

THE LONDON SALE
Jewels
10 June 2009

CHRISTIE'S

INTERNATIONAL JEWELLERY DEPARTMENT & AUCTION CALENDAR

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27/04/09

AUCTION CALENDAR

To include your property in these sales please consign ten weeks before the sale date. Contact the specialists or representative office for further information.

13 MAY
THE GENEVA SALE

14 MAY
JEWELS AT
SOUTH KENSINGTON
LONDON

26 MAY
THE HONG KONG SALE

27 MAY
MILAN JEWELS

10 JUNE
THE LONDON SALE

11 JUNE
THE NEW YORK SALE

17 JUNE
JEWELS AT
SOUTH KENSINGTON
LONDON

14 JULY
JEWELS AT
SOUTH KENSINGTON
LONDON

8 SEPTEMBER
JEWELS AT
SOUTH KENSINGTON
LONDON

6 OCTOBER
PARIS JEWELS

21 OCTOBER
THE NEW YORK SALE

27 OCTOBER
THE DUBAI SALE

27 OCTOBER
JEWELS AT
SOUTH KENSINGTON
LONDON

3 NOVEMBER
AMSTERDAM JEWELS

18 NOVEMBER
THE GENEVA SALE

19 NOVEMBER
JEWELS AT
SOUTH KENSINGTON
LONDON

25 NOVEMBER
MILAN JEWELS

1 DECEMBER
THE HONG KONG SALE

9 DECEMBER
THE LONDON SALE

10 DECEMBER
THE NEW YORK SALE

15 DECEMBER
JEWELS AT
SOUTH KENSINGTON
LONDON

Subject to change.

28/04/09

THE LONDON SALE *Jewels*



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For general enquiries about this auction,
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Front cover: Lot 180
Back cover: Lot 156

AUCTION

Wednesday 10 June 2009
at 11.00 am Lots 1-180
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **DUCKLING-7733**

VIEWING

Friday	5 June	10.00 am - 4.30 pm
Saturday	6 June	12.00 noon - 5.00 pm
Sunday	7 June	12.00 noon - 5.00 pm
Monday	8 June	9.00 am - 4.30 pm
Tuesday	9 June	9.00 am - 8.00 pm

SELECTED VIEWING - GENEVA

9-12 May 2009

AUCTIONEER

François Curiel

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GALLERY TALKS

Gallery talks will take place every
day at 1.00 pm in the West Room.

Sunday's gallery talk will be
followed by refreshments.

SHIPPING

Tel: +44 (0)20 7389 2712
Fax: +44 (0)20 7389 2819

CONDITIONS OF SALE

This auction is subject to
Important Notices,
Conditions of Sale and to Reserves

BUYING AT CHRISTIE'S

For an overview of the process, see the
Buying at Christie's section.

[30]

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CHRISTIE'S

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at christies.com



(part illustrated, reduced size)



1
AN 18 CARAT GOLD AND SODALITE SUITE, BY LALAOUNIS

Comprising a necklace designed as twelve swan heads holding sodalite discs to the barrel-link neckchain, necklace 49.0 cm long, bracelet 17.5 inner circumference, ear clips 3.5 cm high (unillustrated), with London hallmarks for 18 carat gold, 1995, in original fitted Lalaounis case

(4)

Each signed Ilias Lalaounis

£3,000-5,000

US\$4,400-7,200

€3,400-5,600

Cf. Ilias Lalaounis, *Methamorphoses*, 1984, page 165



2
A SUITE OF DIAMOND-SET JEWELLERY, BY VAN CLEEF & ARPELS

Comprising a necklace composed of a series of textured oval links with pavé-set diamond band detail to the textured spacers, converts to form five bracelets, with pendant/brooch and ear clips en suite, circa 1970, necklace 91.5 cm long, as bracelets 18.0 cm long, pendant/brooch 6.0 cm high, ear clips 4.2 cm long, with French assay marks for platinum and gold (8)

Signed VCA for Van Cleef & Arpels, Nos. 20779, 20780, 20781, 20782, 24275, 27955, 20802, 22200

