoulders set with brilliant-cut diamonds, size O, signed Scavia, Italian maker's mark; and a pair of earrings of abstract design, one edge highlighted with a line of brilliant-cut diamonds, post and clip fittings.

£ 2,600-2,800 € 2,900-3,150 US\$ 3,200-3,450

301

JET RING, 'PIROUETTE', AND A JET AND DIAMOND BROOCH, 'SERPENTE', VHERNIER

The ring of asymmetrical bombé design, its exterior of polished jet, size S; the brooch modelled as a serpent, the body of carved jet, its head and tail set with brilliant-cut diamonds, each signed Vhernier, Italian maker's marks, case stamped Vhernier.

£ 1,800-2,200 € 2,050-2,450 US\$ 2,250-2,750

302

DIAMOND NECKLACE, PASQUALE BRUNI

Designed as a line of claw-set heart-shaped diamonds, length approximately 420mm, Italian maker's mark, case stamped Pasquale Bruni.

Accompanied by a certificate of authenticity from Pasquale Bruni.

£ 3,200-3,800 € 3,600-4,250 US\$ 3,950-4,700



303

303

**CULTURED PEARL AND DIAMOND NECKLACE,
TABBAH**

Designed as a row of heart-shaped links set with brilliant-cut diamonds, the front section suspending five graduated cultured pearls, the caps set with brilliant-cut diamonds, length approximately 390mm, signed *Tabbah*, French assay mark and maker's mark.

£ 8,000-12,000 € 9,000-13,400 US\$ 9,900-14,800



304

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**FANCY ORANGE-BROWN DIAMOND AND
DIAMOND RING**

Claw-set with a pear-shaped fancy orange-brown diamond weighing 2.18 carats, within a double border of brilliant-cut diamonds, size *M*.

Accompanied by GIA report no. 2185004790, stating that the diamond is Fancy Orange-Brown, natural colour, VVS2 clarity.

£ 7,500-11,000 € 8,400-12,300 US\$ 9,300-13,600



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**DIAMOND BRACELET, KUTCHINSKY, AND TWO
DIAMOND BRACELETS**

Comprising: a bracelet composed of two articulated lines of brilliant-cut diamonds, length approximately 151mm, maker's mark for Kutchinsky; a bangle designed as a snake, its head and tail set with rose diamonds, with circular-cut ruby eyes, inner circumference approximately 176mm; and a bangle of hinged design, the front set with three rows of baguette diamonds, inner circumference approximately 165mm.

£ 2,400-3,000 € 2,700-3,350 US\$ 2,950-3,700

306

**BLUE TOPAZ PENDANT, 'PIRAMIDE', BULGARI,
1998**

Set with a sugarloaf cabochon blue topaz, within a bi-coloured border, signed Bvlgari, British import hallmarks and sponsor's mark and Italian maker's mark.

£ 1,200-1,800 € 1,350-2,050 US\$ 1,500-2,250



307

307

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LADY'S DIAMOND EVENING BAG, VAN CLEEF & ARPELS, 1960S

Of basket weave design, the lid with a scalloped edge set with brilliant-cut diamonds, opening to reveal a mirror, measuring approximately 127 x 92 x 36mm, signed Van Cleef & Arpels, numbered, French assay marks and maker's marks, gross weight approximately 250 grams.

£ 7,000-9,000 € 7,800-10,100 US\$ 8,600-11,100



308

308

PAIR OF YELLOW DIAMOND AND DIAMOND EAR CLIPS, CHAUMET, 1960S

The ear clips each designed as a flower, the bi-coloured petals set with circular- and single-cut diamonds of yellow and colourless tints, signed Chaumet, French assay marks and maker's marks.

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

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400



309

309

COLOURED DIAMOND AND DIAMOND RING, CHAUMET, 1960S

Designed as two daisies, set with brilliant-, circular-, single-cut and baguette diamonds of yellow and colourless tints, maker's marks for Chaumet and French assay marks, fitted case stamped Chaumet.

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

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600



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SAPPHIRE AND DIAMOND DRESS SET

Comprising: a pair of cufflinks and four dress studs, the square terminals set with calibr -cut sapphires centring on a brilliant-cut diamond.

† £ 4,500-5,500 € 5,100-6,200 US\$ 5,600-6,800

□ **311 SOLD WITHOUT RESERVE**

YELLOW SAPPHIRE AND DIAMOND RING

Claw-set with a cushion-shaped yellow sapphire weighing 14.22 carats, to shoulders set with brilliant-cut diamonds, size O.

Accompanied by a gemmological report.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

312

FANCY DEEP BROWNISH ORANGY YELLOW DIAMOND AND DIAMOND RING

Claw-set with a pear modified brilliant-cut fancy deep brownish orangy yellow diamond weighing 3.48 carats, the shank pav -set with brilliant-cut diamonds, size L.

Accompanied by GIA report no. 2166787625, stating that the diamond is Fancy Deep Brownish Orangi Yellow, SI2 clarity.

£ 28,000-32,000 € 31,200-35,700 US\$ 34,400-39,300



313

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CORAL PARURE

Comprising: two necklaces, each composed of graduated coral beads measuring approximately 5.9 - 19.5mm and 6.5 - 16.6mm diameter, to spherical clasps, *lengths approximately 920 and 900mm respectively, each detaching into two shorter necklaces*; together with a pair of ear clips, each set with a coral cabochon within a surround of brilliant-cut, marquise-shaped, baguette and tapered baguette diamonds; a ring, size M; and a brooch of similar design.

