

Important Jewels

King Street

2 December 2015



CHRISTIE'S





INTERNATIONAL JEWELLERY AUCTIONS

AUCTION CALENDAR 2015

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10 NOVEMBER
MAGNIFICENT JEWELS
GENEVA

11 NOVEMBER
JEWELLERY
SOUTH KENSINGTON

24 NOVEMBER
JEWELS
PARIS

1 DECEMBER
MAGNIFICENT JEWELS
HONG KONG

2 DECEMBER
IMPORTANT JEWELS
LONDON

8 DECEMBER
JEWELS & WATCHES
SOUTH KENSINGTON

10 DECEMBER
MAGNIFICENT JEWELS
NEW YORK





Important Jewels

Wednesday 2 December 2015

AUCTION

Wednesday 2 December 2015

at 10.30 am (*lots 1-187*) and 2.30 pm (*lots 188-318*)

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

VIEWING

Friday	27 November	9.00 am – 4.30 pm
Saturday	28 November	12 noon – 5.00 pm
Sunday	29 November	12 noon – 5.00 pm
Monday	30 November	9.00 am – 5.00 pm
Tuesday	1 December	9.00 am – 5.00 pm

AUCTIONEERS

Alexandra McMorro & Nicolas Martineau

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ISABELLA-10388**

AUCTION RESULTS

UK: +44 (0)20 7839 9060
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CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.
[30]



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CONTENTS

2	Calendar of Auctions
3	Auction Information
6	Christie's International Jewellery Department
7	Specialists and Services for this Auction
8	Property for Sale
190	Index
191	Biographies
194	Diamonds • The 4 c's
195	Ring Size Conversion Chart
196	Diamond Index
197	Conditions of Sale • Buying at Christie's
200	VAT Symbols and Explanation
202	Important Notices and Explanation of Cataloguing Practice
203	Christie's Specialist Departments and Services
204	Salerooms and Offices Worldwide
213	Absentee Bids Form
214	Catalogue Subscriptions

FRONT COVER:
Lot 318

OPPOSITE:
Lot 306

BACK COVER:
Lot 265

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See Important Notices and Explanation of Cataloguing Practice.
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- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale **estimate** in the catalogue and the title of the lot will be coloured red.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.
- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

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MORNING SESSION

at 10.30 am (Lots 1-187)





1



3



2

1 **A PAIR OF NATURAL PEARL AND DIAMOND EAR PENDANTS**

Each designed as a drop-shaped natural pearl measuring approximately 9.4 x 7.4mm, to the brilliant and marquise-cut diamond surmount of foliate design, 3.7cm

Accompanied by report no.11904 dated 16 October 2015 from The Gem & Pearl Laboratory, London, stating that the pearls are natural, saltwater (2)

£8,000-12,000

\$13,000-19,000
€11,000-16,000

2 **AN ART DECO LAPIS LAZULI AND DIAMOND CLOCK**

The square lapis lazuli case with inset intaglio engraved dial, the Arabic numerals around a geometric pattern centre, with rose-cut diamond hands, to the black enamel bezel and outer green enamel accents, raised on a stepped onyx and lapis lazuli plinth base, mechanical movement, circa 1925, 8.9 x 8.7cm, French assay marks for gold, original fitted leather Goldsmiths & Silversmiths Company Ltd. case

£3,000-5,000

\$4,700-7,700
€4,100-6,800

3 **A GENTLEMAN'S NOVELTY GEM AND DIAMOND DRESS-SET**

Comprising a pair of cufflinks and three dress studs, each modelled as a penguin with single-cut diamond chest, ruby eye detail and black enamel coat, the cufflinks with further circular-cut emerald ground (5)

£3,500-4,500

\$5,400-6,900
€4,800-6,100



4



5



6

4

AN EMERALD AND DIAMOND CLUSTER RING

The rectangular cut-cornered emerald weighing approximately 6.80 carats, to an old-cut diamond cluster surround with similarly-set shoulders, raised on a polished hoop, ring size L

Accompanied by report no.10570 dated 10 December 2014 from The Gem & Pearl Laboratory, London, stating that the emerald is of Colombian origin, with evidence of minor clarity enhancement

£15,000-20,000

\$24,000-31,000
€21,000-27,000

5

AN EARLY 20TH CENTURY EMERALD AND DIAMOND BRACELET

The flexible strap, set with a series of graduated square step-cut emeralds within a pavé-set brilliant-cut diamond border, to a concealed clasp, circa 1920, 17.5cm

£8,000-12,000

\$13,000-19,000
€11,000-16,000

6

A BELLE EPOQUE DIAMOND BRACELET

The articulated strap with central principal old-cut diamond highlight, to the pierced millegrain-set rose and old-cut diamond surround, with concealed clasp, circa 1905, 18.2cm, French assay marks for platinum and gold

£18,000-22,000

\$28,000-34,000
€25,000-30,000



7

7
A DIAMOND NECKLACE, BY TIFFANY & CO.
 Designed as a flexible series of openwork brilliant-cut diamond panels to the similarly-set baton-shaped links, 41.2cm, with Tiffany pouch
 Signed Tiffany & Co

£10,000-15,000	\$16,000-23,000
	€14,000-20,000



8

8
A GENTLEMAN'S LAPIS LAZULI AND DIAMOND DRESS-SET
 Comprising a pair of cufflinks and four studs, each circular lapis lazuli panel with square-cut diamond centre, to a black enamel border and outer brilliant-cut diamond surround (6)

£3,500-4,500	\$5,400-6,900	£9,000-12,000	\$14,000-19,000
	€4,800-6,100		€13,000-16,000



9

9
AN EARLY 20TH CENTURY SAPPHIRE AND DIAMOND BROOCH
 The cushion shaped sapphire weighing approximately 15.22 carats, to an openwork millegrain-set single-cut diamond frame and similarly-set comb surmount and scroll terminal, circa 1910, 4.5cm
Accompanied by report no.11834 dated 6 October 2015, from The Gem & Pearl Laboratory, London stating that the sapphire is of Ceylon origin (Sri Lanka) with no indications of heating



10



11



12

10

A SAPPHIRE AND DIAMOND RING

The rectangular cushion shaped sapphire weighing approximately 13.92 carats, claw-set, to baguette and single-cut diamond shoulders, raised on a tapering hoop, ring size N

Accompanied by report no.11671 dated 21 August 2015 from The Gem and Pearl Laboratory, London, stating that the sapphire is of Ceylon (Sri Lankan) origin, with no evidence of heat treatment

£20,000-30,000

\$31,000-46,000

€28,000-41,000

11

A GEM AND DIAMOND BRACELET

The articulated strap of geometric motif, the principal cushion shaped diamond centre stated to weigh 2.03 carats, to the millegrain-set brilliant-cut diamond bracelet, with pierced and alternating calibré emerald and sapphire detail, to a concealed clasp, 17.3cm

£7,000-9,000

\$11,000-14,000

€9,500-12,000

12

A SAPPHIRE AND DIAMOND RING

The oval-cut sapphire weighing approximately 3.78 carats, to the baguette-cut diamond shoulders, raised on a polished hoop, ring size L-M

£2,000-3,000

\$3,100-4,600

€2,800-4,100



13



14



15

**13
A SET OF AMETHYST AND DIAMOND EAR CLIPS,
BY MARGHERITA BURGNER**

Comprising a pair of pavé-set brilliant-cut diamond leaf ear clips with polished vein detail, and one interchangeable carved amethyst leaf ear clip with pavé-set diamond spine accent, post and clip fittings, 2.4cm, in Margherita Burgener case

Signed Margherita Burgener and MB

(3)

£8,000-12,000

\$13,000-19,000
€11,000-16,000

**14
A SINGLE-STONE DIAMOND RING**

The brilliant-cut diamond weighing approximately 2.04 carats, claw-set, to the polished hoop, ring size L

Accompanied by report no.2175226537 dated 9 July 2015 from the GIA, Gemological Institute of America stating that the diamond is F colour, VVS2 clarity, with no fluorescence

£15,000-20,000

\$24,000-31,000
€21,000-27,000

**15
A PAIR OF 18 CARAT GOLD AND DIAMOND EARRINGS,
BY THEO FENNELL**

Composed of a triple brilliant-cut diamond line, post fittings, 1.8cm, London hallmarks for gold

Signed TF for Theo Fennell

(2)

£5,000-7,000

\$7,800-11,000
€6,800-9,500



16

16
A DIAMOND BRACELET

The articulated strap millegrain-set with brilliant-cut diamonds to a pierced geometric motif, with baguette-cut diamond detail, to a concealed clasp, 17.5cm

£5,000-7,000

\$7,800-11,000
€6,800-9,500



17

17
A PAIR OF CULTURED PEARL AND DIAMOND EARCLIPS

Of cluster design, each centred by a bouton shaped grey cultured pearl, to a baguette-cut diamond surround, 1.8cm

(2)

£3,000-4,000

\$4,700-6,200
€4,100-5,400



18

18
A PAIR OF ALUMINIUM 'PANSY' EAR CLIPS, BY JAR

Each sculpted aluminium pansy flowerhead, with polychrome accents and sprung clip fittings to the reverse, circa 2002, 3.1cm, with JAR Paris pink suede pouch

Signed JAR

(2)

£2,500-3,500

\$3,900-5,400
€3,400-4,700



19



20



21

19 A DIAMOND NECKLACE

The brilliant-cut diamond flexible collar suspending a series of seven marquise and pear shaped diamond cluster drops, interspersed by further brilliant-cut diamond accents, to a concealed clasp, 42cm

£12,000-15,000

\$19,000-23,000
€17,000-20,000

20 A PAIR OF 18 CARAT WHITE GOLD, PINK SAPPHIRE AND DIAMOND EAR PENDANTS

Of fringe design, each composed of a series of heart shaped sapphires in varying tones of pink, some set within brilliant-cut diamond line borders, post fittings, 4.7cm, London hallmarks for 18 carat gold (2)

£6,000-8,000

\$9,300-12,000
€8,200-11,000

21 A DIAMOND PENDANT

The brilliant-cut diamond stated weight approximately 5.07 carats, claw-set to a polished gallery and split suspension loop, 1.7cm

£22,000-28,000

\$34,000-43,000
€30,000-38,000



22



23



24

22

A COLOUR-CHANGE SAPPHIRE AND DIAMOND RING

The old-cut cushion shaped colour-change sapphire weighing approximately 17.59 carats, claw-set, to the single-cut diamond foliate shoulders, raised on a polished hoop, ring size P-Q

Accompanied by report no.11663 dated 18 August 1015, from The Gem and Pearl Laboratory London, stating that the colour-change sapphire is of Ceylon origin (Sri Lanka) with no evidence of heat treatment. The certificate states 'this sapphire appears blue in daylight and bluish purple in incandescent light'.

£10,000-15,000

\$16,000-23,000

€14,000-20,000

23

A PAIR OF ROCK CRYSTAL AND DIAMOND EAR PENDANTS, BY BULGARI

Each polished pear shaped rock crystal drop suspended from a collet-set brilliant-cut diamond line surmount, post fittings, 5.7cm

Signed Bulgari

(2)

£1,500-2,000

\$2,400-3,100

€2,100-2,700

24

AN ART DECO SAPPHIRE AND DIAMOND BRACELET

Of geometric design, composed of three brilliant, single and baguette-cut diamond openwork panels, each with central star cabochon sapphire highlight, joined by similarly-set hemi-spherical links, to a concealed clasp, circa 1930, 18.1cm, French assay marks for platinum

£5,000-7,000

\$7,800-11,000

€6,800-9,500



25

25

AN EARLY 20TH CENTURY NATURAL PEARL NECKLACE

The single graduated row composed of 141 pearls measuring approximately 6.7-2.1mm, to the barrel shaped clasp set with rose-cut diamonds, circa 1910, 44.1cm

Accompanied by report no.11190 dated 24 April 2015 from The Gem & Pearl Laboratory, London, stating that the pearls are natural, saltwater

£2,500-3,500

\$3,900-5,400
€3,400-4,700



27

Ψ26

A RUBY AND DIAMOND CLUSTER RING

The cushion-cut ruby weighing approximately 2.89 carats, claw-set, to the marquise-cut diamond surround and the curving baguette-cut diamond shoulders, raised on a polished hoop, ring size K-L

Accompanied by report no.79055 dated 21 March 2015 from the SSEF Swiss Gemmological Institute stating that the ruby is of Thai origin, with no indications of heating

£13,500-20,000

\$21,000-31,000
€19,000-27,000

27

AN ART DECO DIAMOND BROOCH

Of geometric lozenge form, with central twin brilliant-cut diamond highlights, weighing approximately 3.52 and 3.65 carats respectively, to the stepped baguette and brilliant-cut diamond frame, circa 1930, 4.4cm, with Dutch assay marks for gold

£35,000-55,000

\$54,000-85,000
€48,000-75,000



26



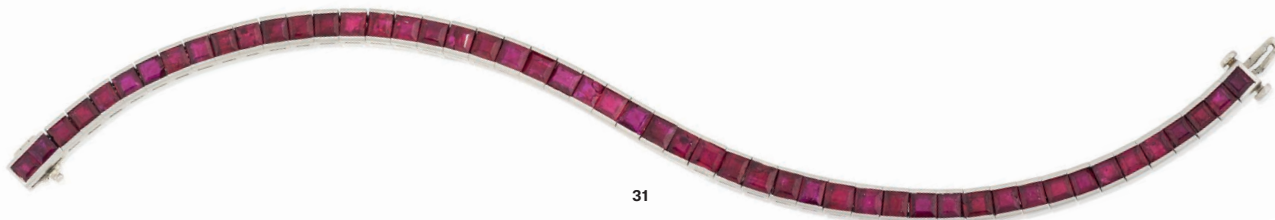
28



29



30



31

28 A GENTLEMAN'S DIAMOND DRESS-SET

Comprising a pair of cufflinks and four studs, each pavé-set brilliant-cut diamond circular panel of geometric design, with pierced and baguette-cut diamond detailing (6)

£5,000-7,000

\$7,800-11,000

€6,800-9,500

30 AN ART DECO DIAMOND BRACELET, BY CHAUMET

The articulated strap millegrain-set throughout with single and brilliant-cut diamonds interspersed with baguette-cut diamond geometric motifs, within a further baguette-cut diamond border, to a concealed clasp, circa 1925, 17.8cm, French assay marks for gold

Maker's mark for Joseph Chaumet

£10,000-15,000

\$16,000-23,000

€14,000-20,000

Ψ29 A RUBY AND DIAMOND RING

The oval-cut ruby, claw-set to tapered baguette-cut diamond three stone shoulders, raised on a plain hoop, ring size N

Accompanied by report no.11179 dated 22 April 2015 from The Gem & Pearl Laboratory, London, stating that the ruby is of Burma origin with no evidence of heat treatment

£15,000-20,000

\$24,000-31,000

€21,000-27,000

Ψ31 A RUBY LINE BRACELET

Composed of a continuous series of square step-cut rubies, with concealed clasp, 18.2cm

£3,000-4,000

\$4,700-6,200

€4,100-5,400



32

32
A COLOURED DIAMOND AND DIAMOND RING

The rectangular cut-cornered Fancy Yellow diamond weighing approximately 7.37 carats to a brilliant-cut diamond border and half-moon shaped baguette-cut diamond shoulders, raised on a polished hoop, ring size M

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

£40,000-60,000

\$62,000-93,000
€55,000-81,000



33

33
A SAPPHIRE AND DIAMOND LONG CHAIN NECKLACE

Composed of a continuous series of brilliant-cut diamonds interspersed with oval-cut sapphire and brilliant-cut diamond cluster accents, 87.6cm

£8,000-10,000

\$13,000-15,000
€11,000-14,000



34

34
A SAPPHIRE AND DIAMOND CLUSTER RING

The oval-cut sapphire weighing approximately 18.22 carats, to a marquise and brilliant-cut diamond surround, with polished shoulders and hoop, ring size M-N

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

£10,000-15,000

\$16,000-23,000
€14,000-20,000



35
A PAIR OF 18CT WHITE GOLD, SAPPHIRE AND DIAMOND EAR PENDANTS

Each oval-cut sapphire and brilliant-cut diamond cluster top, to a diamond-set openwork trefoil panel, suspending three oval-cut sapphire and diamond line drops, 7.3cm, London hallmarks for 18ct gold, post fittings (2)

£4,000-6,000

\$6,200-9,300
 €5,500-8,100



36
A SAPPHIRE AND DIAMOND RING

The oval-cut sapphire weighing approximately 6.92 carats, between three stone brilliant-cut diamond cluster shoulders, raised on a plain hoop, ring size K-L

Accompanied by report no.11899 dated 16 October 2015 from the Gem & Pearl Laboratory, London, stating that the sapphire is of Ceylon (Sri Lanka) origin, with no heat treatment

£5,000-7,000

\$7,800-11,000
 €6,800-9,500



37

37
A FANCY-LINK BRACELET, BY HERMÈS

Composed of a continuous series of realistically modelled horseshoe design links, with nail head detail, to a concealed clasp, 17.6cm, French assay marks for gold

Signed Hermès Paris

£3,000-5,000

\$4,700-7,700

€4,100-6,800



38

38
AN ANCHOR-LINK NECKLACE, BY HERMÈS

Each link of plaited design, to a concealed clasp, 80.5cm, French assay marks for gold

Signed Hermès, no.34573

£6,500-8,500

\$11,000-13,000

€8,900-12,000



39

39
AN EMERALD AND DIAMOND RING, BY BULGARI

The cushion-cut emerald stated to weigh 1.77 carats, claw-set, to the stepped baguette-cut diamond shoulders and surround, raised on a polished hoop, ring size K

Signed Bulgari

£5,000-7,000

\$7,800-11,000
 €6,800-9,500



40

40
A FANCY-LINK CHARM BRACELET, BY HERMÈS

Composed of a series of twisted ropework links, with polished loop connections, suspending a carved hardwood blackamoor charm with textured collar, earring and headdress detail, 20.2cm, French assay marks for gold

Signed Hermès Paris, no.53346

£5,000-7,000

\$7,800-11,000
 €6,800-9,500



41
A PAIR OF GEM AND DIAMOND 'LA ESENCIA DEL AMOR'
EAR PENDANTS, BY VICENTE GRACIA

Each designed as a pair of green and yellow iridescent enamel birds, resting on a brilliant-cut diamond loop perch among carved fire opal roses and tourmaline leaves, with oval-cut alexandrite single-stone surmount and faceted cabochon turquoise-set pierced cap, post fittings, 9.8cm, with a painted presentation case

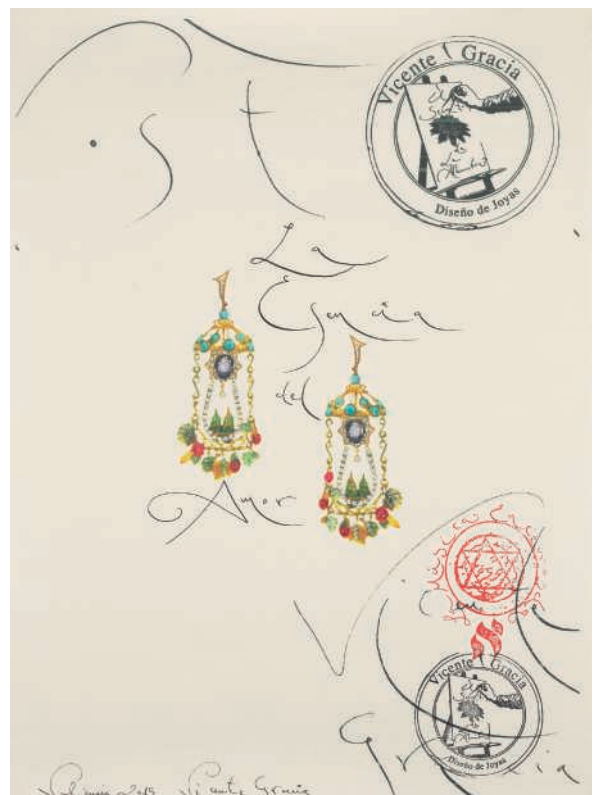
Accompanied by the original design by Vicente Gracia

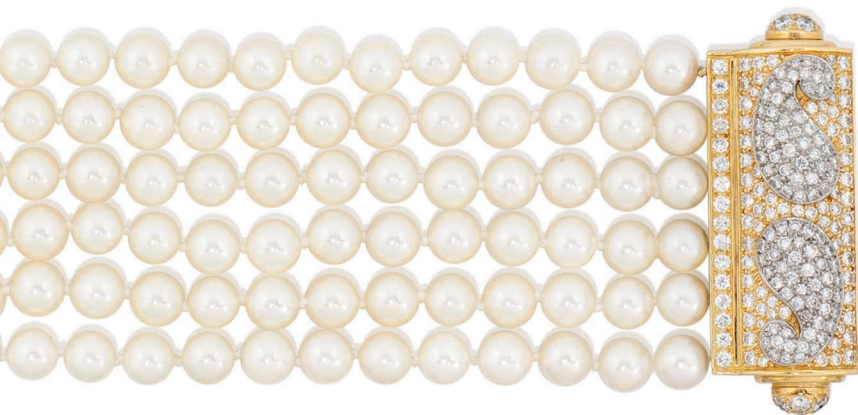
(2)

£8,000-10,000

\$13,000-15,000

€11,000-14,000





42



42 A SUITE OF CULTURED PEARL AND DIAMOND JEWELLERY, BY TABBAAH

Comprising a six row cultured pearl necklace with pavé-set brilliant-cut diamond paisley motif panel clasp, together with a matching bracelet and pair of hoop ear clips ensuite, 42.0cm, 17.3cm and 2.8cm long respectively, French assay marks for gold

Signed Tabbah, no.1056, 1055 and 10.275 respectfully

(4)

£8,000-10,000

\$13,000-15,000

€11,000-14,000

△43 AN EMERALD COCKTAIL RING

The large rectangular cut-cornered emerald weighing approximately 24.49 carats, horizontally-set to the carved mount designed as a series of realistically modelled overlapping leaves, with chased detailing, ring size L

Accompanied by report no.07484 dated 3 April 2013 from The Gem & Pearl Laboratory, London, stating the emerald is natural with minor clarity enhancement

£12,000-15,000

\$19,000-23,000

€17,000-20,000



43



44



45

44

A SUITE OF 'SAPPHIRE FLOWER' JEWELLERY, BY BULGARI

Comprising a necklace with central vari-coloured pear shaped sapphire flowerhead double drop pendant, hung from a fancy-link chain with further diamond-set circular link highlights; together with a pair of matching sapphire ear pendants en suite, post and clip fittings, 53cm and 4.8cm long respectively, with Bulgari pouch

Each signed Bulgari

£15,000-20,000

\$24,000-31,000
€21,000-27,000

45

A YELLOW SAPPHIRE AND DIAMOND RING

The oval-cut yellow sapphire weighing approximately 16.00 carats flanked to either side with brilliant-cut diamond shoulders, raised on a fluted hoop, ring size Q

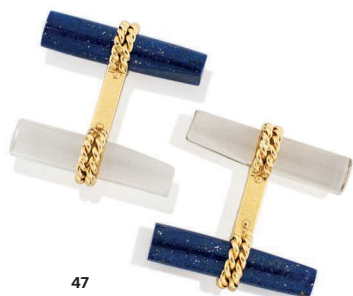
Accompanied by a report, please refer to the department for further details

£15,000-20,000

\$24,000-31,000
€21,000-27,000



46



47



48

46
A SAPPHIRE, EMERALD AND DIAMOND CLIP BROOCH / PENDANT

Of stylised foliate design, the central cushion shaped yellow sapphire to an undulating circular-cut sapphire and brilliant-cut diamond border, with similarly-set surmount and circular-cut emerald detail, folding pendant loop, circa 1965, 5.8cm

£9,000-11,000

\$14,000-17,000
€13,000-15,000

47
A PAIR OF LAPIS LAZULI AND ROCK CRYSTAL CUFFLINKS, BY VAN CLEEF & ARPELS

Each composed of a pair of polished lapis lazuli and rock crystal batons, joined by rope work and bar connections, French assay marks for gold

Each signed VCA for Van Cleef & Arpels and no.B9042 R444

(2)

£2,000-3,000

\$3,100-4,600
€2,800-4,100

48
AN 18 CARAT ROSE GOLD, GEM AND DIAMOND 'IMPERIALE' WRISTWATCH, BY CHOPARD

The circular dial with engraved mother-of-pearl centre to the matt bezel with applied rose gold Roman numeral quarter hours, to the brilliant-cut diamond bezel and lugs, with amethyst crown and lug terminals, date aperture, Chopard rose gold buckle, quartz movement, case 3.5cm, convention assay marks for 18 carat gold

Signed Chopard to the dial, case and clasp, case no.4221 1581540

£5,000-7,000

\$7,800-11,000
€6,800-9,500

Please note that the strap for the above watch may be made of endangered or protected animal materials, such as crocodile, it is not sold with the watch but is for display purposes only. Christie's will remove and retain the strap prior to collection by the purchaser.