£9,000-12,000

US\$14,000-17,000
€11,000-13,000





3

**3
A PAIR OF DIAMOND EARRINGS AND A BROOCH**

The earrings designed as seven brilliant-cut diamond lines to the graduated marquise-cut diamond fringe, brooch of similar design with heart-shaped surmount, *earrings 7.6 cm long, brooch 8.7 cm long*

(3)

£6,000–8,000

US\$8,700–12,000
€6,800–9,000

4

**4
A DIAMOND AND COLOURED DIAMOND RING**

The circular-cut light yellow diamond within a radiating baguette-cut diamond surround with marquise-shaped yellow diamond spacers, *diamonds untested for natural colour origin*

£8,000–12,000

US\$12,000–17,000
€9,000–13,000

5

THE PROPERTY OF THE LATE DAVID BARTON
*THE PROCEEDS OF THE FOLLOWING LOT WILL BENEFIT
EQUALLY SHAARE ZEDEK MEDICAL CENTER AND
THE WEIZMANN INSTITUTE OF SCIENCE*

**5
A DIAMOND AND COLOURED DIAMOND BROOCH**

Designed as a pansy mounted en tremblant, pavé-set with pink, yellow, brown and colourless diamonds, *diamonds untested for natural colour origin, 4.4 cm wide*

£6,000–8,000

US\$8,700–12,000
€6,800–9,000

This lot was formerly the property of Sir Elton John

Cf. Sotheby's London, Fine Jewels and Jewels for the Collector,
4th October 1990, lot 116

VARIOUS PROPERTIES

6

A DIAMOND PENDENT NECKLACE, BY GÜBELIN

Of chevron design, the basketweave necklace with brilliant-cut diamond-line detail suspending a detachable heart-shaped diamond pendant, *40.0 cm inner circumference*

Signed Gübelin, Nos. 2708-46

£8,000-12,000

US\$12,000-17,000

€9,000-13,000



6

7

AN EMERALD AND DIAMOND RING, BY KUTCHINSKY

Of crossover design, the heart-shaped diamond and emerald to the baguette-cut diamond shoulders and plain hoop

Signed Kutchinsky

£7,000-10,000

US\$11,000-14,000

€7,900-11,000



7

8

A DIAMOND BIRD BROOCH, BY VAN CLEEF & ARPELS

Modelled as a pavé-set diamond bird with cabochon eye detail perched on a branch, *5.0 cm high, with French assay marks for platinum and gold*

Signed Van Cleef & Arpels, No. 23522

£3,000-4,000

US\$4,400-5,800

€3,400-4,500



8

5



9
A PAIR OF DIAMOND EAR CLIPS

Each designed as a cluster of marquise-shaped diamonds with brilliant-cut diamond three-stone centre, 3.0 cm long (2)

£3,000-4,000

US\$4,400-5,800

€3,400-4,500



10
A DIAMOND SINGLE-STONE RING

The rectangular-shaped diamond weighing 4.11 carats to the baguette-cut diamond shoulders and plain hoop

£12,000-15,000

US\$18,000-22,000

€14,000-17,000



11
A PAIR OF TOURMALINE AND DIAMOND EAR PENDANTS

Each designed as a pear-shaped pink tourmaline within a brilliant-cut diamond scalloped border to the brilliant-cut diamond line surmount, 4.7 cm long (2)

£5,000-7,000

US\$7,300-10,000

€5,700-7,800



12
A PLATINUM AND DIAMOND SINGLE-STONE RING

The Asscher-cut diamond weighing 3.53 carats to the brilliant-cut diamond line shoulders, with London hallmarks for platinum

Accompanied by report No. 2/985015-001 dated 29 January 2008 from the AnchorCert laboratory stating that the diamond is H colour, VVS2 clarity

£22,000-26,000

US\$32,000-38,000

€25,000-29,000



13

13
A CULTURED PEARL NECKLACE

Composed of 31 slightly graduated cultured pearls in varying shades of pink measuring 14.3-12.4 mm to the gem-set boule clasp, 34.5 cm long