• £ 10,000-15,000 € 11,200-16,800 US\$ 12,300-18,500



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CULTURED PEARL AND DIAMOND NECKLACE

Designed as a row of graduated cultured pearls measuring approximately 12.05 - 16.10mm diameter, to a spherical clasp pavé-set with brilliant-cut diamonds, *length approximately 785mm, numbered.*

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

316

PAIR OF CORAL AND DIAMOND EAR CLIPS, 'ROSE DE NOËL', VAN CLEEF & ARPELS

Each designed as a Christmas rose, the petals composed of polished coral, the pistils set with brilliant-cut diamonds, *signed Van Cleef & Arpels, numbered, French assay marks and maker's marks.*

• £ 16,000-18,000 € 17,900-20,100 US\$ 19,700-22,100

314

PAIR OF CORAL AND DIAMOND EARRINGS

Each set with a section of polished coral, suspended from a circular-cut diamond, *post fittings.*

• £ 2,400-2,800 € 2,700-3,150 US\$ 2,950-3,450



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AQUAMARINE DEMI-PARURE, HAROLDO BURLE MARX, 1970S

Comprising: a ring, set with a carved aquamarine to a mount of Florentine finish, size G^{1/2}; and a brooch of similar design, each signed Burle Marx.

PROVENANCE

Whilst the Queen of Denmark was on a state visit to Brazil in 1999 these pieces were gifted to a member of the Royal party.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600

318

CORAL AND DIAMOND NECKLACE

Composed of two rows of coral beads measuring approximately 9.8mm diameter, to a clasp of scroll design set with single-cut diamonds, length approximately 445mm, Italian maker's mark.

Accompanied by a gemmological report and an appendix letter.

• £ 1,800-2,200 € 2,050-2,450 US\$ 2,250-2,750

319

EMERALD BRACELET, CARTIER

Designed as an articulated line of links modelled as elephants, their eyes set with circular-cut emeralds, length approximately 180mm, signed Cartier, numbered, French assay marks and maker's marks, fitted case stamped Cartier.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600



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CULTURED PEARL PARURE, BULGARI, 1980S

Comprising: a necklace, composed of hollow spherical links pierced with geometric patterns, spaced with cultured pearls, length approximately 425mm, signed Bulgari, Italian maker's mark; a bracelet, length approximately 210mm, signed Bulgari; and a pair of ear clips of similar design, signed Bulgari, Italian maker's marks.

£ 8,000-12,000 € 9,000-13,400 US\$ 9,900-14,800

321

RUBY RING, VHERNIER

Of bi-coloured crossover design, collet-set with an oval ruby, size S^{1/2}, signed Vhernier, numbered, Italian maker's mark. Accompanied by a gemmological report.

£ 1,800-2,200 € 2,050-2,450 US\$ 2,250-2,750



322

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BELT/NECKLACE, CARTIER, 1970S

Designed as an articulated line of textured links supporting a matching pendant, *signed Cartier*, length approximately 945mm.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

323

BRACELET, KUTCHINSKY, CIRCA 1967

The wide articulated band composed of chased chevron linking, length approximately 190mm, Swiss assay marks, British import hallmark, maker's mark for Kutchinsky, case stamped Kutchinsky, gross weight approximately 166 grams.

£ 4,500-5,500 € 5,100-6,200 US\$ 5,600-6,800



326

EMERALD AND DIAMOND RING, VAN CLEEF & ARPELS

Claw-set with a step-cut emerald weighing 8.34 carats, flanked by two pear-shaped diamonds, size R, signed Van Cleef & Arpels, numbered, French assay mark and indistinct maker's mark.

Accompanied by a gemmological report.

£ 35,000-55,000 € 39,000-61,500 US\$ 43,000-68,000

327

PAIR OF EMERALD AND DIAMOND EARRINGS, VAN CLEEF & ARPELS

Each claw-set with a cushion-shaped emerald weighing 10.71 and 13.38 carats respectively, within a surround of brilliant-cut diamonds, post and clip fittings, signed Van Cleef & Arpels, numbered, French assay marks and maker's marks.

Accompanied by a gemmological report.

£ 55,000-65,000 € 61,500-72,500 US\$ 68,000-80,000

327

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EMERALD AND DIAMOND NECKLACE, VAN CLEEF & ARPELS

The center detachable, claw-set with a rectangular cushion-shaped emerald weighing 18.22 carats, within a surround of pear-shaped and brilliant-cut diamonds, length 420mm approximately, signed Van Cleef & Arpels, numbered, French assay marks and maker's marks, fitted case stamped Van Cleef & Arpels.

Accompanied by a gemmological report.

£ 175,000-275,000 € 195,000-307,000
US\$ 215,000-338,000





329



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LADY'S DIAMOND BAG, ASPREY & CO., 1965

The rectangular bag of bi-coloured basket weave design, to a brilliant-cut diamond clasp, opening to reveal a mirror, measuring approximately 170 x 93 x 44mm, British hallmarks and maker's marks for Asprey & Co, total gross weight approximately 359 grams.

£ 7,500-9,500 € 8,400-10,600 US\$ 9,300-11,700

330

CORAL NECKLACE, MARIO BUCCELLATI, 1960S

Composed of spherical rope twist motifs and graduated coral beads, measuring approximately 6.9 - 12.6mm diameter, length approximately 890mm, signed Mario Buccellati.

© £ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

331

RUBY AND DIAMOND BROOCH, CARTIER, 1960S

Modelled as a bird on a branch, the tail feathers highlighted with brilliant-cut diamonds and the eye set with a pear-shaped ruby, signed Cartier, indistinct British hallmarks and maker's mark.

£ 2,000-3,000 € 2,250-3,350 US\$ 2,500-3,700



334



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PROPERTY OF A EUROPEAN DUCAL FAMILY

CORAL AND DIAMOND DEMI-PARURE, 1930S

Comprising: a brooch, modelled as a rose in carved coral set with brilliant-, single-cut and baguette diamonds; together with a pair of earrings of similar design, *post and clip fittings*.

• £ 2,400-3,800 € 2,700-4,250 US\$ 2,950-4,700

333

CORAL NECKLACE

Designed of two rows of graduated coral beads measuring approximately 6.8 - 15.7mm diameter, to a coral clasp, *length approximately 520mm*.