THE PROPERTY OF A LADY

49
AN ONYX AND GOLD 'SEGUR' NECKLACE,
BY VAN CLEEF & ARPELS

Designed as an interlocking series of sculpted onyx links joined by polished curb-link connections, circa 1976, 84.6cm, French assay marks for gold, with Van Cleef & Arpels cream leather case

Signed V.C.A. for Van Cleef & Arpels, no.27445

£5,500-8,500

\$8,500-13,000

€7,500-12,000

49



50

VARIOUS PROPERTIES

50
AN ONYX AND DIAMOND SUITE, BY VAN CLEEF & ARPELS

Comprising a pair of ear clips and a brooch, each modelled as a flowerhead, the polished onyx petals surrounding a pavé-set brilliant-cut diamond cluster centre, 2.4cm and 3.2cm respectively, French assay marks for gold with Van Cleef & Arpels case

Each signed VCA for Van Cleef & Arpels, no.B1500 U1 and B3560 U1 (3)

£4,000-6,000

\$6,200-9,300

€5,500-8,100



51



51

A MULTI-GEM SUITE, BY BULGARI

Designed as a continuous series of pink and green tourmaline, blue topaz, citrine and amethyst beads suspended from fancy-link flexible collar necklace, with concealed clasp; together with ear pendants of matching design en suite, 40.1cm and 3.0cm respectively, with Bulgari leather and suede pouch

Signed Bulgari

(3)

£6,000-8,000

\$9,300-12,000

€8,200-11,000



52



53



54

52

AN ENAMEL LONGCHAIN NECKLACE, BY BULGARI

Composed of an alternating series of green and blue enamel circular links, joined by elongated connections, 92.4cm, French assay marks for gold, with Bulgari case

Signed Bulgari

£3,000-5,000

\$4,700-7,700
€4,100-6,800

53

A PAIR OF GEM AND DIAMOND INSECT BROOCHES

Modelled as bees, each with pavé-set brilliant-cut diamond body and wings and either oval-cut and calibré emerald or sapphire detail respectively, 2.4cm

(2)

£4,000-5,000

\$6,200-7,700
€5,500-6,800

54

AN EMERALD AND DIAMOND RING

The central rectangular cut-cornered emerald to a bombé pavé-set brilliant-cut diamond surround with square-cut diamond shoulder detail, raised on a tapering hoop, ring size L

Accompanied by report no.11746 dated 11 September 2015 from The Gem and Pearl Laboratory, London, stating that the emerald shows evidence of minor clarity enhancement

£7,000-10,000

\$11,000-15,000
€9,500-14,000



55

55
AN 18 CARAT GOLD, YELLOW BERYL AND DIAMOND
NECKLACE

The flexible collar composed of a continuous series of rectangular cut-cornered yellow beryls, joined by brilliant and baguette-cut diamond three stone spacers, to a concealed clasp, 40.2cm, London hallmarks for 18 carat gold

£12,000-15,000

\$19,000-23,000
 €17,000-20,000



56

56
A PAIR OF ENAMEL AND DIAMOND EAR CLIPS,
BY JEAN SCHLUMBERGER FOR TIFFANY & CO.

Of oval bombé outline, the blue enamel ground interspersed with polished diagonal lines and brilliant-cut diamond accent detail, 2.4cm

Signed Tiffany & Co. Schlumberger

£3,000-5,000

(2)

\$4,700-7,700
 €4,100-6,800

57
AN ENAMEL AND DIAMOND BRACELET, BY BOUCHERON

The flexible strap, composed of a series of openwork navette shaped links, each with a brilliant-cut diamond centre to either a black or green enamel border and textured surround, with concealed clasp, 18.1cm, French assay marks for gold

Signed Boucheron Paris, no.31496

£4,000-6,000

\$6,200-9,300
 €5,500-8,100



57



58

***58**

A PAIR OF PINK SAPPHIRE AND DIAMOND EAR PENDANTS

Of chandelier form, each pear shaped pink sapphire cluster top interspersed with brilliant-cut diamond accents, suspending a similarly-set articulated fringe panel drop, post and clip fittings, 8.3cm (2)

£8,000-10,000

\$13,000-15,000

€11,000-14,000



59

59

A SINGLE-STONE DIAMOND RING

The brilliant-cut diamond weighing approximately 3.00 carats, claw-set to tapering shoulders and a plain hoop, ring size M

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

£30,000-40,000

\$47,000-62,000

€41,000-54,000

60

A DIAMOND BRACELET

The highly flexible strap composed of six continuous rows of brilliant-cut diamonds, each set within a square collet mount, with similarly-set gallery, to the pavé-set diamond panel clasp, 17.8cm

£14,000-18,000

\$22,000-28,000

€19,000-24,000



60



61

61
A DIAMOND NECKLACE

The flexible collar, composed of a continuous series of obliquely-set square and brilliant-cut diamond clusters, joined by further brilliant-cut diamond single-stone connections, with concealed clasp, 40.0cm

£20,000-30,000

\$31,000-46,000

€28,000-41,000

62
A SINGLE-STONE DIAMOND PENDANT

The brilliant-cut diamond weighing approximately 5.59 carats, claw-set to the polished mount, with tapered suspension loop

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

£18,000-20,000

\$28,000-31,000

€25,000-27,000



62

***63**

A DIAMOND COLLAR NECKLACE

Each rounded rectangular link illusion-set with a cluster of vari-sized baguette and brilliant-cut diamonds, to a concealed clasp, with extension section, 39.8cm

£16,000-18,000

\$25,000-28,000

€22,000-24,000

63



64

64

A PAIR OF DIAMOND HOOP EARRINGS

Of stylised foliate design, each set with two continuous rows of marquise-cut diamonds, post fittings, 3.9cm (2)

£8,000-12,000

\$13,000-19,000

€11,000-16,000

*65

A PAIR OF PINK TOURMALINE AND DIAMOND EAR PENDANTS

Of elongated chandelier form, each composed of an inverted pear shaped pink tourmaline and brilliant-cut diamond cluster top, suspending three similarly-set articulated rows, post and clip fittings, 7.0cm (2)

£7,500-9,500

\$12,000-15,000

€11,000-13,000



65



66

66

A PAIR OF DIAMOND EARRINGS

Each designed as a curved pavé-set diamond surmount, suspending a pear shaped brilliant-cut diamond weighing approximately 1.01 carats respectively, to the pavé-set diamond line surround, 2.5cm

Accompanied by report no.s 2159630410 and 2166007293 dated 14 October 2013 and 22 October 2013 from the GIA Gemological Institute of America stating that the diamond is E colour, Internally Flawless clarity, with faint fluorescence and that the diamond is E colour, Internally Flawless clarity, with no fluorescence (2)

£9,000-12,000

\$14,000-19,000

€13,000-16,000

THE PROPERTY OF LADY

67

A LADY'S DIAMOND WRISTWATCH, BY GÜBELIN

The square silvered dial with polished baton numerals and hands, to the stepped brilliant and baguette-cut diamond bezel, with integral brilliant-cut diamond two line bracelet, mechanical movement, 16.6cm, with Swiss assay marks for gold

Dial signed Gubelin, with Gubelin maker's mark to the clasp

£6,000-8,000

\$9,300-12,000

€8,200-11,000



67



68

68

A SAPPHIRE AND DIAMOND LONGCHAIN NECKLACE

Composed of a series of spectacle-set oval-cut sapphires, interspersed by brilliant-cut diamond accents, joined by fine chain-link connections, detaches into three shorter necklaces, 129.7cm (3)

£8,000-10,000

\$13,000-15,000
€11,000-14,000

69

A DIAMOND PENDANT

The brilliant-cut diamond stated to weigh 5.02 carats, collet-set, to the brilliant-cut diamond six stone surmount, with snake-link neckchain, pendant 2.5cm

£20,000-25,000

\$31,000-39,000
€28,000-34,000



69



70

*70

A SAPPHIRE AND DIAMOND DRESS RING

Of stylised flowerhead design, the heart shaped sapphire and brilliant-cut diamond cluster centre, to the similarly-set vari-cut sapphire and diamond eight petal surround, raised on pavé-set diamond shoulders and polished hoop, ring size M

£4,000-5,000

\$6,200-7,700
€5,500-6,800



71

71
A TURQUOISE AND DIAMOND 'SERPENTI' BANGLE,
BY BULGARI

Of stylised serpent form, the flexible coiled bracelet, composed of an alternating series of turquoise and pavé-set brilliant-cut diamond 'scale' panel links, expandable

Signed Bulgari, no.7359

£15,000-20,000

\$24,000-31,000
 €21,000-27,000



72

72
A SAPPHIRE AND DIAMOND RING, BY FARAONE

The oval-cut sapphire claw-set to a brilliant-cut diamond cluster surround, raised on a polished hoop, ring size K

Signed Faraone

£10,000-15,000

\$16,000-23,000
 €14,000-20,000



73



74

73

A SINGLE-STONE DIAMOND PENDANT NECKLACE

The brilliant-cut diamond weighing approximately 5.65 carats, claw-set, to the diamond-set pendant loop, suspended from a fine fancy-link chain, with detachable lengthening section, 48.00cm

£35,000-45,000

\$54,000-69,000
€48,000-61,000

74

A SINGLE-STONE DIAMOND RING

The brilliant-cut diamond weighing approximately 4.15 carats, claw-set to tapered baguette-cut diamond shoulders, raised on a polished hoop, ring size N-O

Accompanied by report no.2175226529 dated 7 July 2015 from the GIA Gemological Institute of America stating that the diamond is F colour, VVS2 clarity, with no fluorescence

£55,000-70,000

\$85,000-110,000
€75,000-95,000



75

***75**

A PAIR OF PLATINUM, PINK TOURMALINE AND DIAMOND EAR PENDANTS

Each marquise-cut diamond cluster top, to the similarly-set articulated suspension and polished pink tourmaline drop, post fittings, 4.4cm, London hallmarks for platinum

(2)

£7,000-8,000

\$11,000-12,000
€9,500-11,000



76



77

76
A GEM AND DIAMOND 'SHEHERAZADE NUIT' BRACELET WRISTWATCH, BY BOUCHERON

Of asymmetrical design, composed of a series of conjoined circular cluster links set with vari-coloured sapphires, amethyst, turquoise, aquamarine and brilliant-cut diamonds, the central panel concealing a watch, the lilac coloured dial with polished hands and stepped bezel, quartz movement, with concealed clasp, 19.0cm, French assay marks for gold, with Boucheron case

Signed Boucheron to the case, no.E87138

£6,000-9,000

\$9,300-14,000

€8,200-12,000

77
A SAPPHIRE AND DIAMOND RING, BY BULGARI

The rectangular cut-cornered sapphire stated to weigh 14.04 carats to stepped baguette and brilliant-cut diamond shoulders, raised on a polished hoop, ring size J-K

Signed Bulgari

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

£20,000-25,000

\$31,000-39,000

€28,000-34,000



78

78
A PAIR OF COLOURED DIAMOND EARRINGS

Of openwork oval loop design, each tapering bombé line pavé-set with vari-sized light brown to bronze coloured brilliant-cut diamonds, folding post and clip fittings, 4.5cm (2)

£7,000-9,000

\$11,000-14,000

€9,500-12,000

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



79

79

A DIAMOND LONGCHAIN NECKLACE

Composed of a continuous series of spectacle-set brilliant-cut diamonds, joined by loop connections, 113.5cm

£15,000-20,000

\$24,000-31,000
€21,000-27,000



80

80

A SINGLE-STONE DIAMOND RING

The brilliant-cut diamond weighing approximately 7.10 carats, claw-set to a pierced scroll work gallery and plain hoop, ring size Q

£25,000-55,000

\$39,000-85,000
€34,000-75,000



81



82

Ψ81

A PAIR OF GEM AND DIAMOND EAR PENDANTS, BY DE GRISOGONO

Each oval bombé panel surmount pavé-set with vari-coloured circular-cut gems including sapphire, tourmaline and citrine, to a the similarly-set panel spacer and demi-lune shaped terminal, joined by a pavé-set brilliant-cut diamond circular loop and tassel accents, folding post and clip fittings, 9.1cm, with maker's pouch

Each signed De Grisogono and no.B44205

£5,000-7,000

\$7,800-11,000
€6,800-9,500

82

A DIAMOND BRACELET, BY BULGARI

Designed as a series of four rows of interlinked circular and square panels, each entirely pavé-set with brilliant-cut diamonds, minimum length 16.4cm, adjustable

Signed Bulgari

£2,500-3,500

\$3,900-5,400
€3,400-4,700



83



84

THE PROPERTY OF A LADY

83
A PAIR OF LARGE CULTURED PEARL AND DIAMOND EAR PENDANTS

Modelled as a stylised bud, each cultured pearl measuring approximately 18.7mm across, to a pavé-set brilliant-cut diamond cusp and similarly-set tapered surmount, hook fittings, 3.0cm

(2)

£3,000-5,000

\$4,700-7,700
€4,100-6,800

VARIOUS PROPERTIES

84
A DIAMOND BOW BROOCH, BY TIFFANY & CO.

The realistically modelled ribbon entirely pavé-set with old-cut diamonds, circa 1930, 5.3cm

Signed Tiffany & Co.

£4,000-6,000

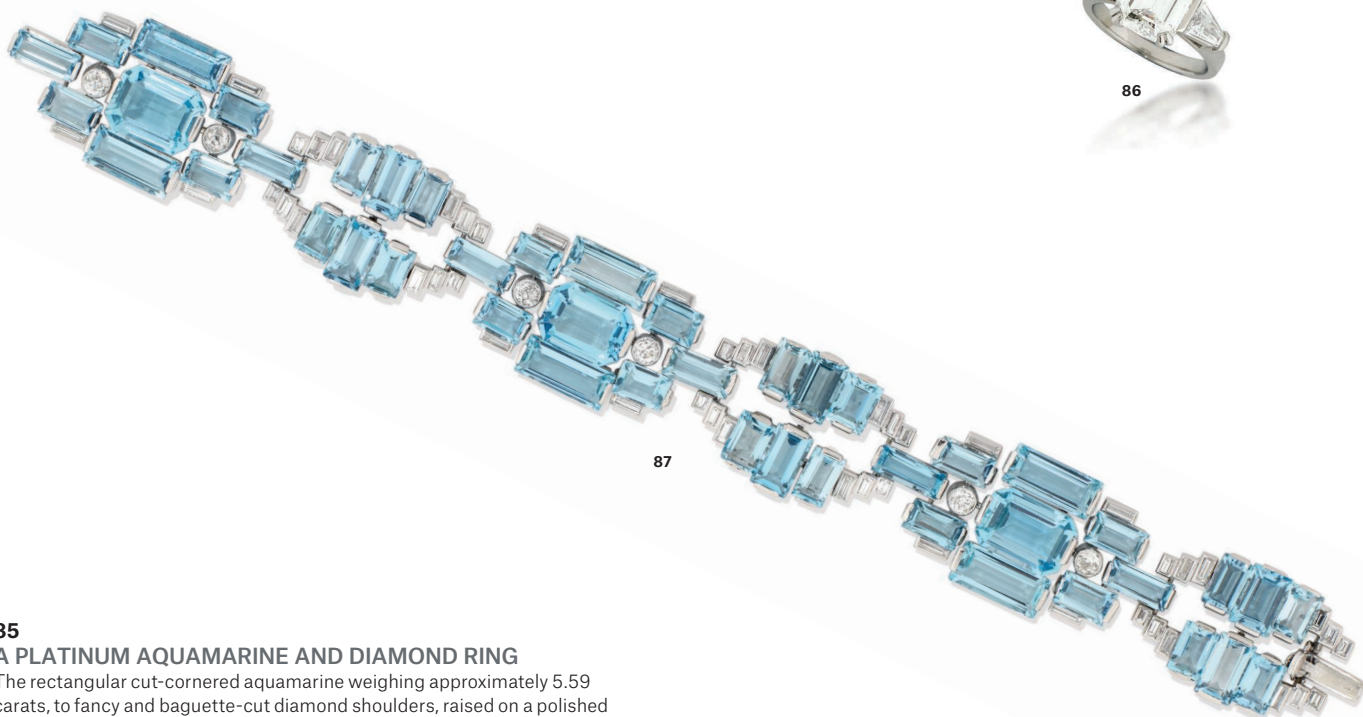
\$6,200-9,300
€5,500-8,100



85



86



87

85

A PLATINUM AQUAMARINE AND DIAMOND RING

The rectangular cut-cornered aquamarine weighing approximately 5.59 carats, to fancy and baguette-cut diamond shoulders, raised on a polished hoop, ring size L, London hallmarks for platinum

£6,000-8,000

\$9,300-12,000

€8,200-11,000

86

A PLATINUM SINGLE-STONE DIAMOND RING

The rectangular cut-cornered diamond weighing approximately 5.07 carats, to tapered baguette-cut diamond shoulders, raised on a polished hoop, ring size M, London hallmarks for platinum

Accompanied by report from the GIA Gemological Institute of America stating that the diamond is G colour, VVS2 clarity, with no fluorescence

£80,000-120,000

\$130,000-180,000

€110,000-160,000

87

AN AQUAMARINE AND DIAMOND BRACELET

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

Signed Fumanti Roma

£20,000-25,000

\$31,000-39,000

€28,000-34,000



†88

A DIAMOND LONGCHAIN NECKLACE

Composed of a continuous series of rounded rectangular panels, each illusion-set with a cluster of vari-sized baguette and brilliant-cut diamonds, with concealed clasps, detaching to form two bracelets and one shorter necklace, 105cm (3)

£16,000-18,000

\$25,000-28,000

€22,000-24,000

Ψ89

A SET OF SEVEN RUBY AND DIAMOND SHERWANI BUTTONS

Each round panel with circular-cut diamond cross motif centre, to a French and fancy-cut ruby ground and further diamond-set border, 2.3cm (7)

£12,000-15,000

\$19,000-23,000

€17,000-20,000

88

89



90



91



92

†90

A PAIR OF CULTURED PEARL AND DIAMOND EAR PENDANTS

Each cultured pearl with a pavé-set brilliant-cut diamond cusp, to a line of baguette-cut diamonds, post fittings, 6.6cm (2)

£4,000-5,000

\$6,200-7,700

€5,500-6,800

91

A SINGLE-STONE DIAMOND RING

The old cushion-cut diamond weighing approximately 3.04 carats, claw-set, to the stepped baguette-cut diamond shoulders, raised on a polished hoop, ring size 0-P

£8,000-12,000

\$13,000-19,000

€11,000-16,000

Ψ92

A RUBY AND DIAMOND RING

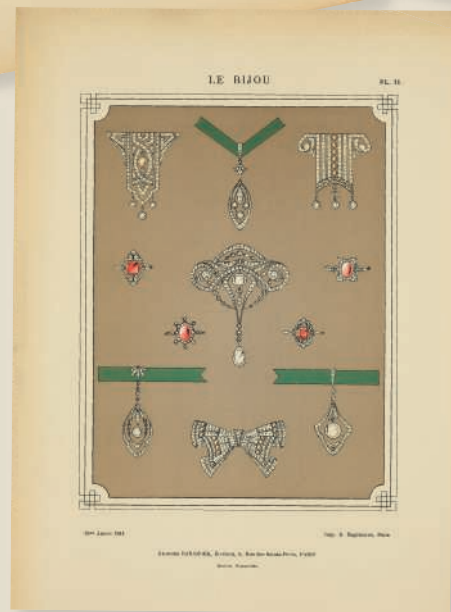
The cushion shaped ruby to a channel-set brilliant-cut diamond line surround, raised on a single-cut diamond-set gallery and shoulders, to a plain hoop, ring size L

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

£10,000-12,000

\$16,000-19,000

€14,000-16,000





693

**LE BIJOU (17 VOLUMES) 1874-1914, PARIS:
ROTHSCHILD, JULES, BARANGER, G.,
LAVEUR, LUCIEN, FIRST EDITION**

Folio 15.5" x 11.5", each including a selection of coloured chromolithographic plates, many finished by hand, a total of 428 plates illustrating designs for a large variety of jewels and precious objects including tiaras, necklaces, earrings, bracelets, rings, brooches, clocks and fans depicting typical designs of each decade, each in original printed wrapper

£12,000-18,000

\$19,000-28,000

€17,000-24,000

Primarily jewellery manufacturers and shops would have subscribed to this series. Each plate is dated in the margin, no other text was included. Henri Vever refers to the journal 'French Jewellery in the 19th Century' noting that Lalique contributed a number of drawings in 1883. This collection is a rare survival of its type and provides a broad overview of the changing nature of design at this time.



94



95

**94
AN EARLY 20TH CENTURY ONYX AND DIAMOND BRACELET,
BY TIFFANY & CO.**

Designed as an entwined double row of millegrain-set single-cut diamond navette shaped panels, each inset with a calibr  onyx centre, to a concealed clasp, circa 1920, 18.2cm, French assay marks for platinum and gold

Signed Tiffany & Co.

 15,000-20,000

\$24,000-31,000
 21,000-27,000

**95
AN ART DECO ONYX AND DIAMOND BRACELET**

The broad strap composed of three rounded rectangular pav -set brilliant-cut diamond panels, each with marquise-cut diamond central accents and buff top onyx detailing, joined by brilliant, square and baguette-cut diamond openwork connections, to a concealed clasp, circa 1935, 19.2cm

 15,000-22,000

\$24,000-34,000
 21,000-30,000



96



97

96
AN ART DECO GEM AND DIAMOND BROOCH

Designed as a rounded rectangular openwork rock crystal panel, with fan shaped fancy-cut onyx and emerald centre within a single-cut diamond border, suspending a diamond fringe with pearl surmount and terminals, circa 1930, 6.0cm, with fitted case

£6,000-8,000

\$9,300-12,000

€8,200-11,000

Please note these pearls have not been tested for natural origin



98

97
A SAPPHIRE AND DIAMOND RING

The cushion shaped sapphire weighing approximately 5.05 carats, to a single-cut diamond line surround, with foliate shoulders, raised on a fluted hoop, ring size J

Accompanied by report no.10728 dated 23 January 2015 from The Gem and Pearl Laboratory, London, stating that the sapphire is of Ceylon origin (Sri Lanka), with no evidence of heat treatment; together with another report, please refer to the department for further details

£5,000-7,000

\$7,800-11,000

€6,800-9,500

THE PROPERTY OF A LADY

98
AN ART DECO ONYX AND DIAMOND VANITY CASE, BY LAILLET

The rounded rectangular onyx case with rose-cut diamond-set floral motif hinges and clasp, opening to reveal a bevelled mirror, two covered powder compartments and lipstick holder, circa 1920, 8.2 x 4.8cm, French assay marks for gold

Signed Laillet Paris

£5,000-7,000

\$7,800-11,000

€6,800-9,500



100



99



101

VARIOUS PROPERTIES

99

A SAPPHIRE AND DIAMOND CLUSTER RING

The circular-cut sapphire claw-set within an old-cut diamond border, raised on a pierced scroll work gallery and tapering hoop, ring size J-K

£2,000-3,000

\$3,100-4,600
€2,800-4,100

Ψ100

A VICTORIAN GEM AND DIAMOND BROOCH

Modelled as a four leaf clover, the four heart shaped leaves set with either a cushion shaped diamond, emerald, sapphire or ruby to an old-cut diamond surround, raised on a similarly-set stem and adjoining leaves, mounted in silver and gold, circa 1880, 5.2cm

£7,000-10,000

\$11,000-15,000
€9,500-14,000

Ψ101

A RUBY AND DIAMOND CLUSTER RING

The oval step-cut ruby weighing approximately 2.33 carats, with a brilliant-cut diamond cluster border, to baguette-cut diamond shoulders, raised on a polished hoop, ring size N-O

Accompanied by report no.80444 dated 1 June 2015 from the SSEF Swiss Gemmological Institute stating that the ruby is of Burma origin, with no indication of heating

£18,000-25,000

\$28,000-39,000
€25,000-34,000

Lady Cullinan's Pearls

THE PROPERTY OF A LADY

Ψ102

AN EARLY 20TH CENTURY NATURAL PEARL, RUBY AND DIAMOND NECKLACE

Composed of two graduated rows of 66 and 73 natural pearls respectively, measuring approximately 6.6-4.5mm, each with a foliate old-cut diamond terminal, to the target design clasp, with central cushion shaped ruby within a twin line diamond surround, mounted in platinum and gold, circa 1905, minimum length 46.5cm

Accompanied by report no.10335 dated 13 August 2014 from The Gem & Pearl Laboratory, London, stating the pearls are natural, saltwater

£15,000-20,000

\$24,000-31,000
€21,000-27,000

PROVENANCE:

Lady Cullinan and thence by descent

Lady Annie Francis (née Harding) Cullinan (1866-1963) was the wife of Sir Thomas Cullinan, D.S.O., first chairman of the Premier Diamond Mine, after whom the Cullinan Diamond was named.

Lady Cullinan was born in Dordrecht, Cape Colony, the daughter of an 1820 settler. When Thomas Major Cullinan first met Annie Francis Harding in the mid-1880s he was working for a firm of building contractors and had recently helped to build a stone steeple for the Dutch Reformed Church at Dordrecht. Thomas was an amateur geologist and had always been interested in the mineral wealth of South Africa having witnessed the transformation of the country resulting from the various discoveries of diamonds and gold; when he married Annie in 1886 they decide to seek their fortune and trekked across the country finally settling in the Rand. Thomas eventually became wealthy as a building contractor but retained his fascination with prospecting; in 1902 he purchased a 699-hectare farm near Pretoria which famously became the Premier Mine and the source of an enormous 3,106 metric carat diamond. After it was cut and polished the principal stones from the Cullinan Diamond were eventually presented to King Edward VII by the Transvaal and now adorn the British Crown Jewels. In recognition of his work and qualities Thomas was made a Knight Bachelor in July 1910.

In his biography of Sir Thomas, Nigel Helm sums up the great influence and support that Lady Cullinan provided to her husband throughout their long marriage 'Sir Thomas's greatest friend and companion was his wife. Despite the early years of hardship and the burden of bringing up ten children, she outlived him by many years and died aged 97. Physically and mentally strong, she was always, like Sir Thomas, a commanding figure and always held herself very upright... Unpretentious, courageous and understanding, and with a delightful sense of humour, she was much loved by family and friends, and to her husband she was a constant source of affection, moral support and wise counsel'. *Sir Thomas Major Cullinan: a Biography* (McGraw-Hill, Johannesburg 1974).



Lady Cullinan, wearing the present lot, originally composed of three rows of pearls.



103

THE PROPERTY OF A LADY OF TITLE

103
A PAIR OF EARLY 20TH CENTURY NATURAL PEARL
EAR PENDANTS

Each drop shaped natural pearl measuring approximately 14.1 and 13.5mm respectively, to the old-cut diamond-set fluted cusp and similarly-set flexible suspension, screw fittings, one back deficient, 4.2cm

Accompanied by report no.11835 dated 6 October 2015 from The Gem & Pearl Laboratory, London, stating that the pearls are natural, saltwater

(2)

£15,000-20,000

\$24,000-31,000

€21,000-27,000



VARIOUS PROPERTIES

104

AN EARLY 19TH CENTURY GARNET DEMI-PARURE

Comprising a necklace designed as a coiled collar suspending a fringe of circular and pear shaped garnet-set cannetille drop pendants; together with a matching brooch and pair of ear pendants en suite, hook fittings, mounted in gold, circa 1830, 40.1cm, 3.1cm and 5.5cm respectively (4)

£10,000-15,000

\$16,000-23,000

€14,000-20,000



105



106



107

105

A LATE 19TH CENTURY DIAMOND BROOCH

Modelled as a stylised spray of Lily-of-the-Valley, the curling leaves pavé-set with old-cut diamonds, aside a central frond of briolette-cut diamond drops, detachable brooch fitting, circa 1890, 10.3cm, French assay marks for gold, one diamond deficient

Maker's mark indistinct possibly EF for Fouterman

£4,000-6,000

\$6,200-9,300
€5,500-8,100

106

A LATE 19TH CENTURY/ EARLY 20TH CENTURY COLOURED DIAMOND RING, MOUNTED BY TIFFANY & CO.