£8,000-10,000

US\$12,000-14,000

€9,000-11,000

14
A TOPAZ AND DIAMOND RING

The rectangular-shaped pink topaz to the brilliant-cut diamond gallery and hoop

£3,500-4,500

US\$5,100-6,500

€4,000-5,000



14

15
A DIAMOND BRACELET

Designed as a slightly graduated line of brilliant-cut diamond collets to the baguette-cut diamond sides, circa 1935, 18.0 cm long

£15,000-20,000

US\$22,000-29,000

€17,000-22,000



15



16
A DIAMOND AND CULTURED PEARL SAUTOIR

Designed as five brilliant-cut diamond openwork spheres suspending a multi-strand pearl tassel to a neckchain of similar design with cultured pearl and diamond rondelle spacers, 69.0 cm long

£8,000-12,000

US\$ 12,000-17,000
€9,000-13,000

17
A PAIR OF DIAMOND EAR CLIPS

Each of loop design, composed of three articulated lines of brilliant-cut diamonds, circa 1960, 3.8 cm long (2)

£4,000-5,000

US\$ 5,800-7,200
€4,500-5,600



17

16

Ψ18**AN EDWARDIAN DIAMOND, PEARL AND RUBY BROOCH**

Designed as an old-cut diamond foliate scroll with circular-cut diamond surmount weighing 3.09 carats to the oval-shaped ruby and pearl drop detail, *pearl untested, circa 1910, 5.0 cm high*

Accompanied by report No. 17495 dated 27 April 2009 from the AnchorCert laboratory stating that the diamond is D colour, VS2 clarity

£12,000-15,000

US\$18,000-22,000

€14,000-17,000



18

Ψ19**AN ART DECO ROCK CRYSTAL, DIAMOND, RUBY AND ENAMEL BROOCH**

The rock crystal hoop with circular-cut diamond and cabochon ruby flowerheads to the pavé-set diamond arrow and black enamel line detail, *circa 1925, 4.7 cm wide*

£12,000-15,000

US\$18,000-22,000

€14,000-17,000



19

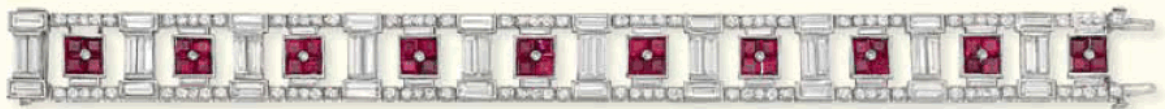
Ψ20**AN ART DECO DIAMOND AND RUBY BRACELET**

Composed of a series of alternately set baguette-cut diamond geometric or calibré-cut ruby four-stone links between brilliant-cut diamond line sides, *circa 1930, 18.2 cm long*

£25,000-30,000

US\$37,000-43,000

€29,000-34,000



20

9



21

21
A CULTURED PEARL NECKLACE

Composed of 75 slightly graduated green, silver and brown cultured pearls measuring 12.5-10.3 mm to the gem-set boucle clasp, 94.0 cm long

£6,000-8,000

US\$8,700-12,000
€6,800-9,000



22

22
A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS

Each designed as a grey cultured pearl measuring 15.6 mm within a brilliant-cut diamond scalloped surround (2)

£3,500-4,500

US\$5,100-6,500
€4,000-5,000



23

23
A DIAMOND SINGLE-STONE RING

The circular-cut diamond weighing 5.85 carats to the plain gallery and mount

£14,000-20,000

US\$21,000-29,000
€16,000-22,000

24

A CITRINE AND DIAMOND BROOCH AND EAR CLIPS

Designed as a stylised spray of vari-cut diamonds with marquise-shaped citrine highlights between baguette-cut diamond line sides, ear clips en suite, *circa 1960, dip brooch 7.5 cm high* (3)