• £ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600

334

CORAL AND DIAMOND RING, 'PRÉ CATELAN', DIOR

Modelled as a two roses, the petals composed of carved coral, the shank modelled as the stems, enhanced with a bee with brilliant-cut diamond set wings, *size M, signed Dior, numbered, French assay mark and maker's mark*.

• £ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200



335



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DEMI-PARURE, ILIAS LALAOUNIS

Comprising: a hinged collar of torque design in the Etruscan style, applied with rope twist details, each end modelled as a lion's head, *inner circumference approximately 355mm, maker's mark for Lalaounis*; together with a pair of ear clips of similar design, each with *maker's mark for Lalaounis, case stamped Ilias Lalaounis*.

£ 5,000-6,000 € 5,600-6,700 US\$ 6,200-7,400

336

DIAMOND BRACELET, POMELLATO

Designed as a bi-coloured curb link chain, alternating links set with brilliant-cut diamonds, *length approximately 190mm, signed Pomellato, Italian maker's mark, one diamond deficient*.

£ 4,000-5,000 € 4,500-5,600 US\$ 4,950-6,200



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GEM SET AND DIAMOND BROOCH, VAN CLEEF & ARPELS, 1970S

Designed as a twisted ribbon with a textured surface and rope twist borders, set with sapphire, emerald and ruby cabochons and brilliant-cut diamonds, *signed Van Cleef & Arpels, numbered, French export assay marks and maker's marks.*

£ 4,000-5,000 € 4,500-5,600 US\$ 4,950-6,200

338

NECKLACE, ILIAS LALAOUNIS

Designed as five rows of textured rondelle beads, *length 390mm, maker's mark for Lalaounis, Greek maker's mark, case stamped Lalaounis.*

£ 6,500-8,500 € 7,300-9,500 US\$ 8,000-10,500

339

SAPPHIRE, RUBY AND DIAMOND DEMI-PARURE, BULGARI

Comprising: a ring set with a cabochon ruby and sapphire, within a looped surround set with brilliant-cut diamonds, *size K, signed Bvlgari, maker's mark;* and a pair of ear clips of similar design, *clip fittings signed Bvlgari.*

£ 16,000-20,000 € 17,900-22,300 US\$ 19,700-24,600



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340

LADY'S DIAMOND EVENING BAG, 1960S

Of bi-coloured basket weave design, the lid with a foliate motif set with brilliant-cut diamonds, opening to reveal a mirror, *Italian maker's mark, measuring approximately 180 x 90 x 43mm, gross weight approximately 398.7 grams.*

£ 6,500-8,500 € 7,300-9,500 US\$ 8,000-10,500

341

DIAMOND AND SAPPHIRE RING

Collet-set with a circular-cut diamond weighing approximately 2.70 carats, to a mount set with buff-top calibré-cut sapphires, *size Q^{1/2}, Italian maker's mark, one sapphire deficient.*

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

342

TURQUOISE, RUBY AND DIAMOND DEMI-PARURE AND TURQUOISE, SAPPHIRE AND DIAMOND RING, 1960S

The demi-parure comprising: a brooch designed as a spray of leaves, set with cabochon turquoises, circular-cut rubies and brilliant-cut diamonds; a pair of ear clips of similar design; together with a ring set with a cabochon turquoise within a border of single-cut diamonds, circular-cut sapphires and turquoise cabochons, *size J, numbered.*

£ 2,400-3,000 € 2,700-3,350 US\$ 2,950-3,700



344



345



343

343

RUBY DOUBLE CLIP BROOCH, MELLERIO DITS MELLER, 1940S

Each designed as an exotic flower, set with circular-cut rubies and ruby beads, *signed Mellerio dits Meller, numbered, French assay marks and maker's marks, several ruby beads deficient.*

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400

344

CITRINE DEMI-PARURE, 1940S

Designed as an articulated floral spray, set with oval citrines of orange, yellow and brown hues, the two principal flowers detaching to form two brooches, the smaller with an additional ring mount, *size P.*

£ 6,000-8,000 € 6,700-9,000 US\$ 7,400-9,900

345

FANCY COLOURED DIAMOND AND DIAMOND BROOCH, 1950S COMPOSITE

Designed as a spray of flowers, set with cushion-, pear-shaped and brilliant-cut diamonds of black, brown, yellow and colourless tints, *French assay mark, numbered, later brooch fitting inscribed Cartier, French assay marks and partial maker's mark.*

Please note the diamonds of black, brown and yellow tints have not been tested for natural colour origin.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400



346



Alternate view

346

SAPPHIRE BROOCH, 'CYKNOS', BRAQUE FOR HEGER DE LÖWENFELD, 1960S

Of bi-coloured design, modelled as two swans in flight, their eyes set with circular-cut sapphires, *signed Bijoux de Braque Cyknos S2/75, numbered, French assay marks.*

Georges Braque (1882-1963) contributed to the 'wearable art' concept in the post-World War II years. The traditional concept of jewellery expressing wealth, embellishing a piece of clothing or reflecting the wearer's personality had less importance, replaced by a desire to express innovative sculptural forms.

One of the most influential 20th Century French painters, Braque turned his attention to jewellery at the age of 79. *Metamorphoses* is the collection where his two-dimensional sketches of ancient Greek and mythology were turned into jewellery items by the entrusted and experienced jeweller Heger de Löwenfeld between 1961 and 1963.

Over a hundred items were produced and exhibited at the Musée du Louvre from March to May 1963, only three months before Braque passed away. The works inspired by myths and themes of birds and fish, each bearing a symbolic name of a classical god such as the 'Cyknos' brooch offered in this sale, have been shown in over two hundreds exhibitions around the world.