The old European brilliant-cut Fancy Yellow diamond weighing approximately 5.71 carats, with fleur-de-lys motif gallery, set between old-cut diamond shoulders, to the tapering hoop with engraved scrolling stylised cloud decoration, ring size L, *adapted*

Signed Tiffany (rubbed)

Accompanied by report no.6177051222 dated 2 March 2015 from the GIA Gemological Institute of America stating that the old European diamond is Fancy Yellow colour, VVS2 clarity, with no fluorescence

£40,000-60,000

\$62,000-93,000
€55,000-81,000

Ψ107

A PAIR OF RUBY, PEARL AND DIAMOND BRACELETS

Each composed of an alternating series of millegrain-set old-cut diamond and calibré ruby arc shaped links, joined by single bouton pearl connections, to a concealed clasp, 18.7cm respectively (2)

£5,000-7,000

\$7,800-11,000
€6,800-9,500

Please note these pearls have not been tested for natural origin



108

108

A NATURAL PEARL NECKLACE

Composed of a single graduated row of 77 natural pearls measuring approximately 7.9-4.2mm, to the bouton shaped cultured pearl and brilliant-cut diamond cluster clasp, 46.1cm

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

£10,000-15,000

\$16,000-23,000

€14,000-20,000





109

Ψ109

A MID-19TH CENTURY ENAMEL AND DIAMOND SERPENT BANGLE

The blue enamel head with central old-cut diamond shaped panel and ruby cabochon eye detail, to the similarly decorated enamel articulated body, mounted in gold, circa 1860, minimum inner circumference 15.0cm

£8,000-12,000

\$13,000-19,000
€11,000-16,000

THE PROPERTY OF A EUROPEAN ROYAL FAMILY

110

A LATE 19TH CENTURY NATURAL PEARL AND DIAMOND CHOKER NECKLACE

Composed of twelve rows of natural pearls measuring approximately 3.1-2.8mm, interspersed by four rectangular panels of scrolling foliate design set with old and rose-cut diamonds throughout, mounted in silver and gold, together with further loose foliate panel, circa 1890, 34.5cm

Accompanied by report no.11669 dated 21 August 2015 from The Gem & Pearl Laboratory, London, stating that the 852 pearls are natural, saltwater

£7,000-10,000

\$11,000-15,000
€9,500-14,000



110



THE PROPERTY OF A LADY

Ψ111

A MID-20TH CENTURY JADE COMPACT, BY WEDDERIEN

Of oval form, the curved jade panel to each side, carved and pierced with scrolling flora and fauna among foliage, to the polished mounts and ruby sugarloaf push piece, opening to reveal a bevelled mirror and powder compartment, circa 1950, 6.6 x 5.4cm, with black suede case

Signed Wedderien, no.NY53106

£3,000-5,000

\$4,700-7,700
€4,100-6,800



111

VARIOUS PROPERTIES

112

A SUITE OF LATE 19TH CENTURY SHAKUDO JEWELLERY

Comprising a necklace, bracelet, brooch and earrings, composed of rectangular vari-colour panels each decorated with an individual Oriental scene including various insects, birds, flora and fauna, to a blackened ground and polished border, circa 1890, 43.7cm, 18.7cm, 3.3cm and 1.1cm respectively, in the original fitted lacquer case

£30,000-40,000

\$47,000-62,000
€41,000-54,000



112
(case illustrated
reduced in size)



113

113
AN EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND PENDANT

Designed as an openwork panel of lozenge form, the old-cut cushion shaped diamond centre within a millegrain-set frame, suspending a similarly-set link to the pear shaped natural pearl drop measuring approximately 12.4 x 9.4mm with associated chain necklace, later adapted, pendant 4.5cm

Accompanied by report no.11897 dated 16 October 2015 from The Gem & Pearl Laboratory, London, stating that the pearl is natural, saltwater

£15,000-20,000

\$24,000-31,000
 €21,000-27,000



114

THE PROPERTY OF A GENTLEMAN

114
AN EARLY 20TH CENTURY SINGLE-STONE DIAMOND RING

The cushion brilliant-cut diamond weighing approximately 6.33 carats, raised in a pierced gallery, to millegrain-set single-cut diamond shoulders and polished hoop, circa 1920, ring size O

Accompanied by report no.5172226540 dated 14 July 2015 from the GIA Gemological Institute of America, stating that the 6.33ct diamond is Very Light Pink, SI1 Clarity, with no fluorescence

£30,000-40,000

\$47,000-62,000
 €41,000-54,000



VARIOUS PROPERTIES

115
A LATE 19TH CENTURY TURQUOISE AND DIAMOND
NECKLACE AND RING

The necklace composed of a series of graduated cabochon turquoise and old-cut diamond clusters, joined by diamond foliate links, suspending a single pear shaped turquoise and diamond drop pendant; together with a ring en suite, mounted in silver and gold, circa 1890, 42.0cm including later lengthening chain, ring size O

(2)

£10,000-15,000

\$16,000-23,000
 €14,000-20,000



116



117



118

116 **A PAIR OF EMERALD AND DIAMOND EAR CLIPS**

Of twin cluster design, each set with two rectangular cut-cornered emeralds within a brilliant-cut diamond surround to further marquise-cut diamond spray accent, post and clip fittings, 2.8cm (2)

£8,000-12,000

\$13,000-19,000
€11,000-16,000

117 **AN ART DECO EMERALD AND DIAMOND BRACELET**

Designed as a series of openwork pavé-set brilliant, baguette and single-cut diamond links, alternately set with square cut-cornered emerald and rectangular-cut diamond centre accents, to a concealed clasp, circa 1930, 18.5cm

No.11372

£10,000-15,000

\$16,000-23,000
€14,000-20,000

118 **AN EMERALD AND DIAMOND RING**

The square cut-cornered emerald weighing approximately 4.06 carats to the pear-shaped diamond cluster border, raised on a fluted hoop, ring size J

Accompanied by report no.11836 dated 6 October 2015 from The Gem & Pearl Laboratory, London, stating that the emerald is of Colombian origin, with evidence of significant clarity enhancement

£7,000-9,000

\$11,000-14,000
€9,500-12,000



THE PROPERTY OF A EUROPEAN ROYAL FAMILY

119

A NATURAL PEARL NECKLACE

The graduated row of forty-four natural pearls measuring approximately 14.5-7.8mm, interspersed by seed pearl spacers, to a pierced single-cut diamond lozenge shaped clasp, 54.2cm

Accompanied by report no.11805 dated 29 September 2015 from The Gem & Pearl Laboratory, London, stating that the pearls are natural, saltwater

£80,000-120,000

\$130,000-190,000

€110,000-160,000



CARTIER

LOTS 120-187



120

THE PROPERTY OF A LADY

**~120
A PAIR OF CORAL AND DIAMOND EAR CLIPS,
BY CARTIER**

Each modelled as a flowerhead with brilliant-cut diamond cluster centre, to the carved coral five petal surround with further diamond accent detail, circa 1955, 2.4cm, French assay marks for platinum and gold, clip fittings

Signed Cartier Paris with maker's marks, no.2399

£3,000-5,000

\$4,700-7,700
€4,100-6,800

VARIOUS PROPERTIES

**~121
A CORAL AND DEMANTOID GARNET NOVELTY
BROOCH, BY CARTIER**

Realistically modelled as an Oriental flower seller, the portly gentleman entirely carved in coral, holding a bough with similarly carved coral flowerheads interspersed with circular-cut demantoid garnet bud highlights, circa 1950, 5.3cm

Signed Cartier, no.P534 117575

£5,000-7,000

\$7,800-11,000
€6,800-9,500



121



122

**~122
A DIAMOND-SET NOVELTY BROOCH, BY CARTIER**

Modelled as a laughing duck, the chased body with circular-cut ruby eye and brilliant-cut diamond tail feather detail, circa 1960, 3.5cm, French assay marks for platinum and gold, with Cartier case

Signed Cartier Paris, no.01953

£4,000-5,000

\$6,200-7,700
€5,500-6,800

**~123
AN ART DECO CORAL, ENAMEL AND DIAMOND
COMPACT, BY CARTIER**

Of rectangular outline, the central carved coral floral motif with black enamel and brilliant-cut diamond detail, to the reeded case and further black enamel sides, with onyx and diamond pushpiece opening to reveal two powder compartments and lipstick holder, circa 1935, 8.8cm, French assay marks for gold

Signed Cartier Paris, no.L1114

£4,500-5,500

\$7,000-8,500
€6,100-7,500



123



124



125



126

124

AN ART DECO GEM-SET CIGARETTE CASE, BY CARTIER

Of rectangular outline, the reeded cover and base with polished borders, set with a four-stone sugarloaf sapphire pushpiece, circa 1930, 11.7cm, French assay marks for gold

Signed Cartier Paris, no.94488

£3,500-4,500

\$5,400-6,900

€4,800-6,100

125

AN 18 CARAT GOLD, LAPIS LAZULI AND DIAMOND DRESS RING, BY CARTIER

Of bombé outline, set with eight pear shaped lapis lazuli cabochons, among a pavé-set brilliant-cut diamond swirling border, raised on a tapering reeded hoop, ring size L, London hallmarks for 18 carat gold, 1972

With maker's mark JC for Jacques Cartier

£8,000-12,000

\$13,000-19,000

€11,000-16,000

126

A LADY'S 18 CARAT GOLD AND DIAMOND WRISTWATCH, BY CARTIER

The pavé-set brilliant-cut diamond square dial to the similarly-set case, with integral polished bracelet and double deployant clasp, quartz movement, case 1.4cm, convention hallmarks for 18ct gold, with Cartier case

Crystal, case and clasp signed Cartier, case no.1705 1 B001059

£3,000-5,000

\$4,700-7,700

€4,100-6,800



127



128

127
**A YELLOW SAPPHIRE AND DIAMOND NECKLACE,
BY CARTIER**

The oval-cut yellow sapphire centre to a brilliant-cut diamond border and further pavé-set diamond adjoining links, suspended from the flexible flattened curb-link chain, with concealed clasp, 41.5cm, French assay marks for gold

Signed Cartier, no.229292

£5,000-7,000

\$7,800-11,000
€6,800-9,500



129

•128
A LAPIS LAZULI AND DIAMOND RING, BY CARTIER

The polished lapis lazuli oval loop centre, between bombé pavé-set brilliant-cut diamond shoulders, raised on a tapering hoop, finger size H, French assay marks for gold

Signed Cartier, indistinctly numbered

£2,000-3,000

\$3,100-4,600
€2,800-4,100

129
**A PAIR OF YELLOW SAPPHIRE AND DIAMOND EAR CLIPS,
BY CARTIER**

Each bombé panel with an oval-cut yellow sapphire centre, to a pavé-set brilliant-cut diamond border, 2.2cm, French assay marks for gold

Signed Cartier Paris, no.227425

£6,000-8,000

\$9,300-12,000
€8,200-11,000

(2)



130

**•130
A SILVER-GILT AND ENAMEL TABLE ORNAMENT,
BY CARTIER**

Modelled as a basket of flowers, the woven silver-gilt punnet filled with a spray of various enameled flowers, buds and leaves, *circa 1950*, 8.0cm

Signed Cartier

£4,000-6,000

\$6,200-9,300

€5,500-8,100



131

**•131
AN ENAMEL NOVELTY RING, BY CARTIER**

Realistically modelled as a red enamel "Corona Corona" cigar band, ring size O-P

Signed Cartier

£1,500-2,000

\$2,400-3,100

€2,100-2,700



132

**•Ω132
A LADY'S BELT, BY CARTIER**

Designed as a series of variously-sized textured gilded plaques, to the pendant of similar design, *circa 1970s*, 81.5cm

Signed Cartier

£6,000-8,000

\$9,300-12,000

€8,200-11,000

Cf. Sotheby's, *Jewellery from the Estate of Jacqueline Kennedy Onassis*, New York, 25th April 1996, Lot 549, where a similar belt sold for \$27,600

ALL LOTS HIGHLIGHTED WITH RED TITLES ARE
OFFERED "WITHOUT RESERVE"





~133

**A PAIR OF INTERCHANGEABLE GEM-SET CUFFLINKS,
BY CARTIER**

Of baton design, the tri-coloured ropetwist links with a set of interchangeable steel, coral, carnelian, lapis lazuli, rock crystal, onyx, tiger's eye and malachite batons, French assay marks for gold, in fitted Cartier case

Signed Cartier, no.175321

(32)

£6,000-8,000

\$9,300-12,000

€8,200-11,000



THE PROPERTY OF A LADY

134
A GEM-SET AND ENAMEL BLACKAMOOR BROOCH,
BY CARTIER

The black enamelled head with articulated pearl earrings raised on a textured collar, the cream enamel turban decorated with turquoise and rose-cut diamond detail, circa 1950, 3.4cm, with French assay marks for gold, with original red leather Cartier case; together with a golden and silver colour silk evening bag, with turquoise cabochon clasp accents, with Cartier case

The brooch signed Cartier Paris, no.05038

(2)

£2,500-3,500

\$3,900-5,400
 €3,400-4,700





VARIOUS PROPERTIES

135

A FLUTED BANGLE, BY CARTIER

Of tapering form, with polished lower section, to a concealed clasp,
inner circumference 16.8cm, with Cartier case

Signed Cartier, no.C80154

£3,600-5,000

\$5,600-7,700

€4,900-6,800



136

136

AN 18 CARAT GOLD AND DIAMOND NECKLACE, BY CARTIER

Composed of a continuous series of pavé-set brilliant-cut diamond circular panel links, with similarly-set bar connections, to a concealed clasp, 40.4cm, convention assay marks for 18 carat gold

Signed Cartier, no.84235B

£15,000-20,000

\$24,000-31,000
€21,000-27,000



137

137

A SAPPHIRE DRESS RING, BY CARTIER

The rectangular cut-cornered yellow sapphire weighing approximately 22.30 carats, mounted horizontally to the pavé-set circular-cut sapphire gallery and shoulders, raised on a reeded hoop, circa 1965, ring size J, French assay marks for gold

Signed Cartier Paris, indistinctly numbered

Accompanied by report no.11839 dated 6 October 2015 from The Gem & Pearl Laboratory, London, stating that the yellow sapphire is natural with no evidence of heat treatment

£25,000-35,000

\$39,000-54,000
€34,000-47,000

Cf. M. Young-Sanchez, *Cartier in the 20th Century*, London, Thames & Hudson, 2014, p.220 fig.237 *Toi et Moi* ring with very similar pavé-set sapphire gallery and reeded hoop, Cartier Paris, dated 1967



138

AN ONYX PENDANT NECKLACE, BY CARTIER

Designed as oval onyx cabochon collar, each mounted within a textured cross motif setting, suspending a similarly-set pear shaped onyx cabochon drop, to a concealed clasp, 49.2cm

Signed Cartier, no.53823

£11,000-15,000

\$17,000-23,000

€15,000-20,000



139



140



141

139

AN AMETHYST AND DIAMOND COCKTAIL RING, BY CARTIER

The faceted fancy-shaped amethyst within a brilliant-cut diamond line mount, to the similarly-set gallery and bifurcated shoulders, with polished hoop, ring size O, French assay marks for gold

Signed Cartier Paris, no.37204

£8,000-12,000

\$13,000-19,000

€11,000-16,000

140

A PERIDOT AND ENAMEL 'PANTHERE' RING, BY CARTIER

Modelled as a polished panther's head with pear-shaped peridot eyes and black enamel spot detail, onyx nose deficient, ring size O-P

Signed Cartier no.20371C

£5,000-7,000

\$7,800-11,000

€6,800-9,500

141

A GEM AND DIAMOND-SET 'PANTHERE' CUFF, BY CARTIER

Designed as a sprung bangle, the panther head with black enamel spot detail, onyx nose and faceted pear shaped tsavorite garnet eyes, to the pavé-set brilliant-cut diamond collar with further onyx cabochon studs, joined to the similarly spotted opposing terminal by a chain link connection with pavé-set diamond catch, 17.5cm, French assay marks for gold

Signed Cartier, no.62074C 16

£10,000-15,000

\$16,000-23,000

€14,000-20,000



142

142
A LADY'S 18 CARAT GOLD 'TANK' WRISTWATCH, BY CARTIER

The cream rectangular dial with black painted Roman numerals and blued steel hands, to the polished case and integral fancy brick-link bracelet with deployant clasp, quartz movement, case 1.7cm, convention assay marks for 18 carat gold, with Cartier case

The dial, case and clasp signed Cartier, the case no.660110173

£2,500-3,500

\$3,900-5,400
 €3,400-4,700



144

144
A GEM AND DIAMOND-SET 'PANTHERE' NECKLACE, BY CARTIER

With central pendant modelled as a panther's head entirely pavé-set with brilliant-cut diamonds, onyx nose and pear shaped emerald eyes, to the fancy link two row neck chain with further brilliant-cut diamond toggle, 38.6cm, French assay marks for gold

Signed Cartier, indistinctly numbered

£4,000-6,000

\$6,200-9,300
 €5,500-8,100



143

143
AN 18 CARAT GOLD BRACELET, BY CARTIER

Composed of a continuous series of oval shaped ropework links, to a concealed clasp, 19.5cm, London hallmarks for 18 carat gold, 1966

Signed Cartier, indistinctly numbered

£4,000-6,000

\$6,200-9,300
 €5,500-8,100



145

145
A GEM AND DIAMOND-SET 'PANTHERE' NECKLACE,
BY CARTIER

With central pendant modelled as a panther's head decorated with black enamel spot detail, onyx nose and pear shaped tsavorite garnet eyes, to the fancy link two row neck chain with further brilliant-cut diamond toggle, 40.2cm, French assay marks for gold

Signed Cartier, no.41 BCC027

£8,000-10,000

\$13,000-15,000
 €11,000-14,000

146
A LADY'S SMALL SIZE DIAMOND-SET 'TANK' WRISTWATCH,
BY CARTIER

The cream rectangular dial with black painted Roman numerals and blued steel hands, to the pavé-set single-cut diamond case and winder, with black silk and leather strap and deployant clasp, quartz movement, case 1.5cm, Swiss assay marks for gold, with Cartier case

The dial, clasp and case signed Cartier, the case no.828003 1193

£2,500-3,500

\$3,900-5,400
 €3,400-4,700



146



147
(illustrated reduced in size)



147

A TRIO OF LAPIS LAZULI DRESSING TABLE BOXES, BY CARTIER

Of octagonal form and varying sizes, each with applied polished cylindrical finial to the cover, the interior lined with white marble, to a silver base, 9.0 x 4.2cm, 13.5 x 7.8cm and 16.0 x 5.5cm respectively

Each signed Cartier

(3)

£6,000-8,000

\$9,300-12,000

€8,200-11,000

148

A NOVELTY EVENING BAG, BY CARTIER

Designed as a lunch box, with applied silver-gilt catches, the hinged cover opening to reveal a single suede lined compartment, circa 1950, 11.4 x 15.8 x 8.0cm

Signed Cartier

£3,000-4,000

\$4,700-6,200

€4,100-5,400

148A

A NOVELTY EVENING BAG, BY CARTIER

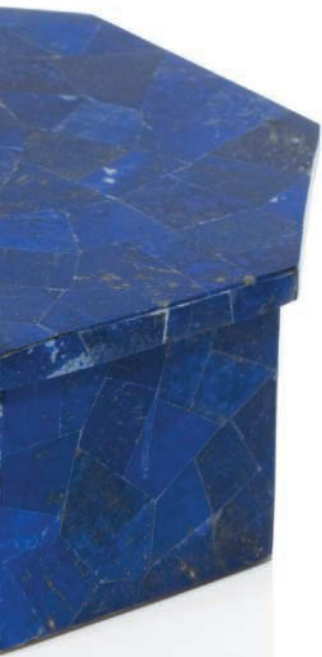
Designed as a lunch box, with applied catches, the hinged cover engraved 'JETTE' and opening to reveal a single red velvet lined compartment, circa 1950, 8.5 x 10.7 x 6.1cm

Signed Cartier

£2,000-3,000

\$3,100-4,600

€2,800-4,100



148
(Illustrated reduced in size)



148A
(Illustrated reduced in size)



149

149

AN ART DECO SILVER AND ONYX DESK CLOCK, BY CARTIER

The circular cream dial with black painted Roman numerals and hands, to the black enamel decorated bezel and polished silver case, with silver-gilt engraved odeonesque detailing to the base, raised on a carved onyx plinth, circa 1935, 5.1 x 9.2cm

Signed Cartier to the dial, European Watch & Clock Co. to the case, no.12447

£10,000-15,000

\$16,000-23,000

€14,000-20,000

150

A NOVELTY TRIPLE CIGARETTE CASE, BY CARTIER

Composed of three detachable rectangular cases, each hinged cover with applied enamel decoration for 'Lucky Strike', 'Camel' and 'Old Gold' respectively, 11.2 x 22.7cm

Each signed Cartier

£3,000-5,000

\$4,700-7,700

€4,100-6,800



150
(Illustrated
reduced in size)

151

AN 18 CARAT GOLD AND DIAMOND RING, BY CARTIER

Of three row, openwork design set with brilliant-cut diamonds, ring size J-K, convention marks for 18 carat gold

Signed Cartier, no.73726B

£4,000-6,000

\$6,200-9,300
€5,500-8,100



151

152

AN 18 CARAT WHITE GOLD 'TANK AMERICAINE' WRISTWATCH, BY CARTIER

The cream rectangular dial with black painted Roman numerals and blued steel hands, to the polished case and integral fancy-link bracelet with double deployant clasp, quartz movement, case 1.9cm, convention assay marks for 18 carat gold

The dial, clasp and case signed Cartier, the case no.1713 SM13687

£3,000-4,000

\$4,700-6,200
€4,100-5,400



152

153

AN ONYX AND DIAMOND BRACELET, BY CARTIER

Composed of three rows of faceted onyx beads, to a pavé-set brilliant-cut diamond triple loop design clasp, 20.0cm, French assay marks for gold

Signed Cartier, no.SJ6958

£8,000-12,000

\$13,000-19,000
€11,000-16,000



153



154



155

154

A DIAMOND-SET NECKLACE, BY CARTIER

Composed of three graduated rows of polished beads intermittently set with brilliant-cut diamond accents, to a concealed clasp, minimum length 37.0cm, with Cartier case

Signed Cartier, no.827790

£8,000-12,000

\$13,000-19,000

€11,000-16,000

155

A PAIR OF EMERALD AND DIAMOND EAR CLIPS, BY CARTIER

Of stylized openwork leaf design, the baguette-cut diamond stem to a border of brilliant-cut diamonds interspersed with six circular-cut emerald accents, circa 1950, 2.6cm

Signed Cartier, no.383687

(2)

£3,500-4,500

\$5,400-6,900

€4,800-6,100



156

156

AN 18 CARAT WHITE GOLD AND DIAMOND 'PANTHERE' CUFF BRACELET, BY CARTIER

Composed of a central pavé-set brilliant-cut diamond panther, with circular-cut emerald eyes and onyx nose detailing, to the black silk and leather bracelet with sliding clasp, 22.1cm, convention and French assay marks for gold, with Cartier case

Signed Cartier no.UM5687

£6,000-8,000

\$9,300-12,000

€8,200-11,000



157

**157
AN 18 CARAT WHITE GOLD, CULTURED PEARL, QUARTZ
AND DIAMOND NECKLACE, BY CARTIER**

Composed of a continuous series of brilliant-cut diamond baton links, joined by cultured pearl bouton connections, suspending a further diamond and cultured pearl line to the polished rose quartz drop terminal with pavé-set diamond foliate cap, 43.5cm, convention assay marks for 18 carat gold

Signed Cartier, no.76412B

£10,000-15,000

\$16,000-23,000
€14,000-20,000

**158
A PLATINUM AND DIAMOND RING, BY CARTIER**

Designed as a series of openwork brilliant-cut diamond scrolls, ring size G-H, convention and French assay marks for platinum

Signed Cartier, no.13897C

£6,000-8,000

\$9,300-12,000
€8,200-11,000



159



158

**159
A DIAMOND DRESS RING, BY CARTIER**

Of crossover design, each rounded terminal set with a pear shaped diamond weighing approximately 1.08 carats respectively, to a pavé-set brilliant-cut diamond bombé surround and tapering shoulders, raised on a plain hoop, ring size L, French assay marks for platinum, with Cartier case

Signed Cartier no.759016

Accompanied by report no.10188574 dated 11 August 1997 and no.10185212 dated 12 August 1997 stating that each diamond is F colour and VVS1 and VS2 clarity respectively

£25,000-30,000

\$39,000-46,000
€34,000-41,000

Please note that as the certificates accompanying this lot are over five years old they may require updating

**160
A GEM-SET 'PANTHERE' BANGLE, BY CARTIER**

The pavé-set brilliant-cut diamond panther's head with onyx spot and nose detail and pear-shaped emerald eyes, to the bevelled tapering bangle with further diamond terminal accent, inner diameter 6.0cm, French assay marks for gold, with Cartier case

Signed Cartier, no.61275C

£20,000-30,000

\$31,000-46,000
€28,000-41,000



160



161

A 'BAMBOO' NECKLACE AND BANGLE, BY CARTIER

Each composed of a continuous row of realistically modelled matt bamboo design panels, with concealed clasp to the necklace, 37.5cm and 15.6cm, French assay marks for gold

Each signed Cartier, no.653487 and 646806 respectively

(2)

£8,000-12,000

\$13,000-19,000

€11,000-16,000



162



163

THE PROPERTY OF A LADY

162
A SAPPHIRE AD DIAMOND 'CHIMERA' BRACELET, BY CARTIER

The polished sapphire bead torsade bracelet to the central pavé-set brilliant-cut diamond chimera head clasp, further set with pear shaped sapphire eyes and marquise-cut sapphire detail, circa 1987, 19.6cm, French assay marks for gold

Signed Cartier Paris, no.228038

£14,000-20,000

\$22,000-31,000
€19,000-27,000



164

VARIOUS PROPERTIES

163
A PAIR OF 'BAMBOO' EARRINGS, BY CARTIER

Designed as a loop of realistically modelled matt bamboo curving panels, clip fittings, 3.2cm, French assay marks for gold

Signed Cartier, no.645394

£4,000-6,000

\$6,200-9,300
€5,500-8,100

(2)

164
A 'PARIS NOUVELLE VAGUE' RING, BY CARTIER

Of abstract design, composed of a flexible fringe of polished beads, to the wide tapering hoop, ring size K, with Cartier case

Signed Cartier no.ET2217

£2,500-4,500

\$3,900-6,900
€3,400-6,100



165

165
A DIAMOND-SET CROSS OVER NECKLACE, BY CARTIER

The flexible woven collar of stylised ribbon form, suspending a central brilliant-cut diamond knot highlight, with concealed clasp, circa 1955, 47.3cm

Signed Cartier Inc, no.2659

£8,000-12,000

\$13,000-19,000

€11,000-16,000



166

166
A GEM-SET NOVELTY BROOCH, BY CARTIER

Designed as a flowering plant, the carved chrysoprase and cornelian leaves, to a spray of cabochon sapphire and brilliant-cut diamond accents, raised on a polished stem, with onyx and diamond-set pot, circa 1989, 4.3cm, French assay marks for gold, with Cartier case

Signed Cartier, no.921332

Accompanied by Cartier Certificate no.1356988

£3,000-5,000

\$4,700-7,700

€4,100-6,800



167

167
A LADY'S DIAMOND-SET WRISTWATCH, BY CARTIER

The hexagonal cream dial with black painted baton hours and blued steel hands, to the obliquely-set marquise-cut diamond cluster surround and integral textured baton-link bracelet, with concealed clasp, mechanical movement, circa 1965, 17.2cm, French assay marks for platinum and gold
Dial signed Cartier, case no.017489 151621

£5,000-7,000

\$7,800-11,000

€6,800-9,500

Cf. J. Barracca, G. Negretti and F. Nencini, *Les Temps de Cartier*, Milan, 1989, p.278 for a wristwatch with the same bracelet dated 1964



168



168

A PAIR OF EMERALD AND DIAMOND EAR CLIPS, BY CARTIER

Each designed as a polished emerald bead cluster, interspersed with square and brilliant-cut diamond accents, to an openwork stylised foliate panel below, further set with single-cut diamond detail, circa 1950, 2.7cm

Signed Cartier, no.48 88650

(2)

£10,000-15,000

\$16,000-23,000

€14,000-20,000



169

Ψ169

A GEM AND DIAMOND-SET CHARM BRACELET, BY CARTIER

The reeded fancy-link bracelet suspending three circular medallion charms, one with pierced key hole and enameled heart motif, one with chased poodle wearing an emerald collar, with ruby eye and ball detail, and one with love bird design each with cabochon sapphire or emerald chest accent and diamond detail, circa 1955, 18.5cm, French assay marks for gold

Signed Cartier to each charm, no.10014, 10016 and 10161 respectively, the bracelet signed Cartier Paris, no.P18043

£6,000-8,000

\$9,300-12,000

€8,200-11,000





170

170
AN 18 CARAT GOLD AND DIAMOND 'PANTHER' RING,
BY CARTIER

Of cross-over design, entirely pavé-set with brilliant-cut diamonds, the panther's head with further pear-shaped emerald eye accents and onyx nose detail, ring size K-L, convention and French assay marks for gold, with a red Cartier leather case

Signed Cartier, no.710357

£25,000-35,000

\$39,000-54,000

€34,000-47,000

171
AN 18 CARAT GOLD AND DIAMOND WRISTWATCH,
BY CARTIER

The silvered oval dial with black painted Roman numerals and blued steel hands, to the pavé-set brilliant-cut diamond case and similarly-set integral oval link bracelet, polished clasp, quartz movement, 17.3cm, convention assay marks for 18 carat gold

Signed Cartier to the dial, case and clasp, case no.19681 DM010309

£15,000-25,000

\$24,000-39,000

€21,000-34,000



171



172

172
AN EARLY 20TH CENTURY ENAMEL AND DIAMOND CLOCK, BY CARTIER

The square engine turned dial with black painted Roman numerals and rose-cut diamond-set hands, to the engraved bezel and pale blue guilloché enamel case, with white enamel outer border, the sides similarly decorated, to the ivory reverse and silver-gilt strut, circa 1920, 6.8 x 6.8cm, French assay marks for silver

Signed Cartier to the dial

£6,000-9,000

\$9,300-14,000

€8,200-12,000

173
AN EARLY 20TH CENTURY DIAMOND AND ENAMEL WATCH PENDANT NECKLACE, BY CARTIER

The circular engine turned dial with black and red painted Arabic numerals and blued steel hands, to the cream enamel bezel, the reverse with rose-cut diamond rosette centre, to a green guilloché enamel ground and millegrain-set rose-cut diamond border, to the similarly-set diamond suspension loop, with matching green enamel baton and seed pearl longchain necklace, circa 1900, 2.8cm and 71.0cm respectively

Signed Cartier Paris to the dial, no.2047 to the chain

£6,000-10,000

\$9,300-15,000

€8,200-14,000



173

174
AN EARLY 20TH CENTURY DIAMOND BROOCH, BY CARTIER

The circular panel with central foliate quatrefoil motif, entirely millegrain-set with old-cut diamonds, to the similarly-set line border, circa 1910, 2.4cm

Signed Cartier N.Y.