£2,500–3,000

US\$3,700–4,300

€2,900–3,400



24

25

A PAIR OF ART DECO DIAMOND EAR CLIPS, BY VAN CLEEF & ARPELS

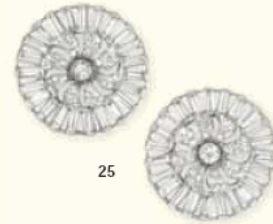
Each designed as a circular-cut diamond flowerhead within a baguette-cut diamond radiating surround, *circa 1935* (2)

Each signed Van Cleef & Arpels NY, No. 21721

£10,000–12,000

US\$15,000–17,000

€12,000–13,000



25

26

A DIAMOND BRACELET, BY BOUCHERON

The baguette-cut diamond line with brilliant-cut diamond sides to the diamond-set buckle connecting-links and back section, *circa 1950, 16.7 cm long*

Signed Boucheron

£5,000–7,000

US\$7,300–10,000

€5,700–7,800



26

11



27

27
A DIAMOND NECKLACE/BROOCH

Designed as a vari-cut diamond foliate spray with a baguette-cut diamond ribbon tie to the graduated line of brilliant-cut diamonds and pavé-set diamond bow clasp, central section detachable to form a clip brooch, *circa 1955, 35.5 cm long* (2)

£5,000-7,000

US\$7,300-10,000

€5,700-7,800



28

28
A LADY'S DIAMOND WRISTWATCH, BY KUTCHINSKY

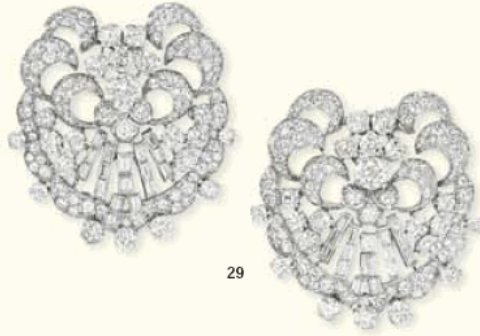
The circular silvered dial with baton numerals and black hands within a baguette and brilliant-cut diamond radiating surround to the pavé-set diamond bracelet with baguette and brilliant-cut diamond collet accents, mechanical movement, *circa 1960, 15.2 cm long*

Dial signed Kutchinsky

£3,000-4,000

US\$4,400-5,800

€3,400-4,500



29

29
A PAIR OF DIAMOND CLIP BROOCHES

Each designed as an openwork panel with circular-cut diamond cluster and baguette-cut diamond line centre to the pavé-set diamond scrolls and scalloped border, *circa 1935*,
4.3 cm wide (2)

£3,500-4,500

US\$5,100-6,500
€4,000-5,000

30
A PAIR OF DIAMOND AND RUBY EAR PENDANTS

Each designed as a tassel suspending three circular-cut diamond foliate fringes to the diamond-line connecting links and diamond collet surmount, 4.0 cm long (2)

£3,000-4,000

US\$4,400-5,800
€3,400-4,500



30

31
A DIAMOND BROOCH

Of cornucopia design, the pavé-set diamond cone with baguette and brilliant-cut diamond scroll spray to the twin diamond-line detail, *circa 1960*, 7.7 cm wide

£2,800-4,000

US\$4,100-5,800
€3,200-4,500



31

13



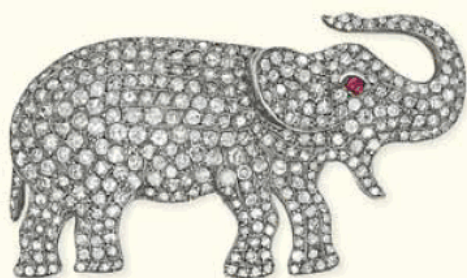
32

32
A DIAMOND CHOKER

The circular-cut diamond collets weighing, 2.26, 1.18 and 1.13 carats interspersed with smaller diamonds to the fine-link chain, 33.5 cm long

£4,000-4,500

US\$5,800-6,500
€4,500-5,000



33

33
A DIAMOND BROOCH

Designed as a pavé-set diamond elephant with ruby eye detail, mounted throughout with circular-cut diamonds, circa 1930, 7.4 cm wide