PROVENANCE

Accompanied by an authenticity letter with detailed image from Heger de Löwenfeld.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

347

LAPIS LAZULI RING, JEAN DESPRÉS, CIRCA 1940

Claw-set with a sugarloaf cabochon lapis lazuli, the mount with beadwork decoration and a planished finish, *size M, French assay mark and maker's mark for Jean Després.*

At the age of 16, Jean Eugene Gilbert Després went to Paris to take on an apprenticeship as a goldsmith with a friend of his father. It was during this time in Paris that he became acquainted with some of the leading artists of the Modernist movement, such as Modigliani, Picasso, Signac, De Chirico, and Georges Braque. Although Modernism and Cubism was to have a strong influence on his later designs, it was his time as an aviation engineer during the Great War that was to have a profound effect on his jewellery designs, incorporating actual machine parts, such rivets and screw motifs and planished decorations into his striking jewels. He is notable for designing and making every piece himself, as he had become an accomplished artisan - perhaps the only studio goldsmith of the Art Deco period.

£ 12,000-15,000 € 13,400-16,800 US\$ 14,800-18,500





348

348

**LADY'S WRISTWATCH, VAN CLEEF & ARPELS,
CIRCA 1940**

The bi-coloured metallic dial of geometric design with blued steel hands, to a rectangular case with bombé ends and a cord strap, length approximately 160mm, dial signed Van Cleef & Arpels, watch back numbered, case with French assay marks and maker's marks for Encausse & Krasker, manual movement, modern case stamped Van Cleef & Arpels.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

349

**DIAMOND POWDER COMPACT, BOUCHERON,
CIRCA 1938**

The square compact with chased foliate decoration, the lid studded with collet-set circular-cut diamonds, the thumbpiece with circular- and single-cut diamonds, opening to reveal a powder compartment and a mirror, measuring approximately 63 x 67 x 11mm, signed Boucheron, numbered, stamped with French export assay marks and maker's mark and British import hallmarks and sponsor's mark.

PROVENANCE

Formerly in the collection of Lady d'Avigdor Goldsmid (d. 1997)
Thence by descent.

£ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200



349

350

**RUBY, SEED PEARL AND DIAMOND DRESS
CLIP, CARTIER, 1930S**

Centring on a bird motif set with a foil backed lasqué-cut diamond framed with buff-top rubies, to an outer frame of articulated ruby beads and seed pearls, signed Cartier, numbered.

£ 5,000-7,000 € 5,600-7,800 US\$ 6,200-8,600



350



351

351

LAPIS LAZULI CIGARETTE CASE, CARTIER, CIRCA 1963

Of cylindrical form, of bi-coloured basketweave design, each end set with a section of polished lapis lazuli, the hinged lid opening to reveal a plain interior, *measuring approximately 82 x 46 x 32mm, signed Cartier, numbered, British hallmarks, case.*

PROVENANCE

Formerly in the collection of Lady d'Avigdor Goldsmid (d. 1997)
Thence by descent.

£ 2,500-3,500 € 2,800-3,900 US\$ 3,100-4,300



352

352

ONYX TRAVEL TIMEPIECE, CARTIER, 1940S

The square dial with a guilloché centre, applied in black enamel with Arabic numeral indicators and blued steel hands, to a rectangular case and fixed carrying handle with relief decoration of Chinese inspiration, the reverse inscribed 'to my darling, 23 Feb 42 and always', on bracket feet of polished onyx, *measuring approximately 53 x 19 x 46mm, dial signed Cartier, case numbered, French assay mark and maker's mark, one onyx foot damaged, together with a winding key, numbered, fitted case stamped Cartier.*

PROVENANCE

Formerly in the collection of Lady d'Avigdor Goldsmid (d. 1997)
Thence by descent.

£ 4,000-6,000 € 4,500-6,700 US\$ 4,950-7,400



353



354

353

STYPTOR AND SAPPHIRE 'MINAUDIÈRE', VAN CLEEF & ARPELS, 1940S

The textured rectangular styptor case highlighted with a band of calibré-cut sapphires, opening to reveal a mirror, cigarette compartment, powder compact, tortoiseshell comb, lipstick compartment and cigarette lighter, *measuring approximately 153 x 120 x 20mm, signed Van Cleef & Arpels, numbered, maker's mark, fabric carrying case.*

• £ 3,000-5,000 € 3,350-5,600 US\$ 3,700-6,200

354

ONYX AND LACQUER BELT, ATTRIBUTED TO CARTIER, 1930S

Centred on an onyx ring, gripped by two *ruyi*-motifs applied with black lacquer, one connecting to a buckle, to a belt composed of open work links applied with black lacquer, *length adjustable, maximum length approximately 880mm, unsigned, indistinctly numbered.*

£ 12,000-15,000 € 13,400-16,800 US\$ 14,800-18,500



image not to scale

355

**TWO LACQUER, EBONY, NEPHRITE AND CORAL
CIGARETTE BOXES, STRAUSS ALLARD MEYER,
CIRCA 1926**

Each of rectangular outline, the exterior applied with black lacquer, to an ebony foot and bracket feet, one lid set with a nephrite finial carved as a mythical beast, its eyes set with onyx and collet-set rose diamonds, the other lid set with a coral finial carved as a Buddhist lion, a bird and a butterfly on a tree stump, measuring approximately 86 x 84 x 124mm and 86 x 84 x 137mm respectively, each numbered, with French assay marks, British import hallmarks and French maker's marks for Strauss Allard Meyer.

The Parisian firm of Strauss, Allard & Meyer specialised in fine jewelled cigarette cases and accessories, and were regular suppliers to many major jewellery houses throughout the 1920s, including Lacluche Frères, Van Cleef & Arpels and Cartier.