£2,000-3,000

\$3,100-4,600

€2,800-4,100



174

THE PROPERTY OF A LADY

175
AN ART DECO DIAMOND AND ENAMEL BRACELET, BY CARTIER

Composed of a series of diamond-set bar links with scroll terminals, joined by similarly-set navette shaped connections, with black enamel border detailing, to a concealed clasp, circa 1925, 17.4cm, with Cartier case

Signed Cartier, no.75886

£2,200-3,600

\$3,400-5,600

€3,000-4,900



175



176



177



178

VARIOUS PROPERTIES

176 AN ART DECO ENAMEL AND DIAMOND COMPACT, BY CARTIER

Of rounded rectangular outline, decorated with an engraved two colour geometric pattern within black enamel scrolling floral borders, the black enamel sides with applied pavé-set rose-cut diamond accents, two of which depress, opening to reveal a bevelled mirror and powder compartment, circa 1930, 7.7 x 7.2cm, French assay marks for gold, leather pouch, *some enamel losses*
Signed Cartier Paris Londres New York, no.02083

£7,000-9,000

\$11,000-14,000
€9,500-12,000

177 AN ART DECO ONYX AND DIAMOND WRISTWATCH, BY CARTIER

The silvered dial with black painted Arabic numerals and blued steel hands, to the polished case and sprung onyx and old-cut diamond cover, with later black silk strap, circa 1925, case 1.8cm, French assay marks for platinum
Dial signed Cartier, case with JC maker's mark, no.24719

£6,000-8,000

\$9,300-12,000
€8,200-11,000

178 AN ART DECO ENAMEL AND DIAMOND VANITY CASE, BY CARTIER

Of rounded rectangular form, the hinged cover and base entirely decorated in black enamel, the sides with further white enamel border detailing and French and rose-cut diamond-set pyramidal accents, one disguising the push piece, opening to reveal a covered powder compartment and lipstick holder, mirror deficient, circa 1930, 6.7 x 4.7cm, French assay marks for gold
Signed Cartier Paris Londres New York, no.6105

£5,000-7,000

\$7,800-11,000
€6,800-9,500





179

179
AN ART DECO DIAMOND BROOCH, BY CARTIER

Of stylised cartouche form, with rectangular cut-cornered diamond stepped centre panel, to the pavé-set old and single-cut diamond openwork frame, with foliate terminals, circa 1930, 5.7cm, French assay marks for platinum

Signed Cartier, no.02557

£25,000-35,000

\$39,000-54,000
€34,000-47,000



180

180

A SUGARLOAF EMERALD AND DIAMOND RING, BY CARTIER

The sugarloaf emerald centre to stepped baguette-cut diamond shoulders, raised on a polished hoop, ring size K

Signed Cartier Paris

£4,000-6,000

\$6,200-9,300
€5,500-8,100



181

181

A DIAMOND CROSS-OVER RING, BY CARTIER

Composed of two old brilliant-cut diamonds weighing approximately 1.19 and 1.20 carats respectively, to tapered baguette-cut diamond shoulders, raised on a polished hoop, inner hoop inscribed '12th March 1947', ring size K-L

Signed Cartier, no.4782623

£4,000-6,000

\$6,200-9,300
€5,500-8,100





182

THE PROPERTY OF LADY

182
A PAIR OF ART DECO AMETHYST AND DIAMOND CLIP
BROOCHES, BY CARTIER

Each of stylised shield form, with central square cut-cornered amethyst to a radiating surround of pear and baguette-cut amethysts, with similarly-set curving calibre-cut surmount, interspersed with brilliant-cut diamond details, circa 1935, 4.3cm, in original fitted red leather Cartier case

Each signed Cartier London, with maker's mark JC, one no. 9795 and one no. 9494 & 9795

(2)

£35,000-45,000

\$54,000-69,000
 €48,000-61,000



183

VARIOUS PROPERTIES

183
AN ART DECO DIAMOND RING, BY CARTIER

The cut-cornered rectangular step-cut diamond weighing approximately 9.11 carats, claw-set to baguette-cut diamond shoulders and a polished hoop, inner hoop inscribed, circa 1930, ring size J-K, French assay marks for platinum, with red leather Cartier case

Signed Cartier, no. 54-5478

Accompanied by report no. 5172048572 dated 4 March 2015, from the GIA Gemological Institute of America stating that the diamond is J colour, VS1 clarity, with faint fluorescence

£120,000-190,000

\$190,000-290,000
 €170,000-260,000





184

THE PROPERTY OF LADY

184

A CITRINE AND DIAMOND CLIP BROOCH, BY CARTIER

Modelled as a flowerhead, the brilliant-cut diamond cluster centre mounted en tremblant, within a similarly pavé-set border, to the baguette and oval-cut two colour citrine petal surround, circa 1940, 4.8cm, with red leather Cartier case Signed Cartier London, with maker's mark JC, no.CG23692 and 9959

£18,000-25,000

\$28,000-39,000

€25,000-34,000



185

VARIOUS PROPERTIES

185

A SINGLE-STONE DIAMOND RING, MOUNTED BY CARTIER

The brilliant-cut diamond weighing approximately 5.07 carats, to rectangular cut-cornered diamond shoulders, raised on a polished hoop, ring size L, French assay marks for platinum

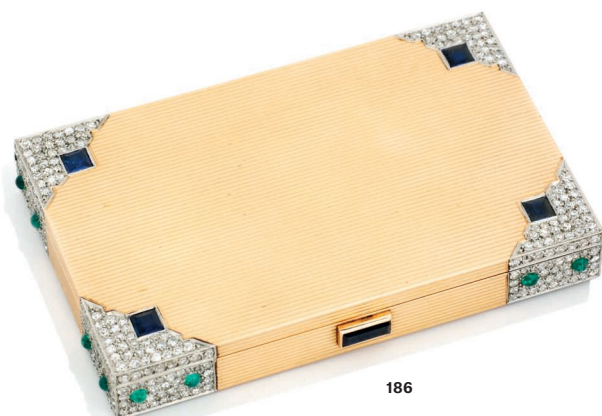
Signed Monture Cartier, with maker's mark, indistinctly no.P7774

Accompanied by report no.5171034982 dated 20 February 2015 from The Gemological Institute of America (GIA), stating the 5.07ct diamond is G Colour, VS1 Clarity, with no fluorescence

£80,000-120,000

\$130,000-190,000

€110,000-160,000



186



187

THE PROPERTY OF A LADY

186
AN ART DECO GEM AND DIAMOND-SET COMPACT, BY CARTIER

The reeded rectangular case with pavé-set rose-cut diamond corner detail, each set with emerald cabochon and square-cut sapphire accents, with further sapphire push piece, opening to reveal a bevelled mirror, and covered powder and lipstick holder, circa 1930, 7.0 x 4.4cm, leather pouch

Signed Cartier NY, no.1020 and CG23478

£10,000-15,000

\$16,000-23,000
 €14,000-20,000

VARIOUS PROPERTIES

Ψ187
AN ART DECO RUBY AND DIAMOND BRACELET, BY CARTIER

The articulated strap of geometric motif, composed of a series of pavé-set brilliant-cut diamond bevelled links, interspersed by two stone ruby accents, with baguette-cut diamond border detail, to a concealed clasp, circa 1930, 17.6cm

Signed Cartier London, no.5842 and 5722

£30,000-50,000

\$47,000-77,000
 €41,000-68,000





AFTERNOON SESSION

at 2.30 pm (Lots 188-318)





188



189

Ψ188

A RUBY AND DIAMOND CLUSTER RING

The square cushion-cut ruby weighing approximately 2.27 carats, to a brilliant-cut diamond cluster border and further carved scroll shoulders, raised on a polished hoop, ring size S-T

Accompanied by report no.11141 dated 17 April 2015 from The Gem & Pearl Laboratory, London, stating that the ruby is of Burma origin, with no evidence of heat treatment

£20,000-25,000

\$31,000-39,000

€28,000-34,000

189

A LATE 19TH CENTURY EMERALD AND DIAMOND COIN BROOCH, BY FABERGÉ

The Catherine The Great 5-Roubels piece, 1773, decorated with translucent pinkish red enamel, to a rose-cut diamond border further set with five cabochon emerald accents, circa 1890, 3.0cm, in original Fabergé case with replaced catch

With maker's mark for Knut Oskar Pihl

£15,000-20,000

\$24,000-31,000

€21,000-27,000

Accompanied by various Fabergé related exhibition material, letters from Kenneth Snowman and photograph from the 1940s documenting this brooches inclusion in a loan exhibition held by Wartski, Regent Street in 1949. Listed as item no.152



189



Ψ190

A 19TH CENTURY GEM AND DIAMOND NECKLACE

Comprising a graduated series of collet-set round, oval and cushion shaped vari-coloured gems including sapphire, amethyst, garnet, peridot, tourmaline and emerald, joined by old-cut diamond collet connection, with cabochon ruby clasp, mounted in gold, 50.1cm

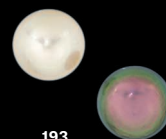
£15,000-20,000

\$24,000-31,000

€21,000-27,000



191



193



192

191 **AN EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND** **PENDANT NECKLACE**

Centered by an alternating series of old-cut diamond collet and rose-cut diamond millegrain-set foliate links, suspending a similarly-set flowerhead suspension to the natural pearl drop measuring approximately 21.9 x 15.5mm, with associated backchain, 40.6cm

Accompanied by report no.11898 dated 16 October 2015 from the Gem & Pearl Laboratory, London, stating that the pearl is natural, saltwater

£8,000-12,000

\$13,000-19,000

€11,000-16,000

192 **A PAIR OF NATURAL PEARL EAR STUDS**

Each bouton shaped natural pearl measuring approximately 9.5mm respectively, to plain polished mounts

Accompanied by a report, please refer to the department for further details (2)

£6,000-8,000

\$9,300-12,000

€8,200-11,000

193 **A PAIR OF COLOURED AND WHITE NATURAL PEARL** **EAR STUDS**

The black bouton shaped natural pearl measuring approximately 9.9mm, the white bouton shaped pearl measuring approximately 9.5mm, to plain settings

Accompanied by report no.11838 dated 6 October 2015 from The Gem & Pearl Laboratory, London, stating that the pearls are natural, saltwater (2)

£3,000-4,000

\$4,700-6,200

€4,100-5,400



194

194

A LATE 19TH CENTURY DIAMOND TIARA / NECKLACE

The graduated scrolling old-cut diamond-set panel, with central stylised shell motif and trefoil surmount, to a pear shaped diamond-set terminal, with associated fine link chain necklace, mounted in silver and gold, central panel detaching to form a pendant / brooch, later adapted, tiara frame deficient, circa 1880, 40.2cm

£3,000-5,000

\$4,700-7,700
€4,100-6,800

195

A SET OF THIRTEEN RUBY AND DIAMOND SHERWANI BUTTONS

Comprising seven large and six small buttons, each circular panel pavé-set with old-cut diamonds, interspersed by a circular and calibre-cut ruby swirl motif, 2.2cm and 1.8cm respectively (13)

£10,000-15,000

\$16,000-23,000
€14,000-20,000



195



196

THE PROPERTY OF LADY

196
**A VICTORIAN OPAL, EMERALD AND DIAMOND PENDANT/
BROOCH**

The oval panel surmount set with central opal cabochon and old-cut diamond cluster, to a rectangular-cut emerald surround and further diamond outer frame with emerald single-stone accents, suspending a detachable similarly-set opal, emerald and diamond pendant, circa 1880, 8.4cm, mounted in gold

£8,000-12,000

\$13,000-19,000
€11,000-16,000



197

VARIOUS PROPERTIES

197
AN ANTIQUE EMERALD AND DIAMOND PENDANT

Of girandole form, the rose-cut diamond bow motif surmount with square-cut cornered emerald 'knot' centre, suspending three similarly-set emerald and diamond drop shaped pendants, closed-set in silver, 4.9cm, uppermost cluster deficient, possibly once formed part of a pair of ear pendants

£10,000-15,000

\$16,000-23,000
€14,000-20,000



198
A LATE 19TH CENTURY DIAMOND NECKLACE

The old-cut diamond-set collar composed of a continuous series of pierced lattice work rectangular links, joined similarly-set flowerhead and single-stone connections, suspending a detachable diamond swag and drop bib to the front, mounted in silver and gold, circa 1890, 40.1cm, in original tooled leather and velvet case

£6,000-8,000

\$9,300-12,000
 €8,200-11,000

198

THE PROPERTY OF LADY

199
A PAIR EMERALD AND DIAMOND EAR PENDANTS

Each twin brilliant-cut diamond surmount, suspending a polished emerald drop with diamond-set foliate cusp connection, post fittings, 3.7cm

Accompanied by report no.11630 dated 7 August 2015 from The Gem & Pearl Laboratory, London, stating the natural emeralds show evidence of significant clarity enhancement, origin opinion Colombia (2)

£12,000-18,000

\$19,000-28,000
 €17,000-24,000



199



“ The most beautiful book I have ever seen. ”

J.P. Morgan.

VARIOUS PROPERTIES

e200

**CATALOGUE OF THE COLLECTION OF JEWELS
AND PRECIOUS WORKS OF ART,
G.C. WILLIAMSON, LITT.D.**

Compiled at the request of J. Pierpont Morgan, London: Privately printed at the Chiswick Press, by Charles Whittingham and Co., Took's Court, Chancery Lane, London, May, 1910, 183 pages, large quarto (380 x 310 x 75 mm), title printed in red and black, with 94 mounted illustrations and 46 hand-coloured facsimiles, of original green morocco gilt, surrounded by swirling gilt tooled floral sprays, green watered silk liners with gilt border and gilt edges, in original cloth covered slip case, limited edition: number 15 of 40 copies printed on Japanese vellum, the objets d'art illustrated include rings, rosaries and rosary beads, reliquaries, necklaces, pendant jewels, silver and niello medallions, portrait medallions, ivory and enamelled caskets, buttons, seals, chalices, cups, vases and clocks, "The whole of the plates of this book have been engraved by Hallet Hyatt, of 111, Oxford Street, London. All the photographs have been taken by him, and the whole of the hand-coloured facsimiles were painted under his supervision."

£15,000-25,000

\$24,000-39,000
€21,000-34,000

A rare and lavish catalogue detailing the collection of one of the most eminent businessmen, philanthropists and collectors of the 19th century, J P Morgan. Morgan dominated corporate finance and industrial consolidation in 19th century America and was at the forefront of finance during the early 20th century Progressive Era. Morgan was also a noted collector, beginning with books and moving on to art, clocks, photography and gems.

The catalogues produced to document his collections are highly sought-after and desirable items in their own right, deluxe quality, printed on Japan Vellum and with each piece meticulously hand painted in colour and gold. The catalogues were made for presentation to his friends, heads of states, museums. The catalogue of the collection of jewels and precious works of art presents details of one of the most important American gem collections ever assembled. Morgan's first collection of gems was compiled by Tiffany & Co. and exhibited at the world's fair in 1889.

Dr Williamson wrote in his article 'An Experiment in Book Production' (Book Collectors' Quarterly No.3), "In this way for some seven years, the work of preparing this astonishing volume went forward, indeed needed a Maecenas to venture upon this production of so costly and so remarkable a work. In the Jewel Book every extensive use was made of gold and silver leaf, the gold leaf alone running into many hundreds of pounds" Lord Duveen commented of this volume's production that on receiving the catalogue of his jewels on Christmas Day 1912, a few months before his death, J.P. Morgan cabled to Williamson that this "was the most beautiful book I have ever seen."





6201

POUGET, JEAN HENRI PROSPER. TRAITÉ DES PIERRES PRÉCIEUSES ET DE LA MANIÈRE DE LES EMPLOYER EN PARURE, PARIS: CHEZ L'AUTEUR, 1762

With engraved title page and 79 engraved plates depicting designs for necklaces, buckles, fob seals, sleeve clasps, rings and earrings; armorial bookplate of Dareste de Sconay, in contemporary tooled leather binding

£2,500-3,500

\$3,900-5,400

€3,400-4,700

"An extremely important work which is esteemed for its accurate statement of everyday knowledge possessed by jewelers and experts in gems in France of the 18th century but perhaps even more highly valued for its many hundreds of carefully drawn and engraved jewelry designs which appear upon the plates." (Sinkankas)

During the Belle Epoque Cartier's designers were very much influenced by decorative motifs of 18th Century and in particular looked to illustrative books such as this one for inspiration. Their delicate platinum jewels of the period often incorporated stylised ribbon bows, swags, bows, tassels and flower baskets; some of which can be traced to this Pouget's designs.

avec Privilège du Roy. 1762.

P.E. Courtois Sculp.



202

CATALOGUE DES PERLES, PIERRERIES BIJOUX ET OBJETS D'ART PRECIEUX LE TOUT AYANT APPARTENU A S.M. LE SULTAN ABD-UL-HAMMID II, PUBLISHED 1911

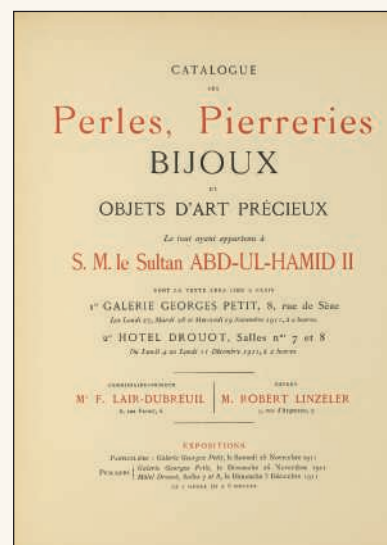
Including forward by Jean Richepin, referencing 419 pieces and 27 sepia photographic illustrations with tissue guards, with original entrance ticket attached to an inner page

£1,500-2,000

\$2,400-3,100

€2,100-2,700

This auction catalogue lists the lots which were sold at Galerie Georges Petit from 27-29 November 1911 and then at the Hotel Drouot 4-11 December 1911 which comprised a portion of the treasure of the Turkish Sultanate which the last sultan, Abdul Hamid II, was able to remove after his exile in 1909. Amongst the lots were important natural pearls, diamond and coloured stone parures, head ornaments, corsage brooches and cushion-cut diamonds.







THE PROPERTY OF A GENTLEMAN

203
A SUITE OF 18TH CENTURY TOPAZ AND CHRYSOBERYL
JEWELLERY

Comprising a bodice ornament and ear pendants of girandole design, each modelled as a scrolling ribbon entirely-set with cushion shaped apricot coloured topaz and chrysoberyls, suspending three similarly-set pear shaped drops, the ear pendants with further cluster surmount, closed-set in silver, circa 1780, 8.2cm and 6.7cm respectively, in original fitted tooled leather case (3)

£8,000-12,000

\$13,000-19,000
 €11,000-16,000



VARIOUS PROPERTIES

-204

A CITRINE NECKLACE, BY SEAMAN SCHEPPS

Composed of four graduated rows of faceted citrine beads, to a shell design clasp, citrine terminal accents and textured coral surmount, minimum length 45.6cm

Signed Seaman Schepps

£3,000-5,000

\$4,700-7,700

€4,100-6,800



205

205
A WOOD AND DIAMOND-SET BOW BROOCH,
BY VAN CLEEF & ARPELS

The carved 'bois d'armourette' looped ribbon, mounted within polished borders, to the pavé-set brilliant-cut diamond knot centre, 5.5cm, French assay marks for gold

Signed Van Cleef & Arpels, no.B1302 B16

£2,500-3,500

\$3,900-5,400
 €3,400-4,700



206

206
A PAIR OF WOOD AND DIAMOND 'NERVAL' EAR CLIPS,
BY VAN CLEEF & ARPELS

Each modelled as a flowerhead, the carved and polished 'bois d'armourette' petals surrounding a brilliant-cut diamond and stamen cluster centre, 2.5cm, French assay marks for gold

Signed Van Cleef & Arpels, no.B3333 A61

£3,000-5,000

\$4,700-7,700
 4,100-6,800



207

~207
A MOTHER-OF-PEARL BROOCH, BY VAN CLEEF & ARPELS

Modelled as a flowerhead the polished mother-of-pearl petals surrounding a pavé-set brilliant-cut diamond cluster centre, 3.2cm, French assay marks for gold

Signed VCA for Van Cleef & Arpels, no.B1500 P11

£2,000-3,000

\$3,100-4,600
 €2,800-4,100

Cf. R. Peltason, *Jewelry From Nature*, Thames & Hudson, London, 2010, p.173 for a bois d'armourette 'Clematis' brooch circa 1970, of similar design to these ear clips



208

208

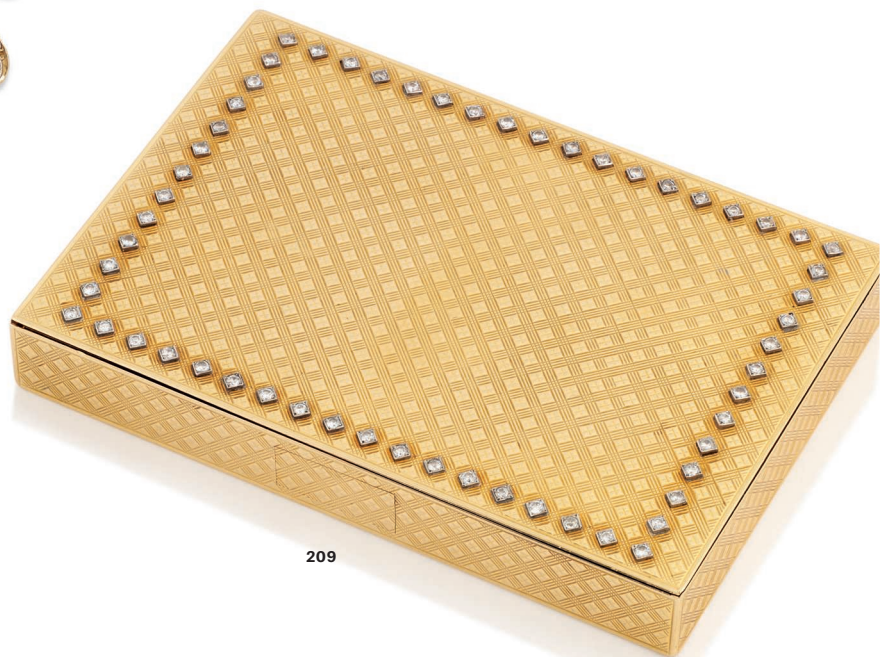
A LATE 19TH CENTURY SAPPHIRE, ENAMEL AND DIAMOND PENDANT NECKLACE

Composed of three rectangular rose-cut diamond and ruby cluster panels, with floral polychrome enamel reverses, suspending a central briolette-cut sapphire drop, to the old-cut diamond collet necklace and red enamel, 36.1cm

£7,000-10,000

\$11,000-15,000

€9,500-14,000



209

209

AN ART DECO DIAMOND-SET COMPACT, BY VAN CLEEF & ARPELS

Of rectangular outline, with engraved cross hatched decoration throughout, the hinged cover further embellished with a brilliant-cut diamond line border, opening to reveal a covered powder compartment and bevelled mirror, circa 1935, 8.6 x 5.8cm, French assay marks for gold

Signed Van Cleef & Arpels, no.85542 and 7259

£3,000-4,000

\$4,700-6,200

€4,100-5,400



210



210

A SAPPHIRE AND DIAMOND RING AND A PAIR OF SAPPHIRE EAR STUDS

The oval-cut sapphire weighing approximately 5.88 carats, to triangular-cut diamond shoulders, raised on a polished hoop, ring size J, French assay marks for gold; each oval-cut sapphire weighing approximately 1.84 and 2.42 carats, claw-set to the post fittings

Accompanied by report no.11837 dated 6 October 2015 from The Gem & Pearl Laboratory, London, stating that the sapphire is of Ceylon origin (Sri Lanka), with no evidence of heat treatment (3)

£6,000-8,000

\$9,300-12,000

€8,200-11,000

THE PROPERTY OF LADY

~211

**A GEM AND DIAMOND-SET PENDANT BROOCH,
BY VAN CLEEF & ARPELS**

Of rectangular outline, the jade panel carved with floral motifs and pierced detail, set with a central amethyst cabochon, within a polished stylised bamboo design frame, with cabochon coral corner accents and brilliant-cut diamond highlights, circa 1970, 6.3cm,

Signed VCA for Van Cleef & Arpels, no.NY43565

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

£6,000-8,000

\$9,300-12,000

€8,200-11,000



211

VARIOUS PROPERTIES

~212

**A CORAL, EMERALD AND DIAMOND BRACELET,
BY VAN CLEEF & ARPELS**

Composed of three rows of polished coral beads, interspersed by cabochon emerald-set foliate motifs with brilliant-cut diamond centre accents, to a concealed clasp, circa 1965, 17.9cm, French assay marks for gold

Signed VCA for Van Cleef & Arpels, no.B3196

£8,000-10,000

\$13,000-15,000

€11,000-14,000

Accompanied by an original page from 'Van Cleef & Arpels La Boutique' promotional material



212



La Boutique' promotional material for this lot from 'Van Cleef & Arpels



213

213

A LATE 19TH CENTURY EMERALD CABOCHON RING

The emerald cabochon weighing approximately 12.32 carats, claw-set to the pierced rose-cut diamond gallery and similarly-set scroll work shoulders, raised on a reeded hoop, ring size N

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

£14,000-18,000

\$22,000-28,000

€19,000-24,000



214

THE PROPERTY OF LADY

~214

A NEPHRITE JADE AND CORAL PENDANT

Of quatrefoil design, the nephrite jade panel with applied coral cabochon centre, polished fleur-de-lys motifs and textured frame, to a fluted suspension loop, circa 1970, 8.5cm, French import marks for gold

£4,000-6,000

\$6,200-9,300
€5,500-8,100

The vendor states that this pendant was originally purchased from Van Cleef & Arpels.

VARIOUS PROPERTIES

215

A PAIR OF DIAMOND EAR CLIPS, BY JEAN SCHLUMBERGER, TIFFANY & CO.

Each designed as a flower blossom, with a conical pavé-set brilliant-cut diamond centre and polished spherical beads, to the brilliant-cut diamond petals border, 2.3cm

Signed Schlumberger Studios, Tiffany & Co.

£3,000-5,000

(2)

\$4,700-7,700
€4,100-6,800

~216

A CORAL 'ALHAMBRA' NECKLACE, BY VAN CLEEF & ARPELS

Composed of twenty quatrefoils-shaped coral panels within beaded gold surrounds, joined by faceted chain-link connections, 78.5cm, French assay marks for gold, with a case by Van Cleef & Arpels

Signed VCA for Van Cleef & Arpels, no.B4050 K255

£7,000-9,000

\$11,000-14,000
€9,500-12,000



215



216



217

Ψ217

**A NEPHRITE JADE AND DIAMOND BRACELET,
BY DONALD CLAFLIN, TIFFANY & CO.**

The broad strap composed of a series of scalloped links, each pavé-set with brilliant-cut diamonds around a fluted nephrite jade cabochon centre, to a concealed clasp, 17.5cm

Signed Tiffany & Co.

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

£35,000-45,000

\$54,000-69,000
€48,000-61,000

Donald Claflin, an American-born jewellery designer, joined Tiffany & Co. in 1965 and three years later he was asked to design the entire Tanzanite collection, then being widely promoted by the company. Claflin's most important commission for Tiffany & Co. came in 1970, when he designed a new Tiffany setting in which the diamond centre stone is set in the cross of two intersecting bands of precious metal. Along with Jean Schlumberger, he led the way towards a new sophisticated jewellery that other designers were quick to emulate. Following his highly successful years with Tiffany & Co., Donald Claflin became a major designer for Bulgari. His untimely death in 1979 left a serious gap in the ranks of imaginative and productive American jewellery designers.



218

~218

A GEM-SET NOVELTY BROOCH, BY VAN CLEEF & ARPELS

Modelled as a strolling duck, the chased body with carved coral feet, beak and cabochon emerald eye detail, circa 1970, 3.7cm, French marks for gold

Signed VCA for Van Cleef & Arpels, no.107939

£4,000-6,000

\$6,200-9,300
€5,500-8,100



219



220



221

219

A DIAMOND-SET 'MELONE' EVENING BAG, BY BULGARI

Of oval outline, the hinged, fluted case, with collet-set brilliant-cut diamond push piece, opening to reveal two compartments with mirrored dividing panel, 13.3cm excluding suspension loop, 438g

Signed Bulgari, no.731

£8,000-12,000

\$13,000-19,000
€11,000-16,000

220

AN 18 CARAT YELLOW GOLD AND DIAMOND BOW BROOCH, BY VAN CLEEF & ARPELS

The polished ribbon with engraved linear detailing to the pavé-set brilliant-cut diamond knot centre, 1995, 5.2cm, London hallmarks for 18 carat gold

Signed VCA for Van Cleef & Arpels, no.C91 B1419

£3,000-4,000

\$4,700-6,200
€4,100-5,400

221

A PAIR OF CULTURED PEARL EAR PENDANTS, BY CHAUMET

Each chased surmount modelled as a stylised flame, suspending a single cultured pearl drop with reeded cusp, clip fittings, 4.0cm, French assay marks for gold

Signed Chaumet Paris, no.118362

£1,500-2,000

(2)

\$2,400-3,100
€2,100-2,700



222

222

A CITRINE, ONYX AND DIAMOND COLLAR, BY MARINA B

Of tapered design, composed of an alternating series of scalloped polished onyx panels and similarly shaped pavé-set brilliant-cut diamond links, to the oval-cut citrine centre, with concealed clasp, 35.0cm, French assay marks for gold, *the citrine is a later replacement*, with Marina B case

Signed Marina B, no.1144

£25,000-35,000

\$39,000-54,000

€34,000-47,000

223

A TUBOGAS 'SERPENT' WRISTWATCH, BY BULGARI

The pear shaped dial with black painted baton hour markers and hands, to the similarly shaped case with faceted glass and integral flexible tubogas bracelet, mechanical movement, 1970s, case 1.4cm

Dial and bracelet signed Bulgari and case no.899380

£5,000-7,000

\$7,800-11,000

€6,800-9,500



223

LITERATURE:

Cf. Triossi, Amanda, *Bulgari: Between Eternity and History, From 1884 to 2009, 125 Years of Italian Jewels*, Milan, 2009, pp.192-193 for tubogas serpent watches from the 1970s of similar design



224

224

A PAIR OF DIAMOND-SET EAR CLIPS, BY BULGARI

Each composed of a marquise and brilliant-cut diamond cluster centre, to an openwork three colour curving panel surmount, clip fittings, 3.0cm

Each signed Bulgari

£4,000-6,000

\$6,200-9,300

€5,500-8,100

(2)



225



225 (detail)

THE PROPERTY OF LADY

225

A BANGLE WRISTWATCH, BY DAVID WEBB

Composed of a continuous series of reeded bombé navette shaped links, with central hinged panel opening to reveal a cream rectangular dial with Arabic and baton numerals and polished hands, to a concealed clasp, mechanical movement, circa 1970, internal circumference 15.6cm

Dial signed Webb

£5,000-7,000

\$7,800-11,000

€6,800-9,500



VARIOUS PROPERTIES

226

A GEM AND DIAMOND 'FOUR SEASONS AUTUMN' NECKLACE, BY BULGARI

The flexible collar modelled as a wreath of pavé-set brilliant-cut diamond foliage and buds, suspending a graduated fringe of carved tourmaline, amethyst and mandarin garnet leaves, to the concealed clasp, 40.4cm, with Bulgari pouch

Signed Bulgari, no.9139

£35,000-45,000

\$54,000-69,000
€48,000-61,000

BUCCELLATI

Buccellati are a highly regarded and long established family firm of jewellers who have retained their design identity for a century.

Mario Buccellati (1891-1965), the founder of the business, completed his apprenticeship at the jewellers Beltrami & Besnati where he first became fascinated by the designs of the past and antique gold work.

In 1919 Mario Buccellati opened his first jewellery shop in Milan, on Largo Santa Margherita and it was here that he began to revive the forgotten craftsmanship of ancient Greece and the Renaissance. Each of his creations were inspired by a rich textural quality and resembled sumptuous fabrics, delicate damasks and Venetian laces. Age-old engraving and chiselling techniques were incorporated into a mix of precious stones and metals resulting in an extraordinary combination.

He quickly became one of Italy's most highly respected jewellers and among his clients Gabriele D'Annunzio coined him "The Prince of Goldsmiths."



Mario Buccellati (1891-1965), the founder of the House.



1919 Buccellati's first shop at Via degli Orefici in Milan.

His client base included the Pope and his cardinals as well as the royal families of Egypt and Spain.

In 1925 he opened additional shops in Rome and Florence and in 1951 ventured into the American market opening his first store in the heart of New York City and later a second branch on Fifth Avenue.

Since his death in 1965, four of his five sons took over the company with Gianmaria at the helm. He worked closely with his brother Luca and together they further developed the business. Gianmaria eventually decided to part-company with his brother, opening his first shop in Hong Kong in 1970, followed by further branches in Japan and Europe. The expansion was aided by his son Andrea and more recently his granddaughter Lucrezia, a young woman living in New York and supplying new inspiration and trends to the brand's creations.

In 2013 Andrea was made President of the Buccellati group and the brand continues to create beautiful jewellery through the family's unique blend of tradition, creativity and fine workmanship that is recognised the world over.





Ψ*227

**A JADE AND GEM PENDANT/BROOCH AND EAR CLIPS,
BY BUCCELLATI**

The pendant of flowerhead design, with central circular-cut ruby and sapphire cluster, to the carved jade six petal surround and further ruby and sapphire border, suspended from a fine fancy-link chain; together with a pair of carved jade flower earclips, with brilliant-cut diamond centres and matted petal surrounds, post and clip fittings, 4.7cm and 2.5cm, with Buccellati case

Each signed Buccellati, the ear clips no.P5543

Accompanied by a report, please refer to the department for further details (2)

£7,000-9,000

\$11,000-14,000

€9,500-12,000



228



229

***228**

A DIAMOND-SET RING AND PAIR OF EAR CLIPS, BY BUCCELLATI

The ring of chased and engraved twin scallop shell design, set with two brilliant-cut diamond accents, raised on a fluted hoop, ring size L-M; together with a pair of oval shaped bombé panel ear clips with textured finish, 2.1cm, with Buccelatti case

Each signed Buccellati, no.W789 and D2433 respectively

(2)

£3,500-4,500

\$5,400-6,900

€4,800-6,100

***229**

A DIAMOND-SET BRACELET, BY BUCCELLATI

The broad articulated band composed of a continuous series of brilliant-cut diamond-set openwork panels, each with textured border, to a concealed clasp, 18.5cm, with Buccellati case

Signed Buccellati, no.D2627

£8,000-9,000

\$13,000-14,000

€11,000-12,000



***230**

A PAIR OF AGATE EAR CLIPS, BY BUCCELLATI

Each bi-colour oval panel with central banded agate cabochon, to an engraved border, within the textured surround and outer scrolling rocaille frame, clip fittings, 3.4cm, with Buccellati case

Each signed Gianmaria Buccellati, no.H6875

£5,500-6,500

\$8,500-10,000
€7,500-8,800



231

***231**

A THREE COLOUR ACORN BROOCH, BY BUCCELLATI

Realistically modelled, the textured spray of oak leaves with engraved spine detail, suspending three acorn highlights, 5.3cm, with Buccellati case

Signed Buccellati, no.P4993

£3,500-4,500

\$5,400-6,900
€4,800-6,100



232

***232**

A TOURMALINE BANGLE, BY BUCCELLATI

Of undulating outline, the tapered cuff with bi-colour detail and engraved decoration, set with a series of ten tourmaline accents, each carved as a stylised fish, hinged, 17.0cm inner circumference, with Buccellati case
Signed Buccellati, no.L4102

£14,000-18,000

\$22,000-28,000
€19,000-24,000



233

***233**

A PINK SAPPHIRE AND CULTURED PEARL BROOCH, BY BUCCELLATI

Modelled as a spray of oak leaves, pavé-set throughout with circular-cut pink sapphires, suspending a large cultured pearl 'acorn' with engraved cusp surmount, double prong fitting, 5.3cm, with Buccellati case
Signed Buccellati, no.M5645

£5,000-7,000

\$7,800-11,000
€6,800-9,500



234

Ψ234
**AN AQUAMARINE, RUBY AND EMERALD NECKLACE,
 BY BUCCELLATI**

The circular cabochon emerald and textured link backchain suspending a series of seven shield shaped panels, each with heart shaped aquamarine centre to a circular-cut ruby and textured pierced border, interspersed by further emerald cabochon connections, to a concealed clasp, 39.8cm, with Buccellati case

Signed Buccellati

£22,000-25,000

\$34,000-39,000

€30,000-34,000

Ψ235
**A PAIR OF AQUAMARINE, RUBY AND EMERALD EAR
 PENDANTS, BY BUCCELLATI**

Each composed of two opposing shield shaped panels, with heart shaped aquamarine centres within circular-cut ruby and textured pierced borders, joined by a circular cabochon emerald connection, post and clip fittings, 5.3cm, with Buccellati case

Signed Buccellati, no.Z596

£5,500-6,500

\$8,500-10,000

€7,500-8,800



235





236

***236**

A PAIR OF BI-COLOUR EAR CLIPS, BY BUCCELLATI

Each tapered bombé panel, with engraved radiating textured finish, to an undulating rocaille design border, clip fittings, 2.4cm, with Buccellati case
Each signed Buccellati, no.D2683

(2)

£3,500-4,500

\$5,400-6,900
€4,800-6,100



237

***237**

TWO FLORAL BROOCHES, BY BUCCELLATI

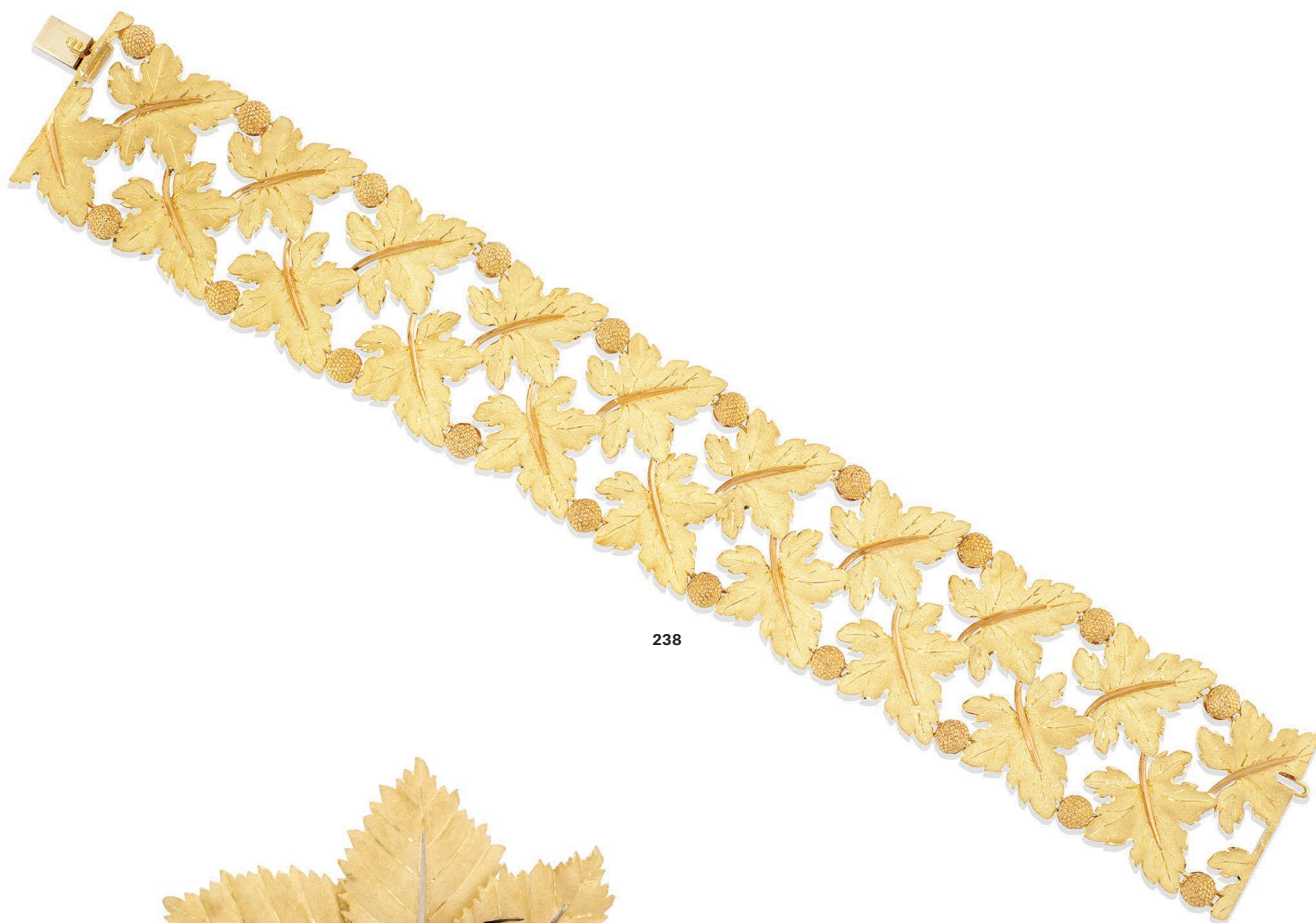
Each modelled as a rose, one with carved lapis lazuli flowerhead, among a bi-colour leaf spray, the other of similar design in three colours with engraved and textured detailing throughout, 3.8cm and 6.1cm respectively, with Buccellati case

Each signed Buccellati and no.55812 and N5156 respectively

(2)

£12,000-15,000

\$19,000-23,000
€17,000-20,000



238



239

***238**

AN 18CT GOLD BRACELET, BY BUCCELLATI

Composed of a series of interconnected textured vine leaves, each with engraved and polished stem and vein detail, interspersed by boule accents, to a concealed clasp, 18.5cm, London hallmarks for 18ct gold, 2007, with Buccellati case

Signed Gianmaria Buccellati, no.C3770

£5,500-6,500

\$8,500-10,000
€7,500-8,800

***239**

TWO ACORN BROOCHES, BY BUCCELLATI

Each realistically modelled as a cluster of blackened acorns within chased and engraved rose coloured husks, one with bi-colour leaf spray surmount, 3.5 and 5.5cm respectively, with Buccellati case

Each signed Buccellati, no.R5701 and PL351 respectively

(2)

£6,000-8,000

\$9,300-12,000
€8,200-11,000





240

Ψ†240

**A GEM AND DIAMOND BUTTERFLY BROOCH,
BY BUCCELLATI**

The baroque pearl body with textured head and ruby eye and antennae detail, to the pavé-set brilliant-cut diamond wings with bi-colour and pierced detail, 5.1cm, with Buccellati case

Signed Buccellati, no. N5683

£6,000-8,000

\$9,300-12,000
€8,200-11,000

Please note this pearl has not been tested for natural origin

Ψ†241

**A FRESHWATER PEARL, RUBY AND EMERALD BROOCH,
BY BUCCELLATI**

Modelled a marguerite flower, the cabochon ruby cluster centre, to the Mississippi pearl multi-petal surround, raised on spray of pavé-set circular-cut emerald leaves, with engraved vein and stem detail, twin prong fitting, 8.0cm, with Buccellati case

Signed Buccellati, no. N6263

£5,000-7,000

\$7,800-11,000
€6,800-9,500

Please note these pearls have not been tested for natural origin



241



242

***242**

AN EMERALD, BAROQUE CULTURED PEARL AND DIAMOND NECKLACE, BY BUCCELLATI

Of graduated collar design, composed of a continuous series of textured bi-colour vine leaves interspersed with circular-cut emerald and cultured pearl flowerhead highlights and further cultured pearl and rose-cut diamond buds, to a concealed clasp, 41.7cm, with Buccellati case

Signed Gianmaria Buccellati, no. NL67

£28,000-30,000

\$44,000-46,000

€38,000-41,000



243

***243**

AN 18 CARAT GOLD DIAMOND-SET 'ANTHO BELLIS' WRISTWATCH BANGLE, BY BUCCELLATI

The circular mother-of-pearl dial with dot and baton hour markers and polished hands, to the beaded bezel and brilliant-cut diamond-set flowerhead design surround, raised on a textured tapered cuff, 16.5cm, convention assay marks for 18 carat gold, with Buccellati case

Signed Buccellati to the dial and cuff, Gianmaria Buccellati to the case, no. W0700154

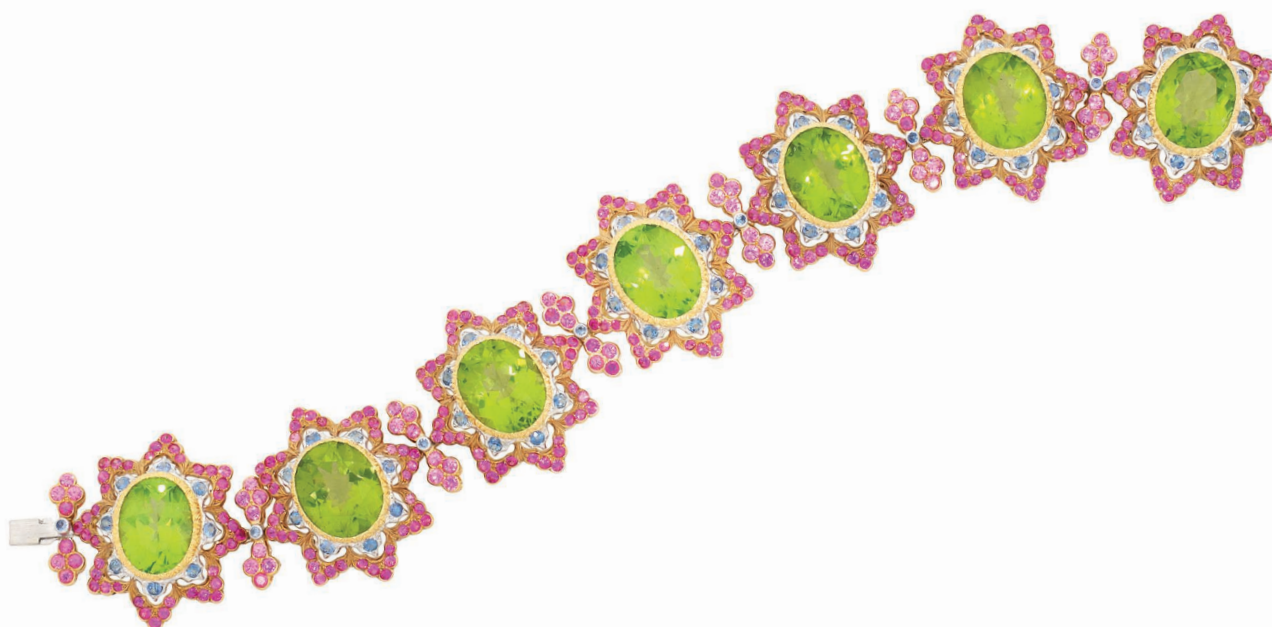
£12,000-15,000

\$19,000-23,000

€17,000-20,000







***244**

**A PERIDOT AND VARI-COLOURED SAPPHIRE BRACELET,
BY BUCCELLATI**

Composed of a continuous series of collet-set oval-cut peridots, each within a pierced star shaped surround set with circular-cut blue and pink sapphires, to a concealed clasp, 17.7cm, with Buccellati case

Signed Buccellati, no.H4256

£12,000-15,000

\$19,000-23,000

€17,000-20,000





†245

A PAIR OF LARGE BAROQUE CULTURED PEARL AND DIAMOND EAR CLIPS, BY BUCCELLATI

Of stylised flowerhead design, each cultured pearl centre measuring approximately 21.6-21mm, to the bombé pavé-set rose-cut diamond multi-petal surround, post and clip fittings, 4.8cm, with Buccellati case

Each signed Buccellati, no.T5222

(2)

£15,000-20,000

\$24,000-31,000

€21,000-27,000



246

A COLOURED DIAMOND RING, BY BUCCELLATI

The Fancy Yellowish Brown brilliant-cut diamond weighing approximately 12.85 carats, to the pierced gallery with old-cut diamond and flowerhead detail, raised on similarly-set shoulders and textured hoop, ring size Q, with Buccellati case

Signed M.Buccellati

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

£100,000-120,000

\$160,000-190,000

€140,000-160,000



247



248



249

VARIOUS PROPERTIES

Ψ247

A RUBY AND SAPPHIRE 'PYTHON' RING, BY BOUCHERON

The oval-cut purple sapphire centre weighing approximately 13.51 carats, to the pavé-set circular-cut ruby and pink sapphire coiled serpent's body, the head further set with buff-top emerald eye detail, ring size K, French assay marks for gold

Signed Boucheron

£10,000-15,000

\$16,000-23,000

€14,000-20,000

Ψ248

A PAIR OF 18 CARAT WHITE GOLD 'CYPRIS' RINGS, BY BOUCHERON

Each realistically modelled as a swan's head and wing, one entirely pavé-set with circular-cut black sapphires, the other with brilliant-cut diamonds, each with cabochon ruby eye detail, ring size S-T, convention assay marks for 18 carat gold

Each signed Boucheron, no.N96437 & N86736

(2)

£8,000-12,000

\$13,000-19,000

€11,000-16,000

249

A GENTLEMAN'S GEM AND DIAMOND NOVELTY DRESS-SET, BY MARGHERITA BURGNER

Comprising a pair of cufflinks and four studs, the cufflinks modelled as owls, each pavé-set circular-cut black spinel chest, to yellow sapphire and brilliant-cut diamond cluster eyes, with brown diamond wing detail, to opposing black spinel bar terminals; the studs modelled as the owl eyes and similarly-set, with Margherita Burgener case

Signed Margherita Burgener and MB

(6)