• £ 15,000-20,000 € 16,800-22,300
US\$ 18,500-24,600



356

356

EMERALD AND DIAMOND NECKLACE

Composed of three strands of graduated tumbled emerald beads spaced with diamond rondelles, to a clasp designed as an infinity symbol set with brilliant-cut diamonds, *length approximately 455mm.*

£ 23,000-28,000 € 25,700-31,200 US\$ 28,300-34,400



357

357

DIAMOND BRACELET

The articulated bracelet set with brilliant-cut and baguette diamonds in a rope twist pattern, *length approximately 190mm, numbered.*

£ 50,000-60,000 € 56,000-67,000 US\$ 61,500-74,000





359

358

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DIAMOND NECKLACE, 1950S

Of festoon design, set with brilliant-cut and baguette diamonds, the front suspending a fringe of graduated marquise-shaped diamonds, the back composed of brilliant-cut diamond links, the clasp accented with further marquise-shaped diamonds, *length approximately 395mm.*

£ 30,000-50,000 € 33,500-56,000 US\$ 36,900-61,500

359

PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS, BOUCHERON, 1950S

Each claw-set with a cushion-shaped sapphire within a radiating double border of graduated baguette diamonds, *signed Boucheron, French assay marks.*

Accompanied by a gemmological report.

£ 12,000-18,000 € 13,400-20,100 US\$ 14,800-22,100



360

360

DIAMOND BROOCH, CARTIER, 1950S

Designed as a spray of flowers, set with circular-, single-cut, cushion-, pear-shaped and baguette diamonds, *signed Cartier, case stamped Cartier.*

£ 32,000-38,000 € 35,700-42,400 US\$ 39,300-46,700





361



363



362

361

DIAMOND RING

Claw-set with a brilliant-cut diamond weighing 3.11 carats, size *N^{1/2}*, Austrian assay mark and maker's mark.

Accompanied by GIA report no. 2201522938, stating that the diamond is E Colour, VS1 Clarity, and an additional gemmological report.

£ 24,000-34,000 € 26,800-37,900 US\$ 29,500-41,800

362

PAIR OF DIAMOND EARRINGS, BOUCHERON

Each of flattened hoop design, pavé-set with brilliant-cut diamonds, *post fittings*, signed *Boucheron*, French assay marks and maker's marks.

£ 28,000-32,000 € 31,200-35,700 US\$ 34,400-39,300

363

LAPIS LAZULI, HARDSTONE, ENAMEL AND DIAMOND BRACELET, ATTRIBUTED TO PALTSCHO, 1930S

Composed of panels applied with blue enamel and flowers in carved chalcedony between sections of fluted lapis lazuli and ring connectors, highlighted throughout with millegrain-set brilliant- and circular-cut diamonds, *length approximately 185mm, unsigned*.

Paltscho was founded by Ernst Paltscho (1858-1929) in 1899 in Vienna. The firm became particularly famous for the unrivalled quality and verisimilitude of their hardstone carvings in the 1930s, finding patronage among the Greek royal family, as well as Austro-Hungarian aristocracy. Paltscho's son Erwin joined the firm in 1918, and continued the business after his father's death.

LITERATURE

Cf. C. Gere, "The Art of The Jeweller, A Catalogue of The Hull Grundy Gift to the British Museum", Vol. I, p. 190, no 1178 and Vol. II, p. 319, no. 1178 and color plate 63, for examples of carved hardstone jewellery by Paltscho.

Cf. S. Tennenbaum and J Zapata, *The Jeweled Garden*, London, 2006, p. 83 for an illustration of a similar floral hardstone bracelet by Paltscho.

£ 35,000-45,000 € 39,000-50,500 US\$ 43,000-55,500





364



365



366

364

RUBY AND DIAMOND BROOCH/PAIR OF EARRINGS, 1930S

Of geometric design, set with cushion-shaped diamonds and calibré-cut rubies, detaching to form a pair of earrings, *post and clip fittings*.

£ 7,000-9,000 € 7,800-10,100 US\$ 8,600-11,100

365

RUBY AND DIAMOND RING

Set with a cushion-shaped ruby, weighing approximately 3.10 carats, framed by brilliant-cut diamonds, *size M^{L/2}*.

Accompanied by a gemmological report.

£ 12,000-18,000 € 13,400-20,100 US\$ 14,800-22,100

366

JADEITE, GEM SET AND DIAMOND BROOCH, LACLOCHE FRÈRES, CIRCA 1925

Designed in the Egyptian revival style, of elliptical outline pavé-set with circular- and single-cut diamonds, the central section highlighted with buff-topped calibré-cut rubies and onyx arranged as a bird with wings outstretched between a pair of stylised lotus motifs, bordered with similarly cut onyx and emeralds, each end set with a ring of polished jadeite, *signed Lacluche Frères, numbered, French assay mark*.

LITERATURE

Cf.: Sotheby's New York, *Magnificent Jewels*, 9th December 2014, lot 405, for a bracelet in a similar style by Lacluche Frères..

Cf.: David Bennett and Daniela Mascetti, *Understanding Jewellery*, Antique Collector's club, 2003, pg. 329, no. 594, for an Egyptian revival style bracelet by Lacluche Frères, circa 1925, and pg. 331, no. 595, for another bracelet by Lacluche in the Indian taste demonstrating their mastery of setting buff-topped calibré-cut stones.

£ 18,000-22,000 € 20,100-24,500 US\$ 22,100-27,100

LACLOCHE FRÈRES

Lacloche Frères are the creators of some of the finest jewels of the early twentieth century. Having individually operated a number of shops in France and Spain, it was not until 1901 that the Lacloche brothers formally grouped together under the name Lacloche Frères, establishing themselves in the heart of Paris at 15, Rue de la Paix, before expanding to London in 1904, and then to a number of other locations across France, Spain, Argentina and Egypt. Their collaborations with many of the best jewellers of the era created masterpieces across a variety of different styles, including the stylish Egyptian- and East Asian-influenced Art Deco pieces for which they are perhaps best known.