£3,500-4,500

\$5,400-6,900

€4,800-6,100

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



250

250

A RUBY AND DIAMOND BRACELET

The tapered flexible strap, composed of a continuous cluster of ruby cabochons interspersed with pavé-set brilliant-cut diamond foliate panels and single-stone accents, to a concealed clasp, 18.5cm

Accompanied by report no.11747 dated 11 September 2015 from The Gem & Pearl Laboratory, London, stating samples are natural rubies, no evidence of heat treatment was observed

£30,000-40,000

\$47,000-62,000

€41,000-54,000



251



252



253

Ψ251

A RUBY AND DIAMOND RING, BY BULGARI

The cushion-cut ruby to the stepped baguette-cut diamond shoulders and pavé-set brilliant-cut diamond bombe surround, raised on a polished hoop, ring size L

Signed Bulgari

£8,000-12,000

\$13,000-19,000

€11,000-16,000

Ψ252

A PLATINUM, RUBY AND DIAMOND BRACELET

Composed of a continuous series of rectangular-cut cornered ruby and brilliant-cut diamond cluster panels, joined by similarly-set openwork connections, to a concealed clasp, 17.0cm, London hallmarks for platinum

£15,000-20,000

\$24,000-31,000

€21,000-27,000

253

A PAIR OF 18 CARAT WHITE GOLD, AQUAMARINE AND DIAMOND EAR PENDANTS

Of triple tassel drop design, each composed of a rectangular cut-cornered aquamarine within a pavé-set diamond border, suspending a brilliant-cut diamond fringe, post fittings, 5.5cm, London hallmarks for 18 carat gold (2)

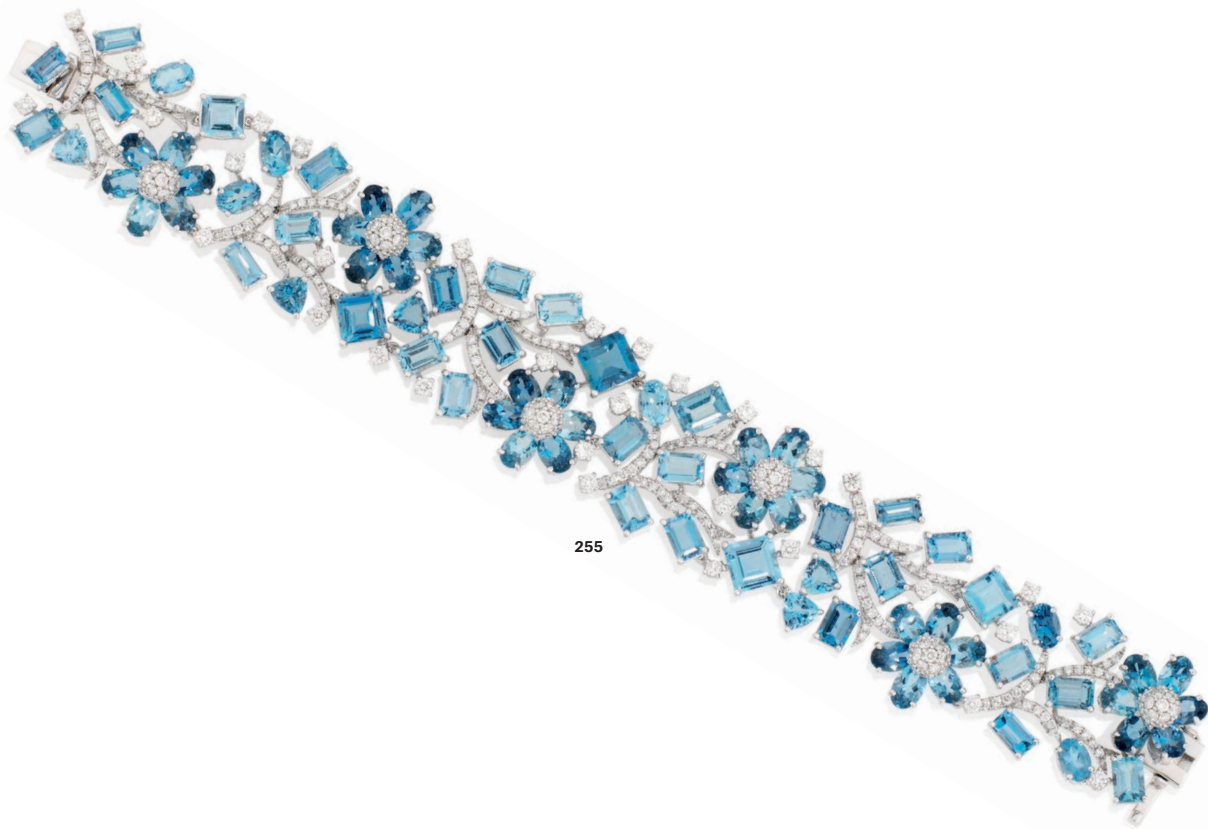
£3,000-4,000

\$4,700-6,200

€4,100-5,400



254



255

254
AN 18 CARAT WHITE GOLD, AQUAMARINE AND DIAMOND RING

The rectangular cut-cornered aquamarine, to the pavé-set brilliant-cut diamond openwork scrolling gallery and similarly-set shoulders, raised on a polished hoop, ring size L, London hallmarks for 18 carat gold

£5,000-7,000

\$7,800-11,000
€6,800-9,500

255
AN 18 CARAT WHITE GOLD, AQUAMARINE AND DIAMOND BRACELET

The broad flexible strap composed of series of oval-cut aquamarine cluster flowerheads, each with brilliant-cut diamond centre, joined by undulating pavé-set diamond boughs, interspersed with further vari-cut aquamarine accents, to a concealed clasp, 17.5cm, London hallmarks for 18 carat gold

£10,000-15,000

\$16,000-23,000
€14,000-20,000



256

256

AN EARLY 20TH CENTURY PEARL NECKLACE

Composed of three graduated rows of 53, 57 and 63 natural and cultured pearls measuring approximately 8.3-3.4mm, to the bouton shaped grey pearl and single-cut diamond-set oval clasp, mounted in platinum and gold, circa 1905, minimum length 35.0cm

Accompanied by report no.11670 dated 21 August 2015 from The Gem & Pearl Laboratory, London stating that of the 173 pearls 24 are nucleated cultured pearls and 149 are natural, saltwater pearls

£12,000-15,000

\$19,000-23,000

€17,000-20,000



257

Ψ†257

A SET OF RUBY AND DIAMOND JEWELLERY

Of flowerhead design, comprising a pair of earrings, each with circular-cut ruby and brilliant-cut diamond cluster centre, to an oval and pear shaped ruby and diamond five petal surround, suspended from a diamond line surmount, hook fittings; together with a ring of matching design en suite, 3.7cm and ring size L-M

(3)

£5,500-7,500

\$8,500-12,000

€7,500-10,000



258

258
A DIAMOND BROOCH

Modelled as an openwork stylised bunch of grapes, the undulating baguette-cut diamond vine suspending a brilliant, pear and marquise-cut diamond cluster, 5.5cm

£6,000-11,000

\$9,300-17,000
€8,200-15,000

Ψ259
A RUBY AND DIAMOND BRACELET

Composed of a series of oval-cut rubies set within an undulating border of brilliant and baguette-cut diamonds, interspersed by marquise-cut diamond quatrefoil accents, to a concealed clasp, 18.0cm

Accompanied by report no.11672 dated 21 August 2015 from The Gem and Pearl Laboratory, London, stating that the samples of rubies are of Burmese origin, with no evidence of heat treatment

£8,000-12,000

\$13,000-19,000
€11,000-16,000

Ψ260
A RUBY AND DIAMOND RING, BY BULGARI

The two opposing pear-shaped diamond and ruby centre, to the pavé-set brilliant-cut tapered shoulders, raised on a plain hoop, ring size L

Signed Bulgari

£6,000-8,000

\$9,300-12,000
€8,200-11,000



260



261

THE PROPERTY OF A LADY

Ψ261

A VICTORIAN RUBY AND DIAMOND PENDANT AND NECKLACE

The graduated old-cut diamond rivière mounted in silver and gold, to a concealed clasp, suspending a detachable heart shaped pendant with central drop shaped ruby and old-cut diamond cluster surround, later backchain extension, circa 1890, 34.0cm excluding chain, pendant 3.2cm, with fitted turquoise velvet and silk case by Hunt & Roskell Ltd

Accompanied by report no.11629 dated 7 August 2015 from The Gem & Pearl Laboratory, London, stating the 1.81ct ruby is natural, origin opinion Burma with no evidence of heat treatment was observed

£15,000-20,000

\$24,000-31,000
€21,000-27,000



262

VARIOUS PROPERTIES

•262

A PAIR OF NATURAL PEARL AND DIAMOND EAR STUDS

Each bouton shaped natural pearl measuring approximately 10.5-11.0mm, to an old-cut diamond suspension, 1.3cm

Accompanied by report no.11209, from The Gem & Pearl Laboratory, London, stating that the pearls are natural, saltwater (2)

£3,000-5,000

\$4,700-7,700
€4,100-6,800

263

A COLOURED DIAMOND, DIAMOND AND NATURAL PEARL BRACELET

The old-cut diamond millegrain-set panel with marquise-cut diamond centre, to multi-row fine-link chain bracelet interspersed with bouton shaped natural pearl and old-cut diamond collet bar spacers, to the similarly-set diamond panel clasp with brownish yellow square cut-cornered diamond highlight, 17.5cm, French assay marks for platinum and gold

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

£36,000-50,000

\$56,000-77,000
€49,000-68,000

Please note this coloured diamond has not been tested for natural colour origin



263



264

264

AN EARLY 20TH CENTURY PEARL AND DIAMOND PENDANT

Millegrain-set throughout, composed of a series of graduated old-cut diamond scroll and greek-key design bar panels, each suspending diamond collet drops among a surrounding pearl fringe, to an associated chain, circa 1910, pendant 9.2cm

£10,000-15,000

\$16,000-23,000

€14,000-20,000



265

265

A BELLE EPOQUE DIAMOND BOW BROOCH

The central old-cut cushion-shaped diamond weighing approximately 2.87 carats with diamond cluster surround within an openwork millegrain-set diamond ribbon bow of floral and foliate design, detachable brooch fitting, circa 1910, 8.9cm

£15,000-20,000

\$24,000-31,000

€21,000-27,000

Please note these pearls have not been tested for natural origin



Ψ266

A RUBY AND DIAMOND NECKLACE

The baguette-cut diamond flexible collar, suspending an alternating series of graduated pear shaped ruby swags and marquise-cut diamond trefoil spacers, with further brilliant-cut diamond detail, to a concealed clasp, 44.2cm

£10,000-15,000

\$16,000-23,000

€14,000-20,000



267

267
A PAIR OF PLATINUM, CULTURED PEARL AND DIAMOND
EAR PENDANTS

Each composed of a diamond line surmount, to a marquis and brilliant-cut diamond cluster connection, suspending a cultured pearl drop, post fittings, 4.5cm, London hallmarks for platinum (2)

£6,000-8,000

\$9,300-12,000
 €8,200-11,000

Ψ268
A RUBY AND DIAMOND BRACELET, BY SCHILLING

Designed as a central pear shaped diamond cluster scroll, to the undulating circular-cut ruby bracelet, interspersed with further brilliant-cut diamond accents, to a concealed clasp, 17.8cm

Signed Schilling

£10,000-15,000

\$16,000-23,000
 €14,000-20,000



268



269

Ψ*269
A PAIR OF RUBY AND DIAMOND EAR PENDANTS

Of tapered fan outline, the millegrain-set brilliant-cut diamond line surmount and similarly-set frame, suspending a series of pear shaped ruby drops, post fittings, 5.7cm (2)

£8,000-10,000

\$13,000-15,000
 €11,000-14,000



270

Ψ270

A RUBY AND DIAMOND NECKLACE

The graduated brilliant-cut diamond line suspending a series of oval-cut ruby and marquise-cut diamond clusters and further pear shaped ruby cluster pendant centre, 39.6cm

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

£36,000-57,000

\$56,000-88,000
€49,000-77,000



271

Ψ271

A PAIR OF RUBY AND DIAMOND EAR PENDANTS

Each oval-cut ruby with marquise and brilliant-cut diamond cluster surround, suspending a similarly-set pear shaped cluster drop, 4.2cm, post and clip fittings

Accompanied by a report, please refer to the department for further details (2)

£15,000-22,000

\$24,000-34,000
€21,000-30,000



272



273



274

Ψ272

A RUBY AND DIAMOND BROOCH, BY STERLE

Of fan design, the pierced panel composed of a continuous series of graduated baguette-cut diamonds, to an oval-cut ruby line border, circa 1950, 4.5cm, French assay marks for platinum

Signed Sterlé Paris, no.7.588

Accompanied by a report no.11901 dated 16 October 2015 from The Gem and Pearl Laboratory, London, stating that samples of the rubies are of Burmese origin, with no evidence of heat treatment

£10,000-12,000

\$16,000-19,000

€14,000-16,000

273

A PAIR OF SINGLE-STONE DIAMOND EAR STUDS

Each brilliant-cut diamond weighing approximately 4.80 and 5.08 carats respectively, to plain claw settings

(2)

£30,000-40,000

\$47,000-62,000

€41,000-54,000

Ψ274

A RUBY, SAPPHIRE AND DIAMOND BROOCH

Of wreath design, the central oval-cut ruby and brilliant-cut diamond cluster, to an openwork scrolling single-cut diamond foliate surround, with circular-cut sapphire trefoil accents, 3.0cm

Accompanied by report no. 11902 dated 16 October 2015 from the Gem & Pearl Laboratory, London, stating that no evidence of heat treatment to the ruby was observed

£1,500-2,000

\$2,400-3,100

€2,100-2,700



275



276

***275**

A SAPPHIRE AND DIAMOND SUITE

The flexible collar composed of a continuous series of millegrain-set oval-cut sapphire and brilliant-cut diamond clusters, to a concealed clasp; together with a pair of sapphire and diamond ear pendants of matching design en suite, 41.3cm and 3.3cm respectively (3)

£35,000-45,000

\$54,000-69,000

€48,000-61,000

***276**

A SAPPHIRE AND DIAMOND BRACELET

Composed of a graduated line of oval-cut sapphire and millegrain-set brilliant-cut diamond clusters, to a concealed clasp, 17.7cm

£12,000-15,000

\$19,000-23,000

€17,000-20,000



277

Ω277

A COLOURED DIAMOND AND DIAMOND RING

The pear modified brilliant-cut Very Light Pink diamond weighing approximately 5.81 carats, to a brilliant-cut diamond line surround, raised on triangular-cut diamond shoulders and polished hoop, ring size M

Accompanied by report no.6157700813 dated 3 October 2013 from the GIA Gemological Institute of America stating that the diamond is Very Light Pink colour

£120,000-150,000

\$190,000-230,000

€170,000-200,000



278

278

A PAIR OF DIAMOND EAR CLIPS

Of cluster design, each with principal square cut-cornered diamond centre, to a brilliant and marquise-cut diamond spray, 2.6cm, clip fittings

(2)

£10,000-15,000

\$16,000-23,000

€14,000-20,000



279

279

AN EARLY 20TH CENTURY PEARL NECKLACE

Composed of two graduated rows of 68 and 70 pearls measuring approximately 7.0-3.3mm, to the sapphire and rose-cut diamond millegrain-set oval clasp, mounted in platinum and gold, circa 1910, minimum length 40.0cm

Accompanied by report no.11210 dated 29 April 2015 from The Gem and Pearl Laboratory, London, stating that of the 112 pearls 2 are nucleated cultured pearls and 110 are natural, saltwater pearls

£6,000-8,000

\$9,300-12,000

€8,200-11,000

280

AN ART DECO DIAMOND BRACELET

The broad strap composed of three geometric design rectangular panels, each entirely pavé-set with brilliant-cut diamonds surrounding a central single-stone principal accent, joined by similarly-set octagonal links, with engraved scroll and bead detail to the gallery and a concealed clasp, circa 1930, 18.3cm, French assay marks for platinum

£7,000-10,000

\$11,000-15,000

€9,500-14,000



280



281



282



283

281

A CULTURED PEARL AND DIAMOND NECKLACE

The central detachable cultured pearl pendant, to a graduated brilliant-cut diamond collet necklace with navette-shaped link backchain, to a concealed clasp, 38.5cm

£5,000-7,000

\$7,800-11,000
€6,800-9,500

282

AN ART DECO EMERALD, ENAMEL AND DIAMOND BROOCH

Of lozenge form, the central square cut-cornered emerald to a pavé-set brilliant-cut diamond ground with tapered baguette-cut diamond border, and further similarly-set openwork frame, hinged centre, circa 1930, 4.7cm wide, French assay marks for platinum and gold

£5,000-7,000

\$7,800-11,000
€6,800-9,500

283

A PAIR OF PLATINUM, EMERALD AND DIAMOND EAR PENDANTS

Each square cut-cornered emerald to a baguette and square-cut diamond frame surround, and similarly-set diamond line surmount, post fittings, 3.8cm, London hallmarks for platinum, 1989 (2)

£6,000-8,000

\$9,300-12,000
€8,200-11,000



284
(Illustrated as two clips)



284



285

284
AN ART DECO DIAMOND DOUBLE-CLIP BROOCH

Of scroll design, composed of alternating pavé-set brilliant-cut diamond panels and single-stone accents, with baguette-cut diamond border and detailing, circa 1930, 5.0cm, Austrian assay marks for platinum and gold, Vienna

£5,000-7,000

\$7,800-11,000
€6,800-9,500

285
AN EMERALD AND DIAMOND RING

The rectangular cut-cornered emerald weighing approximately 8.88 carats, claw-set, to the stepped baguette-cut diamond shoulders, raised on a polished hoop, ring size H

Accompanied by report no.11745 dated 11 September 2015 from Gem & Pearl Laboratory, London, stating that the emerald is of Colombian origin, with moderate clarity enhancement

£9,000-12,000

\$14,000-19,000
€13,000-16,000



286

286
AN EMERALD AND DIAMOND DRESS RING

The cushion-cut emerald weighing approximately 15.43 carats, to a pavé-set brilliant-cut diamond bombé surround, raised on a tapering hoop, ring size N-O

Accompanied by report no.80640 dated 16 June 2015 from the SSEF Swiss Gemmological Institute stating that the emerald is of Colombian origin, with indications of clarity modification and moderate amount of artificial resin in fissures

£10,000-15,000

\$16,000-23,000
€14,000-20,000



287

287
A SINGLE-STONE DIAMOND RING

The brilliant-cut diamond weighing approximately 4.51 carats, raised on a polished hoop, ring size H

£25,000-30,000

\$39,000-46,000
€34,000-41,000



288

288
AN ART DECO DIAMOND BRACELET

Of stylised ribbon design, the line of baguette-cut diamonds, to a pavé-set brilliant-cut diamond ground and further baguette-cut diamond border, with concealed clasp, circa 1935, 16.7cm, French assay marks for platinum and gold

£11,000-18,000

\$17,000-28,000
€15,000-24,000



289

289
A PAIR OF EMERALD AND DIAMOND EAR PENDANTS

Each brilliant-cut diamond top, to a baguette-cut diamond crescent shaped surround, suspending an articulated brilliant and baguette-cut diamond flared panel with central pear shaped emerald drop terminal, weighing approximately 9.43 and 13.18 carats respectively, post and clip fittings, 6.4cm

Accompanied by report no.11840 dated 6 October 2015 from The Gem & Pearl Laboratory, London, stating that the emeralds are of Colombian origin, with evidence of moderate and significant clarity enhancement (2)

£18,000-25,000

\$28,000-39,000
€25,000-34,000





290



291



292

'SOLD TO BENEFIT THE SERPENTINE GALLERY'

290
AN 18 CARAT WHITE GOLD AND DIAMOND 'ALLEGRIA' WRISTWATCH, BY VAN CLEEF & ARPELS

The rectangular silvered dial with black painted baton quarter hours and hands, to the polished case and integral brilliant-cut diamond ribbon loop design bracelet, with similarly-set stylised tied knot clasp, mechanical movement, 17.0cm, convention assay marks for 18 carat gold, with Van Cleef & Arpels case

Signed Van Cleef & Arpels to the case and no.HH6156

£25,000-35,000

\$39,000-54,000

€34,000-47,000

Cf. Michel Serres, *Van Cleef & Arpels The Poetry of Time*, Paris, 2009, pg.88, no.60, for an 'Allegria' watch, 2005

VARIOUS PROPERTIES

291
A SINGLE-STONE DIAMOND RING

The cut-cornered rectangular step cut diamond weighing approximately 6.09 carats, claw-set to tapered baguette-cut diamond shoulders, raised on a polished hoop, ring size N-O

Accompanied by report no.1015188 dated 14 November 1979 from the GIA Gemological Institute of America, stating that the diamond is J colour, VVS1 clarity, faint fluorescence

£35,000-55,000

\$54,000-85,000

€48,000-75,000

Please note that as the certificate accompanying this lot is over five years old it may require updating

292
A SAPPHIRE AND DIAMOND RING

The cushion shaped sapphire weighing approximately 4.24 carats, to cushion-cut diamond shoulders, raised on a polished hoop, ring size K

The sapphire is accompanied by a report, please refer to the department for further details;

Also accompanied by report no.6167025412 dated 1 April 2014 from GIA Gemological Institute of America stating that the 0.43ct diamond is E colour, SI1 clarity and by report no.2161025411 dated 2 April 2014 stating that the 0.41ct diamond is E colour, I1 clarity

£24,000-28,000

\$38,000-43,000

€33,000-38,000



293

293

A PLATINUM AND DIAMOND RING

The rectangular step-cut diamond weighing approximately 2.17 carats, to stepped baguette-cut diamond shoulders, raised on a polished hoop, ring size M, London hallmarks for platinum

Accompanied by report no.13435456 from the GIA Gemological Institute of America stating that the diamond is E colour, VVS2 clarity, with no fluorescence

£14,000-18,000

\$22,000-28,000

€19,000-24,000



294

294

A PAIR OF COLOURED DIAMOND EARRINGS

Each of stylised flowerhead design, composed of a central cut-cornered square modified brilliant Very Light Pink diamond and Faint Pink diamond weighing approximately 2.60 and 2.03 carats respectively, to the pear and marquise-cut diamond cluster surround, post fittings, 1.8cm

Accompanied by report nos.2146283087 and 5141732524 dated 24 December 2012 and 20 June 2012 respectively, from the GIA Gemological Institute of America stating that the 2.60ct diamond is Very Light Pink colour, SI1 clarity and that the 2.03ct diamond is Faint Pink colour, VS2 clarity
Also accompanied by 18 further reports from the GIA Gemological Institute of America:

No.1149024230 dated 15 October 2012 stating that the 0.30ct diamond is Fancy Light Purplish colour, SI2 clarity

No.2146164937 dated 19 November 2012 stating that the 0.33ct diamond is Fancy Light Orangy Pink colour, SI1 clarity

No.2146256496 dated 3 December 2012 stating that the 0.33ct diamond is Light Pink colour, SI1 clarity

No.1142294745 dated 9 February 2012 stating that the 0.38ct diamond is Fancy Light Purplish Pink colour

No.1149259611 dated 3 December 2012 stating that the 0.39ct diamond is Fancy Light Pinkish Purple colour, VS2 clarity

No.1142294740 dated 30 January 2012 stating that the 0.39ct diamond is Fancy Light Pink colour

No.2146162212 dated 16 November 2012 stating that the 0.41ct diamond is Light Pink colour, SI2 clarity

No.2146259627 dated 3 December 2012 stating that the 0.43ct diamond is Very Light Pink colour, SI1 clarity

No.2146069244 dated 6 November 2012 stating that the 0.43ct diamond is Very Light Pink colour, SI2 clarity

No.5141694551 dated 3 July 2012 stating that the 0.45ct diamond is Very Light Pink colour, VS2 clarity

No.5146256531 dated 28 November 2012 stating that the 0.47ct diamond is Very Light Pink colour, SI1 clarity

No.5141693848 dated 30 May 2012 stating that the 0.53ct diamond is Very Light Pink colour, SI1 clarity

No.2146164943 dated 16 November 2012 stating that the 0.54ct diamond is Very Light Pink colour, SI2 clarity

No.2146256023 dated 29 November 2012 stating that the 0.56ct diamond is Faint Pink colour, VS2 clarity

No.5146112245 dated 12 November 2012 stating that the 0.61ct diamond is Fancy Light Pink colour, SI2 clarity

No.1146700769 dated 3 July 2012 stating that the 0.61ct diamond is Very Light Pink colour, VVS2 clarity

No.2145693833 dated 20 June 2012 stating that the 0.69ct diamond is Light Pink colour, SI2 clarity

No.5146024173 dated 15 October 2012 stating that 0.77ct diamond is Faint Pink colour, SI1 clarity

(2)

£130,000-160,000

\$210,000-250,000

€180,000-220,000







295
(illustrated reduced in size)



296

THE PROPERTY OF A LADY

295
AN EARLY 20TH CENTURY PEARL AND DIAMOND CHOKER NECKLACE

The central panel of openwork wreath design, millegrain-set throughout with old-cut diamond scrolling laurel leaves and flowerheads, to a nine row pearl necklace and similarly-set floral and foliate clasp, circa 1910, 32cm

£35,000-50,000

\$54,000-77,000
€48,000-68,000

Please note these pearls have not been tested for natural origin

VARIOUS PROPERTIES

296
AN EARLY 20TH CENTURY SAPPHIRE RING

The circular-cut sapphire weighing approximately 3.65 carats, between old-cut diamond three-stone shoulders, raised on a fluted hoop, ring size M, French assay marks for platinum

No.380

Accompanied by report no.75939 dated 20 August 2014 from the SSEF Swiss Gemmological Institute, stating that the sapphire is natural, shows no indications of heating, origin Burma; together with report no.13100297 dated 7 November 2013 from Gubelin Gemlab, stating the sapphire is natural, with no indications of heating, origin Burma

£12,000-15,000

\$19,000-23,000
€17,000-20,000



297

297
A PAIR OF DIAMOND EAR CLIPS

Each modelled as a flowerhead, with rose-cut diamond stamen cluster centre, to the similarly-set multi-petal surround, folding post and clip fittings, 2.7cm

(2)

£3,500-4,500

\$5,400-6,900
€4,800-6,100



Royal Pearls



This necklace was formerly in the possession of Queen Isabella II of Spain and was later offered for sale at auction in Paris on 1st July 1878 , along with other magnificent jewels in her collection. The necklace (originally described as being formed from forty-six pearls) was offered again at Christie's in London on 6th April 1960 as The property of Frank H. Hargrove, Esq.' with the following footnote *'This necklace is reputed to have been collected by King Ferdinand VII of Spain for his wife. It was inherited by Isabella II (1833-1868) who sold it by auction in 1875 (sic) after her abdication whilst living in France'.*

Isabella was born in Madrid in 1830 and on the death of her father King Ferdinand II was proclaimed sovereign at the age of three with her mother, Marie Christina of Bourbon -Two Sicilies, acting as regent. Against a backdrop of succession disputes and conspiracies Isabella was finally declared to be of age at 13 when she reigned directly until the revolt of 1868, known as the Glorious Revolution forced her into exile and ushered the First Spanish Republic into power. In 1870 whilst living in Paris Isabella abdicated in favour of her son Alfonso XII, but she continued to live in France after the restoration of the Spanish monarchy, until her death in April 1904.



THE PROPERTY OF A LADY

298
A RARE 19TH CENTURY NATURAL COLOURED PEARL NECKLACE

The graduated row of forty-three natural coloured pearls measuring approximately 13.8-6.5mm, in varying tones of black, grey and bronze, to the similarly-set pearl clasp with old-cut diamond surround, mounted in silver and gold, 46.2cm

Accompanied by report no.82552 dated 14th October 2015 from SSEF Swiss Gemmological Institute stating that the 44 pearls (including the clasp) are natural, saltwater with no indications of artificial colour modification (based on a sampling)

£500,000-700,000

\$780,000-1,100,000
€680,000-950,000

PROVENANCE:

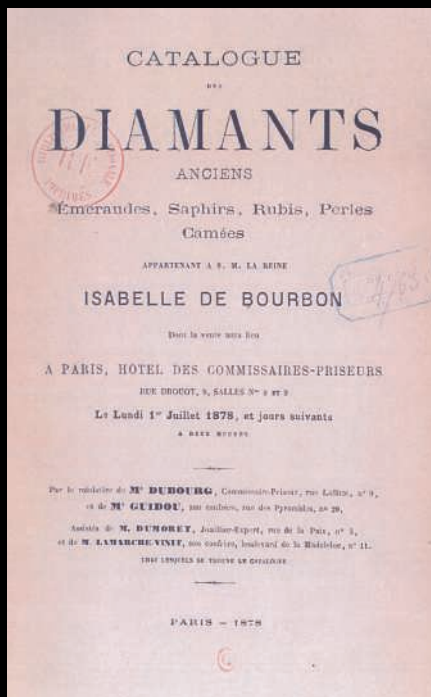
Formerly in the possession of Queen Isabella II of Spain.

This necklace was sold in Paris 1st July 1878, and was described as being composed of forty-six pearls.

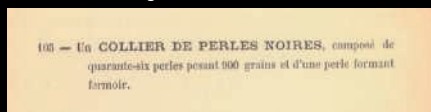
Frank H. Hargrove, Christie's London 6th April 1960, Lot 30, composed of forty-four pearls.

Acquired by the present owner at the above sale.

Please note that this necklace has been recently restrung.



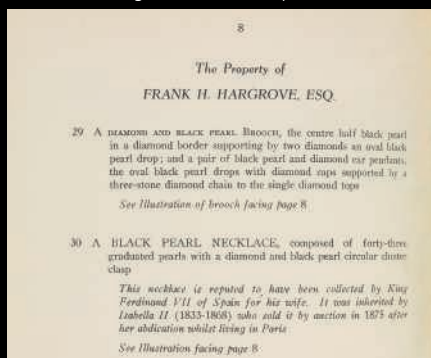
Paris 1878 Catalogue



Paris 1878 Catalogue



Christie's catalogue, London 6th April 1960.



Christie's catalogue, London 6th April 1960.



299

THE PROPERTY OF A LADY

299 A RARE LATE 19TH CENTURY COLOURED NATURAL HALF PEARL AND DIAMOND PENDANT

The bronze coloured natural half-pearl centre measuring approximately 14.6mm, to an old-cut diamond cluster surround, suspending two grey natural pearl drops each with a rose-cut diamond cusp and terminal, mounted in silver and gold, circa 1880, 5.0cm

Accompanied by report no.82551 dated 9th October 2015 from the SSEF Swiss Gemmological Institute stating that the half-pearl is natural saltwater with no indications of artificial colour modification

Accompanied by report no.11903 dated 16th October 2015 from The Gem & Pearl Laboratory, London, stating that the pearls are natural, saltwater, no evidence of treatment was observed (3)

£80,000-100,000

\$130,000-150,000

€110,000-140,000

PROVENANCE:

Frank H. Hargrove, Christie's London 6th April 1960, Lot 29.

Acquired by the present owner at the above sale.

This brooch was originally sold with a single-pearl drop and has been later adapted.





300

A GROUP OF RETRO RUBY AND DIAMOND 'LUDO HEXAGONE' JEWELLERY, BY VAN CLEEF & ARPELS

Comprising a flexible strap bracelet, composed of hexagonally shaped links each with circular-cut ruby centre to an engraved star motif surround, with pavé-set brilliant-cut diamond and mystery-set ruby buckle clasp; together with a pair of similarly-set clip brooches, circa 1937, 18.8cm and 4.0cm respectively, French assay marks for gold

Each signed Van Cleef & Arpels, the clips no.46708 & 46709 (3)

£40,000-50,000

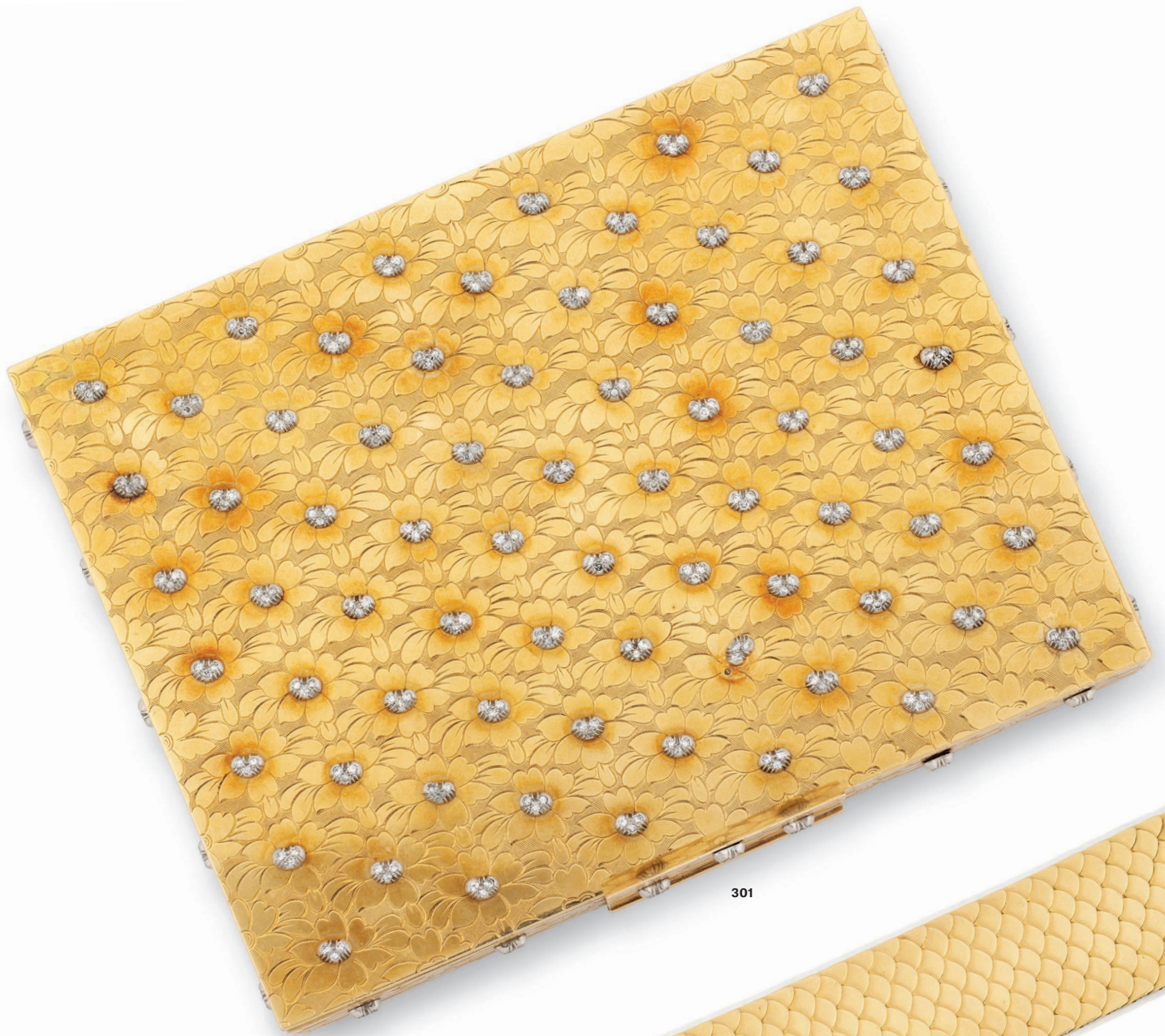
\$62,000-77,000
€55,000-68,000

Cf. S. Raulet, *Van Cleef & Arpels*, Editions du Regard, Paris, 1986, p.187 for a similar example

First designed in 1934, the name of the model is a reference to Louis Arpels who was known to his friends as Ludo.

This bracelet has been produced in a variety of designs: "Briquette" when composed of narrow gold rectangular panels in a brickwork pattern and "Hexagone" when the articulated ribbon is made of small hexagonal links in a honeycomb design.

Usually set with rubies, sapphires or diamonds in a star setting, the articulated ribbon is often in yellow gold but sometimes in platinum. The clasp also varies depending on the model: either designed as a buckle motif set with diamonds, or as a stylised bridge encrusted with rubies or sapphires in the houses's famous Mystery setting.



301



302



301

A DIAMOND-SET MINAUDIERE, BY VAN CLEEF & ARPELS

Of rectangular outline, the hinged cover, sides and base entirely decorated with an engraved floral pattern, each flowerhead accented by a single-cut diamond cluster centre, opening to reveal two open compartments, two covered compartments, a removable lighter and comb, mirror deficient, circa 1935, 15.0 x 11.5cm French assay marks for gold

Signed Van Cleef & Arpels Paris, indistinctly numbered

£10,000-15,000

\$16,000-23,000

€14,000-20,000

302

A RETRO DIAMOND-SET BRACELET

The broad flexible strap composed of a series of overlapping 'fish scale' design links, to a scalloped brilliant-cut diamond-set terminal and similarly-set ropework buckle clasp, circa 1940, 24.8cm, French assay marks for gold

£4,000-6,000

\$6,200-9,300

€5,500-8,100



303

THE PROPERTY OF LADY

303

A PAIR OF RETRO DIAMOND 'LUDO-HEXAGONE' CLIP BROOCHES, BY VAN CLEEF & ARPELS

Of stylised buckle design, engraved with a hexagon pattern, each cell set with a brilliant-cut diamond accent to the centre, above a scrolling pavé-set diamond panel and polished hemi-spherical terminal, later replaced double prong fittings, original clip fittings detached, circa 1937, 4.2cm, with French assay marks for gold

Each original clip fitting signed Van Cleef & Arpels, no.49862 (2)

£18,000-25,000

\$28,000-39,000

€25,000-34,000



VARIOUS PROPERTIES

304

304

AN IMPORTANT SAPPHIRE AND DIAMOND SUITE, BY BULGARI

Comprising a collar necklace composed of a continuous series of graduated cushion shaped sapphire and brilliant-cut diamond clusters, joined by brilliant, marquise and pear shaped diamond quatrefoil connections, to a concealed clasp; together with a pair of ear pendants ensuite, circa 1965, 41.5cm and 4.0cm respectively, with red leather Bulgari case

Each signed Bulgari

Accompanied by report no.67342 dated 22 March 2013 from the SSEF Swiss Gemmological Institute stating the 18 sapphires are of Ceylon (Sri Lankan) origin, with no indications of heating;

Together with a letter of authenticity from Amanda Triossi stating this necklace and earrings date to the mid 1960s and were manufactured for and retailed by Bulgari.

(3)

£400,000-600,000

\$620,000-930,000

€550,000-810,000

LITERATURE:

Cf. Triossi, Amanda, Mascetti, Daniela, *Bulgari*, Rome, 1996, pg.168 with necklace of similar design in Bulgari advertisement, 1960-1965



305

305

A SAPPHIRE, EMERALD AND DIAMOND DRESS RING, BY BULGARI

The central surgarloaf sapphire weighing approximately 6.82 carats, to the brilliant-cut diamond and cabochon emerald border, raised on a polished hoop, circa 1975, ring size M

Signed Bulgari

Accompanied by report no.15027035 dated 2 March 2015 from the Gübelin GemLab stating that the sapphire is of Kashmir origin, with no indications of heating;

Also accompanied by report no.78705 dated 11 March 2015 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Kashmir origin, with no indications of heating

£245,000-300,000

\$380,000-460,000

€340,000-410,000







THE PROPERTY OF A LADY

306

**A PAIR OF 'MYSTERY-SET' SAPPHIRE AND DIAMOND
EAR CLIPS / CLIP BROOCHES, BY VAN CLEEF & ARPELS**

Of stylised foliate design, each modelled as a spray of three bombé mystery-set sapphire and brilliant-cut diamond cluster panels, 1972, convertible fittings, 4.2cm, with Van Cleef & Arpels suede case

Signed VCA for Van Cleef & Arpels, no.NY53251-36

*Accompanied by a letter of authenticity from Van Cleef & Arpels dated
March 23rd 2015*

£150,000-200,000

\$240,000-310,000
€210,000-270,000

(2)

307

**A 'MYSTERY-SET' SAPPHIRE AND DIAMOND BRACELET,
BY VAN CLEEF & ARPELS**

The highly flexible mystery-set sapphire centre bordered to either side by a brilliant-cut diamond line border, to the concealed clasp, 16.8cm, French assay marks for gold, with Van Cleef & Arpels pouch and case

Signed V.C.A for Van Cleef & Arpels, no.NY54351

£70,000-90,000

\$110,000-140,000
€95,000-120,000

The Property of a Lady





308

308
A SUITE OF ROCK CRYSTAL, ONYX AND DIAMOND
JEWELLERY, BY BOUCHERON

Comprising an openwork brooch, the carved rock crystal panel mounted within a brilliant-cut diamond border, to the similarly-set brilliant and pear shaped diamond cluster centre and buff top onyx surmount; together with a pair of ear pendants of matching design, post and clip fittings, 5.0 and 5.5cm respectively, French assay marks for gold

Each signed Boucheron and no.NO5393 and NO5388 respectively (3)

£18,000-25,000

\$28,000-39,000

€25,000-34,000

309
A PAIR OF 18 CARAT WHITE GOLD, EMERALD AND DIAMOND
'PANTHERE' EAR PENDANTS, BY CARTIER

Each designed as twin bombé panel pavé-set with brilliant-cut diamonds and onyx 'spot' detailing, joined by a diamond-set loop connection, suspending a fringe of collet-set diamonds with polished emerald bead terminals, post and clip fittings, 6.2cm, London hallmarks for 18 carat gold, 2006, with Cartier case

Each signed Cartier, no.38608B (2)

£25,000-30,000

\$39,000-46,000

€34,000-41,000



309

310
A LADY'S 18 CARAT WHITE GOLD AND DIAMOND-SET
'REINE DE NAPLES' WRISTWATCH, BY BREGUET

The elliptical white mother-of-pearl dial with pavé-set diamond off-centre time display, black painted Roman numerals and blued steel hands, with moon phases and power reserve indicator, the two-part case with circular-cut diamond inner border and similarly-set bezel, the partially glazed reverse revealing the automatic movement, with diamond-set Breguet deployant clasp, case 3.0cm, convention assay marks for 18 carat gold

The dial, case and clasp signed Breguet, the case no.8908 523

£15,000-20,000

\$24,000-31,000

€21,000-27,000

Please note that the strap for the above watch may be made of endangered or protected animal materials, such as crocodile, it is not sold with the watch but is for display purposes only. Christie's will remove and retain the strap prior to collection by the purchaser.



310



312



311

311
A HARDSTONE AND EMERALD 'PANTHERE' BROOCH, BY CARTIER

The textured panther with black enamel spot and pear shaped emerald eye detail, atop a carved agate rock, circa 1970, 5.5cm, French assay marks for gold, with Cartier pouch

Signed Cartier Paris, no.019587

£15,000-20,000

\$24,000-31,000
€21,000-27,000

Ψ312
A SUITE OF CARVED RUBY JEWELLERY

Comprising a bib necklace composed of a line of ruby cabochons suspending a fringe of carved ruby leaves interspersed with further ruby cabochons and brilliant-cut diamond accents; together with a pair of matching ear pendants en suite, clip fittings, circa 1970, 40.3 and 3.8cm respectively (3)

£25,000-30,000

\$39,000-46,000
€34,000-41,000

The Property of a Lady







Ψ313

A PAIR OF MID-20TH CENTURY RUBY AND DIAMOND EAR PENDANTS, BY CARTIER

Each pear shaped ruby and navette shaped diamond openwork panel top, to a cushion shaped ruby spacer and similarly-set ruby cluster flowerhead drop, with diamond-set twin-leaf surmount, clip fittings, circa 1950, 5.1cm, French assay marks for platinum and gold, with Cartier case

Each signed Cartier, no.2681 & HSA3473

Accompanied by report no.11900 dated 16 October 2015 from the Gem & Pearl Laboratory, London, stating that samples of rubies are of Burmese origin, with no evidence of heat treatment (2)

£80,000-100,000

\$130,000-150,000
€110,000-140,000

The Property of a Lady



314



315

314

A SUITE OF RUBY AND DIAMOND JEWELLERY, BY GILAN

Comprising a necklace with central pear shaped cabochon ruby and marquise-cut diamond cluster pendant, to the brilliant-cut diamond-set knife-bar necklace, interspersed with further marquise-cut diamond accents, to a concealed clasp; together with matching ear pendants en suite, post fittings, 43.0cm, 5.8cm respectively

Each signed Gilan

Accompanied by a report, please refer to the department for further details (3)

£15,000-20,000

\$24,000-31,000
€21,000-27,000

315

A STAR SAPPHIRE AND EMERALD RING, BY BOUCHERON

The oval cabochon star sapphire weighing approximately 31.04 carats, to a pavé-set emerald border and similarly-set shoulders, raised on a polished hoop, ring size M, French assay marks for gold

Signed Boucheron no.P53030

Accompanied by report no.36266 dated 11 October 2000 from the SSEF Swiss Gemmological Institute stating that the star sapphire is of Burma origin, with no indications of thermal enhancement

£50,000-60,000

\$78,000-93,000
€68,000-81,000







316

A PAIR OF UNIQUE SAPPHIRE AND DIAMOND 'SUCETTE' EARRINGS, BY CARTIER

Of abstract design, each tumbled sapphire top, suspending an articulated cluster panel of circular-cut sapphires in various shades of blue, interspersed with brilliant-cut diamond accents, to the further tumbled sapphire double drop terminal, post and clip fittings, 7.3cm, French assay marks for platinum, with Cartier case

Each signed Cartier, no.73572B

Accompanied by four reports, please refer to the department for further details

(2)

£50,000-70,000

\$78,000-110,000
€68,000-95,000



The Property of a Lady



Ψ317

A PAIR OF ART DECO RUBY AND DIAMOND EAR PENDANTS, BY CARTIER

Of chandelier form, designed as a line of old-cut diamonds suspending a geometric design panel set with triangular, baguette and old-cut diamonds, to a triple ruby cabochon drop fringe, screw fittings, 1932, 5.5cm, French marks for platinum

Signed Cartier Paris, no.HSA3363 8970c

Accompanied by a Cartier Certificate of Authenticity no.GE2001-36 dated 23/2/2010 stating these earrings were made in Paris in 1932.

£80,000-120,000

\$130,000-190,000

€110,000-160,000



The Property of a Lady



318

A FINE ART DECO EMERALD ROCK CRYSTAL AND DIAMOND PENDANT NECKLACE, BY CARTIER

The lozenge shaped pendant with central square cut-cornered emerald to a polished rock crystal surround, with pavé-set old-cut diamond and emerald scroll motif surmount and terminal, suspended from a spectacle-set diamond chain, with further flexible diamond panel accents, circa 1925, 5.4cm and 54.2cm respectively, with Cartier case

The pendant signed Cartier, no.HSA3208 251641

Accompanied by a Cartier Certificate of Authenticity no.GE2008-17 dated 21/11/2008;

Together with report no.50922 dated 26 March 2008 from the SSEF Swiss Gemmological Institute, stating the emerald is of Colombian origin, with indications of minor clarity modification

£120,000-180,000

\$190,000-280,000
€170,000-240,000

INDEX

B

Boucheron, 57, 76, 247, 248, 308, 315
Breguet, 310
Buccellati, 227-246
Bulgari, 23, 39, 44, 51, 52, 71, 77, 82, 219, 224, 226, 251, 260, 304, 305
Burgener, Margherita, 13

C

Cartier, 120-187, 309, 311, 313, 316-318
Chaumet, 221
Chopard, 48

D

De Grisogono, 81

F

Fabergé, 189
Faraone, 72

G

Gilan, 314
Gracia, Vicente, 41
Gubelin, 67

H

Hermès, 37, 38, 40

J

Jar, 18
Jean Schlumberger, Tiffany & Co., 215

L

Laillet, 98

M

Marina B, 222

S

Schilling, 268
Seaman Schepps, 204
Sterlé, 272

T

Tabbah, 42
Tiffany & Co., 7, 56, 84, 94, 106, 217

V

Van Cleef & Arpels, 47, 49, 50, 205, 206, 207, 209, 211, 212, 216, 218, 220, 290, 300, 301, 303, 306, 307

W

Webb, David, 225
Wedderien, 111



BIOGRAPHIES

BOUCHERON

Frédéric Boucheron opened his first jewellery salon at the Palais Royal in 1858, and soon acquired fame as an expert in precious stones, a masterful technician and a creator of beautiful jewellery. In 1893 he was the first jeweller to set up shop at the Place Vendôme, where he continued to serve the social elite, and from where the firm still operates successfully today. Over the years, the Maison Boucheron opened branches in Moscow and London, and also in Japan, the Middle and Far East. Boucheron exhibited in many international expositions, including the 1876 Philadelphia Centennial, the 1889 and 1900 Expositions Universelles in Paris, the 1893 World's Colombian Exposition in Chicago and the 1925 Exposition des Arts Décoratifs in Paris. Boucheron was acquired in May 2000 by the Gucci Group (PPR), one of the world's leading multi-brand luxury goods company.

BREGUET

Abraham-Louis Breguet was born in 1747 in Neuchâtel, Switzerland. He founded his first shop in 1775 on the Ile de la Cité in Paris, providing his timepieces to such historical figures as Louis XVI, Marie-Antoinette and Napoleon I. He was known to all the European courts, as well as being the watchmaker of reference for diplomatic, scientific, military and financial elites. The firm remained in the hands of the Breguet family until the workshop foreman, Edward Brown, took control. For the next 100 years, the firm passed down through three generations of his family. In the 1970s, watch production was moved entirely to the Joux Valley of Switzerland. In 1987 the firm was purchased by Investcorp. It is located in L'Abbaye, Switzerland. The firm has been acquired by the Swatch Group.

BUCCELLATI

In 1903, Mario Buccellati began an apprenticeship in goldsmithing at Beltrami e Besnati in Milan, and in 1919 he opened his first shop in Via Santa Margherita. In the following years, the fame of Buccellati jewels began to attract the attention of royalty all over the world. In 1925 he opened a shop in Rome, in Via dei Condotti, followed in 1929 by one in Florence, in Via Tornabuoni, and it was in 1953 that a shop in New York opened. When Mario Buccellati died in 1965, the jewellery house went into the hands of his sons who each kept part of the responsibilities, continuing their father's legacy by preserving all his ideas. Gianmaria and Federico each launched brands under their own names, maintaining the tradition of elegance of the Buccellati family.

Today, the Italian house carries on creating their very distinctive jewellery in the respect of the family's values and characteristics for impeccable execution and strong design, now under the supervision of Andrea Buccellati, Gianmaria's son. Today the Italian house is owned by the private equity fund Clessidra SGR.

BULGARI

The firm of Bulgari was founded by Sotirio Bulgari, who was born in 1857 in Greece and was descended from a family of silversmiths. In 1884 he opened his first shop in Rome on the Via Sistina, and then in 1905 he moved to the Via dei Condotti. Upon Sotirio's death in 1932 his sons, Giorgio and Costantino, took over the business. They are credited with creating the highly distinctive 'Bulgari' style, inspired by Greek and Roman classicism, the Italian Renaissance, and the 19th century Roman school of goldsmiths. The 1970s marked the beginning of Bulgari's international expansion with the opening of stores in New York (the first overseas), Paris, Geneva and Monte Carlo, building towards more than 155 international stores open today. It was also in this decade that Bulgari introduced the 'Bulgari-Bulgari' which was to become a successful watch classic. Bulgari Time was established in the early 1980s in Neuchâtel, Switzerland, for the creation and production of all Bulgari watch lines.

MARGHERITA BURGNER

The designer Emanuela Burgener signs her creations in the name of Margherita, her eldest daughter, to whom her jewels are dedicated. The jewels of Margherita Burgener have evolved from the older practices of a traditional Italian jeweller to a trendsetting contemporary designer.

The firm Burgener was founded in Italy by Margherita's grandfather, Carlo, who began his career at the age of 11 as a jeweller's apprentice. In 1966 he established his own workshop based in Valenza, and in the late 1990s his children assumed control of the company.

A passion and love for aquamarine and other coloured gemstones, selected with the utmost care from all over the world, form the basis of Margherita Burgener's designs, which are strikingly modern and fashionable yet retaining the noble traditions of classic Italian jewellery.

CARTIER

Cartier was founded in Paris in 1847 by Louis-François Cartier. It was his three grandsons, Louis, Pierre and Jacques, who were responsible for establishing the famous world-wide empire. Louis retained responsibility for the Paris branch, moving it to the rue de la Paix in 1899. Jacques took charge of the London operation in 1906, which had opened in 1902, eventually moving it to the current location on New Bond Street. Pierre established the New York branch in 1909, relocating it in 1917 to the current location at 653 Fifth Avenue. Branches were opened in Moscow and the Persian Gulf in 1910, followed by openings in Cannes and Monte Carlo. Prominent amongst Cartier's gifted team were Charles Jacqueau, who joined Louis Cartier in 1909 for a lifetime and Jeanne Toussaint who was appointed Director of Fine Jewellery from 1933. In 1964, following the death of Pierre, Cartier Paris, London and New York were sold by the family. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, whose President became Robert Hocq, originator of the concept "Les Must de Cartier" in collaboration with Alain Dominique Perrin. In 1974 Cartier London was bought back, and Cartier New York in 1976. In 1983, the "Art of Cartier Collection" was initiated by Eric Nussbaum. Today, Cartier is part of the Richemont group.