The arts of Ancient Egypt had long been an influence on Western decorative arts, undergoing several revivals and reinterpretations across the 19th century, and it was the spectacular discovery of the tomb of Tutankhamen in 1922 that once again infused contemporary fashion, decorative arts and jewellery design, already in the thrall of the Art Deco style, with another wave of Egyptian influence.

While several renowned jewellery houses including Cartier and Van Cleef & Arpels also created jewels in this fashionable style, Egyptian revival jewels by Lacloche Frères are characterised by their delicacy and refinement, using buff-topped calibré-cut coloured stones to effortlessly integrate these ancient motifs into the Art Deco idiom.



FORMERLY IN THE COLLECTION OF ANNIE, 1ST VISCOUNTESS COWDRAY:

LOTS 367-368



368



Alternate view



367

367

ONYX AND DIAMOND BRACELET, 1920S

Designed as a detachable line of millegrain-set circular-cut diamond links between lines of calibré-cut onyx links, length approximately 180mm, central diamond links detaching to form separate line bracelet, case.

PROVENANCE

Annie Pearson, *née* Cass, 1st Viscountess Cowdray (1860-1932), and thence by descent within the family.

£ 7,000-9,000 € 7,800-10,100 US\$ 8,600-11,100

368

PAIR OF ONYX, ROCK CRYSTAL AND DIAMOND EARRINGS, CARTIER, CIRCA 1925

Of chandelier design, each with a surmount of polished rock crystal inset with a single-cut diamond, supporting a rectangular link of polished rock crystal and a carved onyx palmette suspending a graduated fringe *en pampille*, set throughout with circular- and single-cut diamonds, *post fittings*, signed *Cartier*, numbered, fitted case stamped *Cartier*.

PROVENANCE

Annie Pearson, *née* Cass, 1st Viscountess Cowdray (1860-1932), and thence by descent within the family.

£ 30,000-50,000 € 33,500-56,000 US\$ 36,900-61,500





369

369

**SAPPHIRE AND DIAMOND PENDANT
NECKLACE, HUNT & ROSKELL, LATE 19TH
CENTURY**

Designed as a rivière composed of graduated cushion-shaped diamonds in pinched collet settings, suspending an open work pendant of oval outline, set with cushion-shaped diamonds and an oval sapphire weighing approximately 9.40 carats, to an additional detachable pendant set with a pear-shaped sapphire weighing approximately 6.21 carats within a border of cushion-shaped diamonds, *length approximately 450mm, original fitted case stamped Hunt & Roskell, late Storr & Mortimer.*

Accompanied by a gemmological report..

£ 60,000-80,000 € 67,000-89,500
US\$ 74,000-98,500



Alternate view



Hunt & Roskell were prominent jewellers and silversmiths throughout the 19th century. The firm was founded in 1819 by Paul Storr, who had worked as a silversmith for the renowned former Crown Jewellers Rundell, Bridge & Rundell. Storr's company underwent many changes of name throughout its lifespan, as referenced on the box accompanying the present lot - initially trading under his own name, Storr joined the jeweller John Mortimer to form Storr & Mortimer (1822-38). Storr was then succeeded by his assistant John Samuel Hunt and his son in turn, and the firm traded under the name Mortimer & Hunt until 1843. Finally, the watchmaker Robert Roskell joined the firm, becoming Hunt & Roskell between 1843 and 1897).

From their premises at 156 New Bond Street and their workshop in Clerkenwell, Hunt & Roskell provided jewellery, watches and silverware to an elite clientele, participating in the Great Exhibition of 1851, as well as exhibitions in New York (1853) and Paris (1867), and gaining a Royal Warrant from Queen Victoria. The firm was eventually purchased by J.W. Benson in the closing years of the 19th century, and continued trading as Hunt & Roskell Ltd, closing its doors for the final time in 1965, after nearly 150 years in operation.



Upcoming Watch Auctions 2019

11 November

Masterworks of Time,
Adolf Lange, The Golden Era
of Glashütte, Geneva

12 November

Important Watches, Geneva

19 – 26 November

Watches Online

24 November

Watches, Dubai

29 November – 5 December

Watches Online

11 December

Important Watches, New York

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ROLEX

'Paul Newman' Daytona, Ref 6241 Stainless steel chronograph wristwatch with bracelet, circa 1967

Estimate CHF 120,000–180,000* To be sold in Important Watches, 12 November, Geneva

* Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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Upcoming Jewellery Auctions 2019

13 November

Magnificent Jewels and
Noble Jewels, Geneva

20 – 27 November

Jewels Online

26 November

Fine Jewels, London

28 November – 5 December

A Collection of a Lifetime:
Chanel Online

6 December

Fine Jewels, Geneva

9 December

Fine Jewels, New York

10 December

Magnificent Jewels, New York

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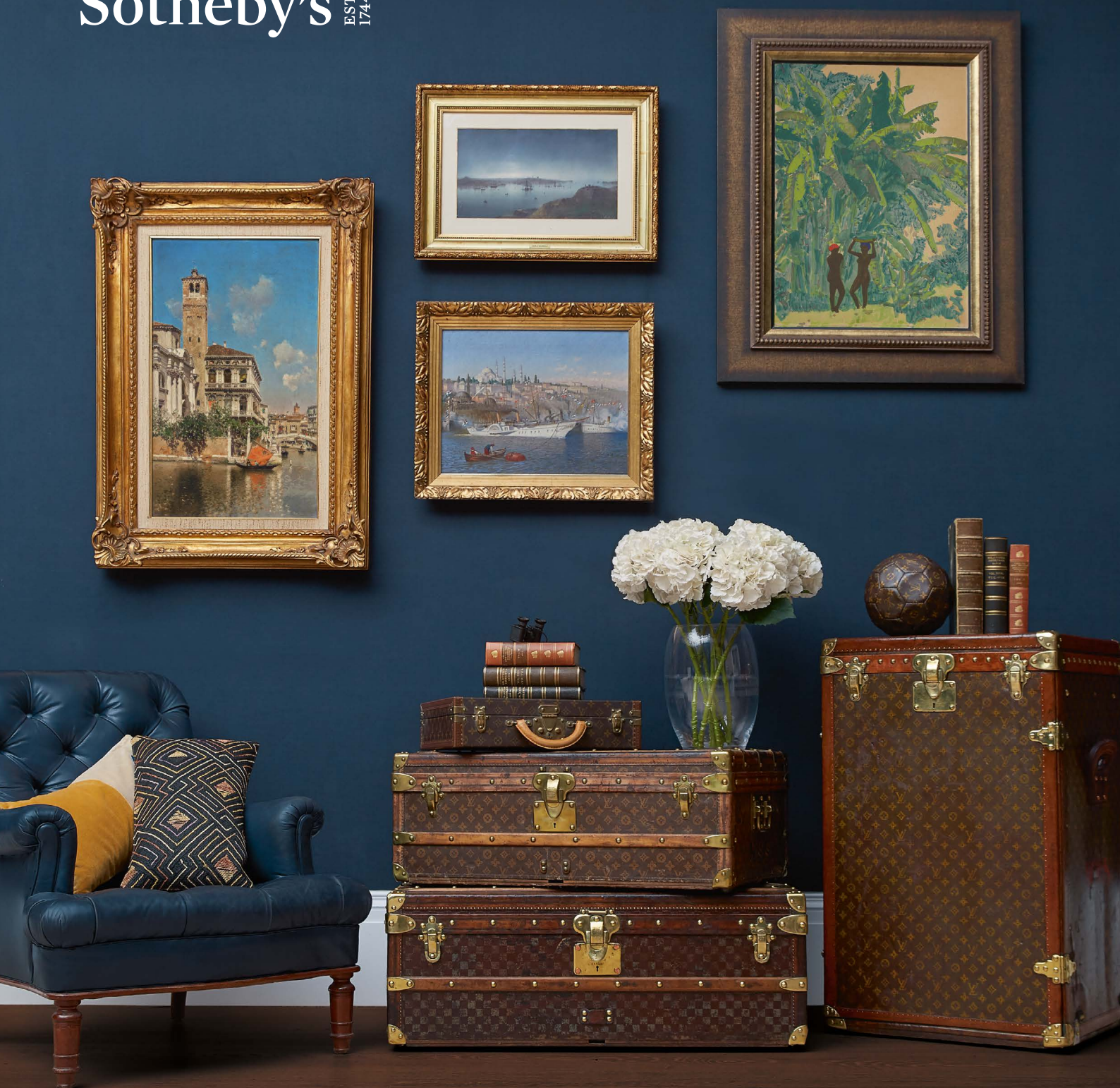
From an Important Asian American Collection to be offered in Magnificent Jewels and Noble Jewels, 13 November
Sapphire and Diamond Bracelet, Cartier, New York, 1927, estimate CHF 2,000,000–3,000,000*

* Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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A Fabergé gold-mounted silver-gilt and guilloché enamel triptych frame, workmaster Victor Aarne, St Petersburg, 1899-1904
Estimate £40,000–60,000*

A Fabergé jewelled gold, enamel and amethyst cape clasp, workmaster Henrik Wigström, St Petersburg, 1904-1908
Estimate £6,000–8,000*

Property from the Collection of Caroline P. Ireland
A very rare Fabergé jewelled rock crystal 'snowflake' pendant, workmaster Albert Holmström, after the design by Alma Pihl, St Petersburg, circa 1913
Estimate £40,000–60,000*



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Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

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Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

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Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction (including guidance on how to bid during the online pre-bidding period prior to the live auction). All bidders should read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Bidding in advance of the live auction If you are unable to attend the live auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on www.sothebys.com or via the Sotheby's App or via any other online platform through which bidding is made available (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to the item of property on which you want to bid, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will automatically continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform dur-

ing the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) indicating whether you have won or lost each lot on which you have placed a bid. Alternatively, you may continue to bid during the live auction in person or on the telephone, in each case pursuant to the Conditions of Business applicable to the relevant sale. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. Therefore, you should treat the estimates in US dollars or Euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibition. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers below.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The live auction (of which any bidding in advance of the start of the live auction (via an Online Platform or otherwise) forms a part) is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the live auction (including by submission of a bid in advance of the start of the live action via

an Online Platform or otherwise) should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at the Live Auction Bids may be executed prior to the start of the live auction by the method explained above and bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers published below.

Bidding in Person If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Advance Bidding Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION") and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid during the live auction above your predetermined maximum bid via an Online Platform at the next increment above your maximum bid.

Telephone Bids If you cannot attend the live auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000. Please contact the Bids Department for further assistance.

Live Online Bidding If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the "Bidding in advance of the live auction" method described in the section headed 'BEFORE THE AUCTION' above and during the live auction via an Online Platform). For information about registering to bid via an Online Platform on www.sothebys.com or via the Sotheby's App, please refer to www.sothebys.com. Bidders using an On-

line Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed below at www.sothebys.com, as well as the Conditions of Business applicable to this sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers published below.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility.

Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Purchases remaining at our New Bond Street premises 90 days after the sale may be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such transferred purchases will be subject to further storage and handling charges from the point of transfer.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Shipping Sotheby's offers a comprehensive

shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

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- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305

Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers published below). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see beside the lots of property included in this sale.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold suc-

cessfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is -guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue,

a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots included in this sale are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots included in this sale are offered without a reserve, these lots are indicated by a box (□). If all lots included in this sale are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

▮ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this sale. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully

the "VAT INFORMATION FOR BUYERS" printed below.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the live auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the cataloguing (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the live auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU

countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a ‡ symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a ‡ symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers),

or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a ‡ symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ symbol
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's.