CHAUMET

Chaumet was founded in 1780 by Marie-Etienne Nitot who, with his son, François Regnault Nitot, became the official jeweller to Napoleon during the Consulate and the Empire. Among their achievements were the Consular sword, the tiara of Pius VII and the grand parures ordered by the Empresses Josephine and Marie-Louise. After the fall of Napoleon, the business continued under the direction of Jean-Baptiste Fossin and his son, Jules, both artists, who succeeded in capturing the spirit of Romanticism in jewellery just as Nitot & Fils had done for the Empire. In 1848, Jules Fossin set up a London branch in partnership with J.V. Morel, who was assisted by his son, Prosper. On his return to Paris in 1854, Prosper Morel joined Jules Fossin, whom he succeeded in 1868. Prosper Morel's daughter married Joseph Chaumet in 1875. Chaumet had begun his jewellery career at the age of fifteen, working in his parents' jewellery shop in Bordeaux. Upon moving to Paris, he was hired by his future father-in-law. By 1885, he assumed management of the firm. In 1889, Chaumet took over the company, simultaneously changing the name. Under his direction, the firm won prizes at all of the international exhibitions and supplied jewellery to many of the Royal houses of Europe. In 1907 he moved the company to 12, Place Vendôme. He also opened boutiques in London in 1905, and in New York in the 1920s. The latter closed in 1934 due to the Depression. In 1999 the firm was acquired by the luxury group LVMH.

CHOPARD

Chopard was founded in 1860 by Louis-Ulysse Chopard in Sonvilier, Switzerland, as creators of high precision pocket watches. Not having any heirs, the grandson of the original founder sold his company in 1963 to a German family, the Scheufele, who had already been in the jewellery and watch business for four generations. The firm manufactures all its watches and jewellery in Geneva in their own workshops. The Chopard collection consists of many famous lines such as "Happy Diamonds", "Casmir", "Happy Sport" and classical ladies' and gentlemen's watches as well as a wide range of jewellery products.

DE GRISOGONO

Following twenty years working with the world's top jewellers, Fawaz Gruosi founded de Grisogono in 1995. After reading about the famous "Black Orlov" diamond of 180 carats, Mr Gruosi became fascinated with the lure of black diamonds, and decided to create a collection of haute joaillerie – using these seldomly used gems as the focus. In addition to his innovative jewels and a new collection of watches, de Grisogono is also known for creating original objects, including pavé-set black diamond mobile phones and sunglasses. Located on the rue du Rhône in Geneva, Mr Gruosi's jewellery can also be found in his boutiques in Gstaad, London and Rome.

FABERGÉ

Peter Carl Fabergé (1846–1920) is best known for the Easter eggs he began making in 1884 for the Tsar and Tsarina of Russia. After studying in several European centres, he returned to St Petersburg in 1864 and joined his father's firm. In 1872 he took over the establishment and became the Tsar's Court Goldsmith in 1885. His international reputation was secured in 1900 at the Paris Exposition, and he began creating objects for Edward VII and other European royals. The firm's success continued until the 1917 Revolution when Fabergé escaped to Switzerland.

FARAONE

Faraone was founded during the 19th century in the heart of Florence's jewellery district. They soon became the leading Florentine jeweller and undertook commissions for the nobility as well as for the Italian Royal Family. In 1945, the company opens its first flagship store on the famous via Montenapoleone in Milan. Purchased by Tiffany & Co. in 1989, they expand and open boutiques all over Europe. In 2010, after a change in ownership, a re-launch phase is carried by the new shareholders, mixing the skillful savoir-faire of 150 years of history with a contemporary style.

GRACIA

Vicente Gracia was born in the Mediterranean city of Valencia, a city characterised as being a melting pot of cultures, rich in the gold and the silversmith traditions. It was in his father's studio that Vicente discovered the magic of handmade work, being fascinated by the sublime art and the colour, brightness, texture and singular symbolism of precious stones. Through his work he likes to communicate vitality and joy and, as he points out, the word "joya", which means jewellery in Spanish, aptly encompasses the main criteria for his creative enthusiasm. Vicente obtains most of his design stimulus from the history of Valencia and its surrounding coastline. Vicente is one of Spain's leading contemporary jewellers, as celebrated in 'Vogue' magazine, and has received the National Jewellery Award and the International Jewellery Prize of the city of Valencia. His discerning client base includes the Spanish Royal Family, Spanish institutions and collectors from around the world.

GÜBELIN

Founded in 1854, Gübelin has always been a family enterprise. Located in Lucerne, Switzerland, they have created superior quality watches and clocks for more than one hundred years. A collaboration with New York jeweller Edmond Frisch led to the creation of jewelled watches and jewellery. Today, Gübelin has salons throughout Europe.

HERMÈS

Founded in 1837 at their legendary address on Faubourg St Honoré in Paris, Hermès rapidly acquired a great reputation in saddlery. They developed in other areas over the years, and in 1925 they designed their first jewellery, mixing precious metal and refined leathers, all inspired by Hermès traditional equestrian theme. Today, Hermès offers jewels characterised by their elegance and simplicity, continually reinventing classics with new contemporary themes.

JAR

Joel Arthur Rosenthal, born in New York City, was graduated in Art History and Philosophy from Harvard in 1965 before moving to Paris where he opened a shop in the Place Vendôme in 1978, his initials, JAR, being the only source of identification on the façade. Mr. Rosenthal works with his partner Pierre Jeannot, to create exquisite jewels, superbly crafted in unique settings, revealing a personal vision, often interpreting Nature's beauty. His work is imaginative and meticulous, incorporating stones in unexpected colour combinations. Only 70 to 80 jewels are created each year, for an equally rare clientèle. In November 1987, in celebration of his 10th anniversary in Paris, Mr. Rosenthal held an exhibition of his work at the National Academy of Design in New York City. In November 2002, a retrospective of 400 jewels was held at the Gilbert Collection, Somerset House, in London. Lastly, a 4-month major exhibition opened at the Metropolitan Museum of Art in New York in November 2013, making of Joel Rosenthal the only living jewellery designer to have a dedicated retrospective in this museum.

MARINA B.

Marina Bulgari, who currently resides in Monte Carlo, hails from one of the world's famous jewellery families, and she created jewellery for the firm until the mid-1970s. After the death of her father, she started her own eponymous brand, Marina B., which was located in Geneva. Almost immediately, her iconic designs, based on playful use of bold colour combinations, adorned movie stars like Sophia Loren, and other women of international society who frequented St. Tropez, Ibiza, Capri, Monte Carlo, and St. Bart's. In June 2010, the firm was acquired by Windsor Jewelers Inc., which will re-launch Marina B's best-selling archive pieces and designs while continuing her tradition of design and craftsmanship.

SEAMAN SCHEPPS

Seaman Schepps opened his first jewellery salon in Los Angeles in 1904 and, in 1914, in San Francisco. In 1921, he relocated to Sixth Avenue in New York City, but he was forced to close this salon after the stock market crash in 1929. After reassessing current jewellery trends, he opened an exclusive shop on Madison Avenue in 1934, offering only unique and original designs. His jewellery is characterised by the utilisation of precious and semi-precious stones together with man-made materials to create an interesting colour palette. He popularised gem-set animal jewellery, but is most noted for his earrings of pearlised turbo shells mounted with gold wire and set with coloured gemstones. In 1956, Seaman Schepps relocated to 485 Park Avenue where his jewellery continues to be offered to a discriminating clientele, even though Schepps passed away in 1972.

SCHILLING

The firm of Schilling was founded in 1949 by Achim Schilling, in Stuttgart. Descendant of a family of jewellers in Berlin, Achim brought the firm international renown. The first "Diamond International Award" for Germany was awarded in New York City to the Schilling firm in 1959. They won the award on three more occasions, which led to membership in the "Diamond National Academy". Achim described his creations as being simple, yet elegant in style. The firm closed in 1978.

SCHLUMBERGER

Jean Schlumberger was born in 1907 in Mulhouse, in the German-controlled Alsace, into a family of textile industrialists. Preferring art to textiles, his first jewellery creations were china flowers mounted as clips, which he gave to his friends. They caught the attention of the couturière Elsa Schiaparelli who commissioned Schlumberger to design costume jewellery. After serving in the Army and then the Free French Forces, he set up workshops with his business partner, Nicolas Bongard, in New York and Paris. In 1956, Walter Hoving, the new chairman of Tiffany & Co., brought Schlumberger into the firm as a vice president. He also invited Schlumberger to stamp his creations with his name, the first designer to be given this privilege. In 1961, the Wildenstein Gallery in New York held an exhibition of his jewellery and objets d'art. The Virginia Museum of Fine Arts has on permanent exhibit a selection of his jewels and fantasy objects on loan from Mr. and Mrs. Paul Mellon. Jean Schlumberger died in 1987, and his creations continue to be offered by Tiffany & Co.

STERLÉ

Pierre Sterlé was born in 1905 into a family of financiers. After his father's death during World War I, he was placed under the guardianship of his uncle, a jeweller, who taught him the rudiments of the trade. In 1934, he established his own business in the rue Sainte-Anne in Paris, moving in 1945 to an upstairs location at 43, avenue de l'Opéra. From 1934-39, he created jewellery for other houses such as Boucheron, Chaumet, Ostertag and Puiforcat. Although the ideas and concepts for all jewellery offered through his salon were Sterlé's, he engaged the services of draughtsmen such as Jacques Desnoues and, after 1960, Yves Poussielgues, to carry out the designs. The firm remained open until 1976 when Chaumet bought the stock and also hired Pierre Sterlé as an artistic advisor.

TABBAH

Tabbah is internationally acclaimed for its bespoke jewellery: fantasias wrought from precious metals and stones for some of the world's most stylish women and men. For almost 150 years (the house celebrates its 150th anniversary in 2012), the craft of Tabbah has been passed from father to son. Today it is a family owned business run by Nabil Tabbah and Nagib Tabbah, respectively 4th and 5th generation. The Tabbah philosophy is dedicated to producing unique, inspirational works of art that reflect the blending of European and Oriental influences matched with some of the world's most sought after precious stones. Tabbah is one of the few jewellery houses controlling the whole jewellery production process in-house. Instead of outsourcing, they train and employ craftsmen who all share a view that each piece they are creating is a unique work of art. In the 1980s Nabil Tabbah became known as one of the world's most respected buyers of important stones, a position that saw him acquire many prestigious and historical diamonds including amongst many others "The Sale Light of Peace", "The Red Cross", "The Jonker", "The Ashberg" and "The Blue Lily". The Tabbah name has risen to prominence through word of mouth by loyal patrons and jewellery connoisseurs and become one of the most coveted jewellery brands with signed Tabbah pieces now greatly sought after by collectors throughout the world. Highly collectable pieces include the 1970s Phoenicia line, the Saga watch, first launched in 1988, an any of the bespoke pieces crafted as part of Collection Privée. In the summer of 2011, in close collaboration with HSH Princess Charlene of Monaco, Tabbah designed and crafted bespoke pieces worn at her marriage to HSH Prince Albert II of Monaco, son of Grace Kelly.

TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Within ten years, jewellery and silver items were added to their stock. By 1853, Tiffany had assumed complete ownership of the business and the name was changed to Tiffany & Co. During the 19th century, designers such as Edward C. Moore and G. Paulding Farnham, as well as renowned gemmologist George Frederick Kunz, propelled Tiffany & Co. to the forefront of the international jewellery world. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of the founder. Upon taking over the management of Tiffany & Co. in 1955, Walter Hoving invited several talented designers to join the firm. Among them were Jean Schlumberger and Donald Claflin. In 1974, they added Elsa Peretti as an exclusive designer, followed by Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. After the management-led buyout of Tiffany in 1984, headed by then chairman William R. Chaney, and a successful public offering of stock in 1987, the company has successfully expanded into key domestic and international markets. Today they comprise more than 100 locations worldwide.

VAN CLEEF & ARPELS

The history of the famous Parisian jewellery house began in 1896 with the marriage of Estelle Arpels to Alfred Van Cleef. The company was founded in 1906 by Alfred and his brother-in-law, Charles Arpels at 22, Place Vendôme. Julien Arpels joined the family business in 1908, and Louis Arpels in 1913. The design collaboration between René Sim Lacaze and René Puissant, the daughter of Estelle Arpels and Alfred Van Cleef, began in 1926, marking the start of two decades of highly creative design for the firm. The oldest son of Julien Arpels, Claude, joined in 1932, followed by his brothers Jacques and Pierre in 1936 and 1944. An American boutique was opened by Claude in Rockefeller Center in New York in 1939, soon relocating to its definitive address at 744 Fifth Avenue, and the first of six boutiques in the US today. The 1930s saw some of the company's most iconic designs: the house's arguable trademark, the Mystery Setting – where the mounting of the gemstones is cleverly hidden behind the continuous calibré-cut ruby and sapphire surface of the jewel – was invented in 1933; and the concept of the Minaudière, made in honour of Florence Jay Gould, was invented in 1930 by Charles Arpels. The versatile 'Passe Partout' range was also developed at this time. In the following decades, the firm upheld its reputation for innovation with the snowflake jewels of the 1940s, the zip necklace of the 1950s, the ballet jewels of the 1960s and the Alhambra theme of the 1970s. The *Boutique Des Heures* was inaugurated in 1972 to house the new watch designs launched by Pierre Arpels. Today, Van Cleef & Arpels is part of the Richemont Group with more than 45 boutiques around the world.

DAVID WEBB

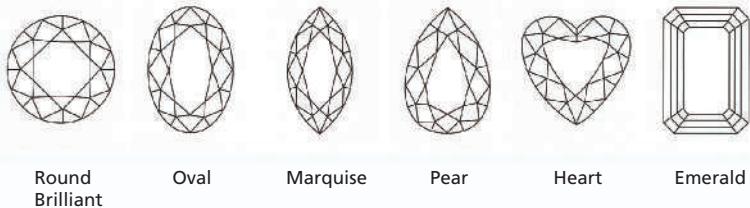
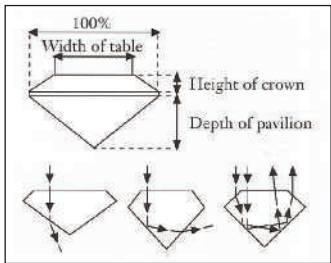
In 1941, at the age of 16, David Webb travelled from his birthplace, Asheville, North Carolina, to New York City, where his special gifts as a jeweller and designer quickly became apparent. He was noticed by Antoinette Quilleret, a French socialite living in Manhattan, with exquisite taste. In 1948, with her backing, he formed David Webb Inc., setting up shop on 57th Street. At the height of production, his two full-time workshops employed 200 jewellers and 37 setters. David Webb's designs of the 1950s and early 1960s showcased endless variations on animals, flowers and organic forms. His love of nature took shape in jewels of all sizes and varieties. He then adopted a new vocabulary of hammered gold, enamel, colours, textures and shapes, synthesised into geometric motifs that reflected the spirit of the 1970s. By his untimely death in 1975, David Webb had established himself as "the" jeweller in Manhattan. In addition, he was also dedicated to creating special order pieces for New York society members who flocked to him. After his death, the company was managed for 35 years by Nina Silberstein, David Webb's business partner and later, her son, Stanley. Over this period, they oversaw the firm's expansion into new markets such as Beverly Hills, Houston and Kuwait. In 2010, it was purchased by New York jewellery dealers Mark Emanuel and Robert Sadian. Under this new ownership, David Webb's tradition of design and craftsmanship is being actively maintained, with older pieces remade according to their original drawings and archives.

WEDDERIEN

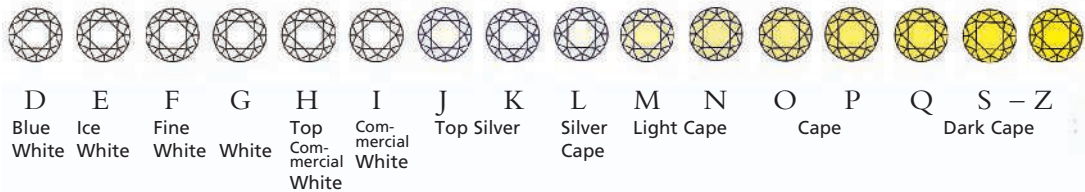
The jewellery firm Wedderien was formed in 1921, upon the closing of Drecier & Co. The latter, founded in 1910, was a worldclass jeweller, rivalling great houses such as Cartier. With the sudden death of the founder, shortly after his son's death, the business, unfortunately, was forced to close. However, four of the employees, A. Wedderien, Edie Chase, R. Hellstern and Minnie Cosgrove decided to re-organise and establish Wedderien. As those four included an experienced watchmaker, gem buyer, jeweller and pearl stringer, they covered all the necessary bases to continue manufacturing fine jewels. It was eventually located at Madison and 52nd Street in Manhattan.

DIAMONDS • THE 4 C'S

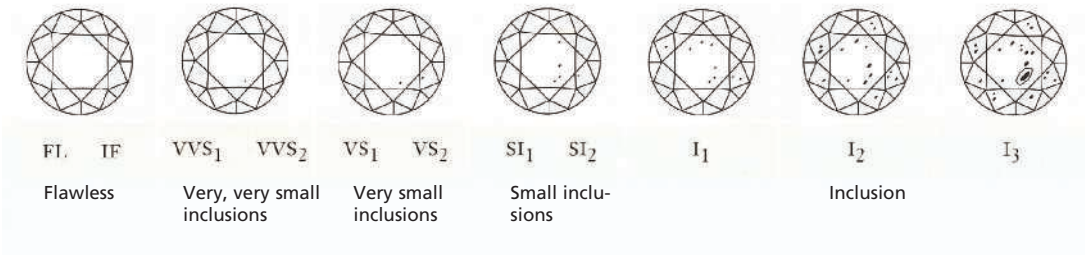
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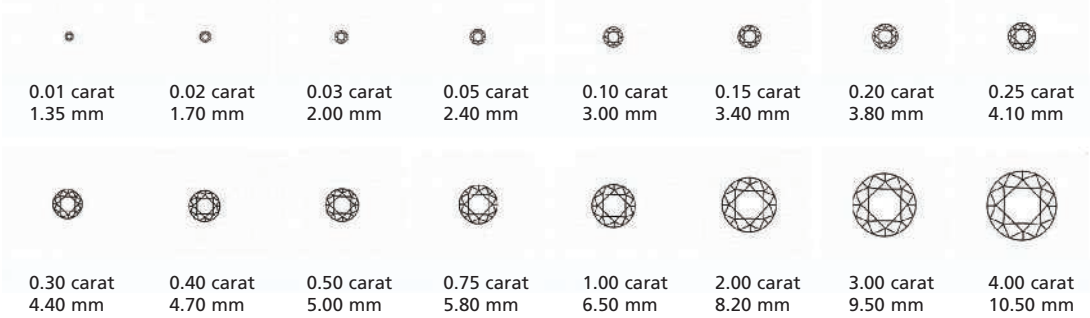
Colour (G.I.A.)



Clarity (G.I.A.)



Carat



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

CONVERSION CHART

Ring Size

Measurements

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
½	—	A	37.8252		
i	—	A½	38.4237		
1	—	B	39.0222		
1¼	—	B½	39.6207		1
1½	—	C	40.2192		
1¾	—	C½	40.8177		2
2	1	D	41.4162	1	
2¼	2	D½	42.0147		3
2½	—	E	42.6132		
2¾	3	E½	43.2117		
3	4	F	43.8102		4
3¼	—	F½	44.4087		
3½	5	G	45.0072	2	5
3¾	—	G½	45.6057		
4	6	H	46.2042		6
4¼	—	H½	46.8027		
4½	7	I	47.4012		7
4¾	8	I½	47.9997		
5	—	J	48.5982	3	8
5¼	9	J½	49.1967		
5½	10	K	49.7952		9
5¾	—	K½	50.3937		
6	11	L	50.9922		10
6¼	—	L½	51.5907		
6½	12	M	52.1892	4	11
6¾	13	M½	52.7877		
7	—	N	53.4660		12
7¼	14	N½	54.1044		
7½	15	O	54.7428		13
7¾	—	O½	55.3812		
8	16	P	56.0196	5	14
8¼	—	P½	56.6580		
8½	17	Q	57.2964		15
8¾	18	Q½	57.9348		
9	—	R	58.5732	6	16
9¼	19	R½	59.2116		
9½	20	S	59.8500		17
9¾	—	S½	60.4884		
10	21	T	61.1268		18
10¼	22	T½	61.7652		
10½	—	U	62.4026	7	
10¾	23	U½	63.0420		
11	24	V	63.6804		
11¼	—	V½	64.3188		
11½	25	W	64.8774		
11¾	—	W½	65.4759		
12	26	X	66.0744		
12¼	—	X½	66.6729		
12½	—	Y	67.2714		
12¾	—	Y½	67.8699		
13	—	Z	68.4684		

COLOURLESS DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
14	F	VVS2	2.04	Brilliant
66	E	IF	1.01	Pear
	E	IF	1.01	Pear
74	F	VVS2	4.15	Brilliant
86	G	VVS2	5.07	Rectangular
159	F	VVS1	1.08	Pear
	F	VS2	1.08	Pear
183	J	VS1	9.11	Rectangular Cut-Cornered
185	G	VS1	5.07	Brilliant
291	J	VVS1	6.09	Rectangular Cut-Cornered
293	E	VVS2	2.17	Rectangular

COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
106	Fancy Yellow	VVS2	5.71	Old European Brilliant-cut
114	Very Light Pink	Si1	6.33	Cushion Brilliant
294	Very Light Pink	Si1	2.60	Square Cut-Cornered
	Faint Pink	VS2	2.03	Square Cut-Cornered
Accompanied by 18 further reports				



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the **hammer price** (in euros)
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any amounts due under section D3 above; and
 - (iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

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

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

- (i) Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCYT. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- (ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

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

- (iv) Banker's draft
You must make these payable to Christie's and there may be conditions.

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

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

- (e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within seven days from the date of the auction.

- (a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

- (b) If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

- (c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

2 STORAGE

- (a) If you have not collected the **lot** within seven days from the date of the auction, we or our appointed agents can:

- (i) charge you storage fees while the **lot** is still at our saleroom; or
- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

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

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

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ♀ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

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

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ. This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

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

I OUR LIABILITY TO YOU

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

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

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and

saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is

not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHIRSTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a ‘controlled export’ for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie’s Shipping Department to arrange your export/shipping.
5. If you appoint Christie’s Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

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

SYMBOLS USED IN THIS CATALOGUE

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

◦

Christie's has a direct financial interest in the **lot**.

See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part.

See Important Notices and Explanation of Cataloguing Practice.

◆

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

See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right.

See Section D3 of the Conditions of Sale.

•

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

~

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

ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin.

See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

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



IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

On occasion, Christie's has a direct financial interest in **lots** consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol \circ next to the **lot** number. Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol $\circ\blacklozenge$. When a third party agrees to finance all or part of Christie's interest in a **lot**, it takes on all or part of the risk of the **lot** not being sold, and will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final **hammer price** in the event that the third party is not the successful bidder. The third party may also bid for the **lot**. Where it does so, and is the successful bidder, the remuneration may be netted against the final **purchase price**. If the **lot** is not sold, the third party may incur a loss.

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

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

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

FOR JEWELLERY

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

Jewellers in the Title

1. By Boucheron

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

Jewellers beneath the description

2. Signed Boucheron

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

3. With maker's mark for Boucheron

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

4. By Boucheron

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

5. Mounted by Boucheron

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

6. Mount only by Boucheron

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

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s

FOR FABERGE

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

"Marked Fabergé, Workmaster ..."

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

"By Fabergé ..."

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

"In the style of ..."

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

"Bearing marks ..."

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

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

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

DEPARTMENTS

AFRICAN AND OCEANIC ART

PAR: +33 (0)140 768 386

AMERICAN FURNITURE

NY: +1 212 636 2230

AMERICAN INDIAN ART

NY: +1 212 606 0536

AMERICAN PICTURES

NY: +1 212 636 2140

ANGLO-INDIAN ART

KS: +44 (0)20 7389 2570

ANTIQUITIES

SK: +44 (0)20 7752 3219

ARMS AND ARMOUR

SK: +44 (0)20 7752 3119

ASIAN 20TH CENTURY AND CONTEMPORARY ART

NY: +1 212 468 7133

AUSTRALIAN PICTURES

KS: +44 (0)20 7389 2040

BOOKS AND MANUSCRIPTS

KS: +44 (0)20 7389 2674

SK: +44 (0)20 7752 3203

BRITISH & IRISH ART

KS: +44 (0)20 7389 2682

NY: +1 212 636 2084

SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER

KS: +44 (0)20 7389 2278

SK: +44 (0)20 7752 3293

NY: +1 212 636 2085

BRITISH PICTURES

1500-1850

KS: +44 (0)20 7389 2945

CARPETS

KS: +44 (0)20 7389 2035

SK: +44 (0)20 7389 2776

CHINESE WORKS OF ART

KS: +44 (0)20 7389 2577

SK: +44 (0)20 7752 3239

CLOCKS

KS: +44 (0)20 7389 2357

CONTEMPORARY ART

KS: +44 (0)20 7389 2446

SK: +44 (0)20 7389 2502

COSTUME, TEXTILES AND FANS

SK: +44 (0)20 7752 3215

EUROPEAN CERAMICS AND GLASS

SK: +44 (0)20 7752 3026

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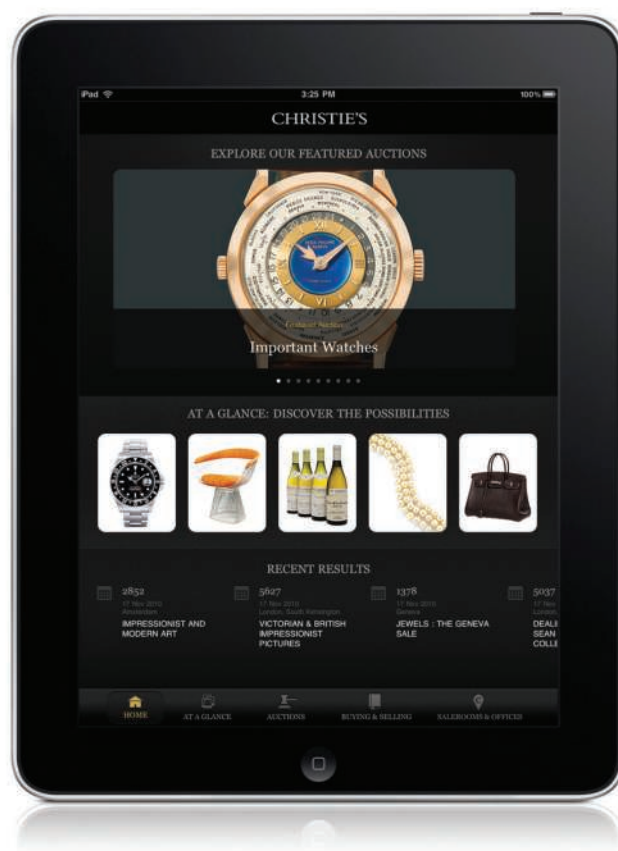
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