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules (‡ symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph

headed Property with a † or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission († or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Dunceggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are

advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an

amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the cataloguing or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in

respect of any lot, including any estimate, whether written or oral and including information in any cataloguing, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made

by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the live auction. Bidders who wish to bid in person must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Where available, telephone bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the start of the live auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) During the live auction, the auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the live auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the live auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot

has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the live auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the live auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the live auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's

Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the live auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the live auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original live auction.

11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices published in respect of the lot reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit

or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number of the sale. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service

or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on www.sothebys.com or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing

through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on www.sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a

client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the live auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.22

£1 = €1.11

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's. Photographs do not show pieces to scale.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

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For all lots marked with a †, ‡, α or Ω please refer to the VAT Information pages at the back of the catalogue.

TREATMENT & CONDITION OF GEMSTONES

Traditionally, gemstones have been treated by a variety of techniques to enhance colour and generally to improve their appearance. Typically, rubies and sapphires have been heat treated and emeralds have been treated by oil or resin to improve colour and clarity. These or other techniques, such as dyeing, irradiation, coating and impregnation, may be used on other gemstones.

Although it is widely believed that heat treatments are permanent, purchasers should assume that any treatment may not be permanent and that over time special care of the stone may be required. Prospective purchasers are reminded that, unless the catalogue description specifically states that a stone is natural, we have assumed that some form of treatment may have been used and that such treatment may not be permanent. Our presale estimates reflect this assumption.

To the extent that Sotheby's has laboratory reports containing specific information on the treatment of a stone, these reports are made available for review by potential purchasers. Available reports from internationally recognised gemmological laboratories will be noted in the description of the item. New forms of treatments and new scientific methods to discern them are constantly being developed. Consequently, there may be a lack of consensus among laboratories as to whether gemstones have been treated, the extent of the treatment or the permanence of the treatment.

References in the catalogue descriptions to certificates or reports issued by gemmological laboratories are included only for the information of bidders, and Sotheby's accepts no responsibility for the accuracy, terms or information contained in such certificates or reports.

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Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

Please be advised that straps made of material derived from endangered or otherwise protected species (ie. alligator and crocodile) are not sold with the watches and are for display purposes only. We reserve the right to remove these straps prior to shipping.

Furthermore, in reference to watch bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

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SOTHEBY'S AUTHENTICITY GUARANTEE FOR JEWELLERY

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4/08 NBS_GUARANTEE.JEWELS



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GLOSSARY OF TERMS

As a convenience to our clients, we include the following glossary which includes definitions of certain terms used in this catalogue. Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

SIGNATURES

CAPITALISED HEADING

When the maker's name appears in the CAPITALISED HEADING in the catalogue description, in Sotheby's qualified opinion, the piece is by the named jeweller.

NAME OF JEWELLER

When we state the name of a maker in the catalogue description below the CAPITALISED HEADING, we mean that, in Sotheby's qualified opinion, although unsigned, the piece is by the named jeweller.

MOUNTED BY

When we state in the catalogue description below the CAPITALISED HEADING "Mounted by _____", we mean that, in Sotheby's qualified opinion, only the mount is by the jeweller, and the gemstones were not supplied by the jeweller or the piece has been altered in some way after its manufacture.

DIAMOND CLARITY

Clarity grading follows a hierarchy describing the extent of the impurities in a diamond. All clarity grading is carried out under a 10x magnification. The more impurities in a diamond the lower the price per carat.

IF (INTERNALLY FLAWLESS)

No inclusions and only insignificant blemishes

VVS1 AND VVS2 (VERY VERY SLIGHT INCLUSION)

Extremely difficult to see, visible only from the back of the stone, or small and shallow enough to be removed easily by repolishing

VS1 AND VS2 (MINOR INCLUSIONS)

Still difficult to see with the untrained eye

S11 AND S12 (NOTICEABLE INCLUSIONS)

Easy (S11) or very easy (S12) to see with a 10x lens. When these have been located with a 10x lens, look at the stone with the naked eye and the inclusions can sometimes be spotted

I1, I2, I3 (OBVIOUS INCLUSIONS)

May be eye-visible face-up without the aid of a lens. In I3, they may threaten the stone's durability

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RING SIZES

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

COLOUR GRADING

Colour grading follows a scale describing the "whiteness" or absence of secondary colour in a white diamond. At the top of the scale a diamond will appear white, and at the bottom yellowish or brownish.

OLD WORLD TERMS		GIA (Key Below)
Finest White	Jager	D
	River	E
Fine White		F
	Top Wesselton	G
White	Wesselton	H
Commercial White	Top Crystal	I
Top Silver Cape	Crystal	J
	Top Cape	K
Silver Cape		L
Light Cape M-N	Cape M	M
		↓
Cape O-R	Very Light Yellow	Z
Dark Cape R-Z		
Fancy Colours		Z+

GIA - D, E, F

The top colour grades, D, E, F, describe a diamond which appears colourless against a white background.

GIA - G, H, I

In near colourless diamonds, G, H, I, there is a slight trace of colour which will not be apparent to the untrained eye. Stones 0.50ct or less will look colourless.

GIA - J, K, L

Diamonds graded J, K, L, will have noticeable traces of colour. Small stones in this range will 'face up' colourless when mounted but larger stones will be tinted.

GIA - M - Z

Diamonds graded M-Z will display a yellowish tint even to the untrained eye.

FANCY COLOURS

GIA Z+

Z+ colour grade indicates that the diamond is of fancy colour and therefore fall into a different price bracket.

4/15 NBS_GLOS_JEWELS



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AND NOBLE JEWELS,**
13 November 2019
Geneva

JEWELS
20–27 November 2019
Online

FINE JEWELS,
26 November 2019
London

**A COLLECTION OF A
LIFETIME: CHANEL**
28 November–5 December
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FINE JEWELS,
6 December
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9 December
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10 December
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