£6,000-8,000

US\$8,700-12,000
€6,800-9,000

34
A DIAMOND SINGLE-STONE RING

The marquise-cut diamond weighing 3.63 carats to the plain mount, with Birmingham hallmark for gold

£9,000-11,000

US\$14,000-16,000
€11,000-12,000



34

35
AN EMERALD AND DIAMOND BRACELET

Alternately set with a series of graduated brilliant-cut diamond and rectangular-shaped emerald collets, circa 1920, 19.8 cm long

£10,000-15,000

US\$15,000-22,000
€12,000-17,000



35

Ψ36
A DIAMOND AND MULTI-GEM SARPECH

The rose-cut diamond centre measuring 17.0 mm diameter to the vari-cut diamond, ruby, sapphire and emerald trophy of arms with similarly set aigrette suspending five emerald drops, *Indian, mid 20th century, 14.5 cm long*

£20,000-30,000

US\$29,000-43,000
 €23,000-34,000



37
A PAIR OF DIAMOND EAR PENDANTS

Each designed as an articulated pear-shaped diamond collet suspended within an old-cut diamond surround to the diamond cluster surmount, *3.9 cm long* (2)

£4,000-5,000

US\$5,800-7,200
 €4,500-5,600



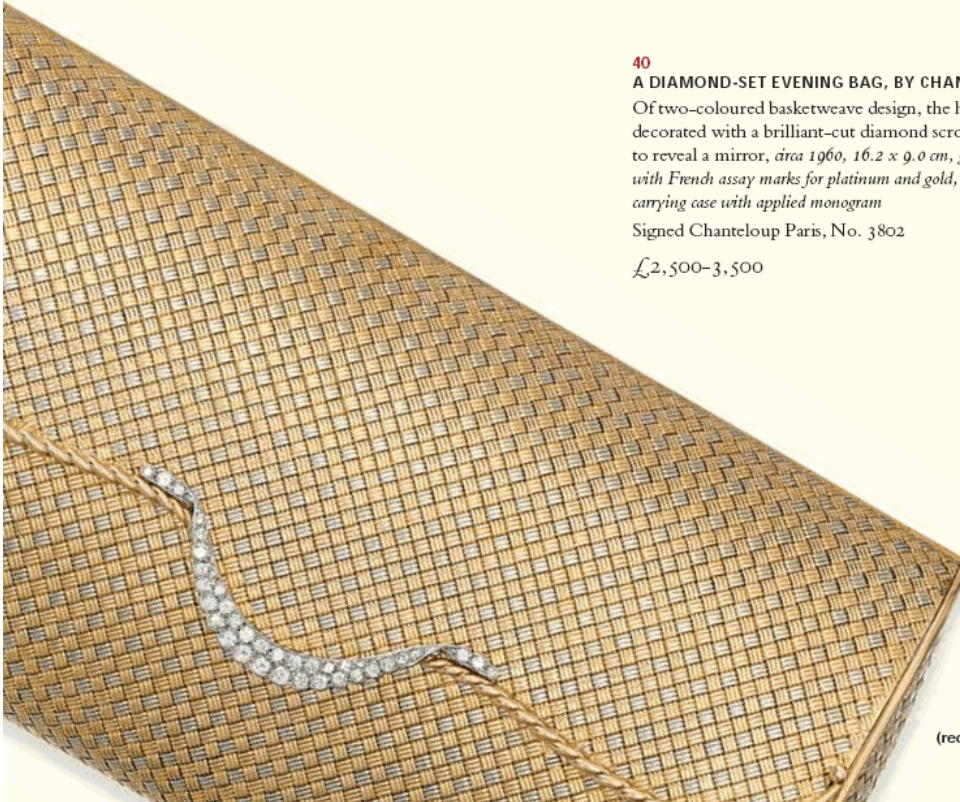
38

- 38**
A PAIR OF GEM SET LION BROOCHES, BY VAN CLEEF & ARPELS
 Each textured lion with pavé-set diamond muzzle, black enamel nose, emerald eyes and prominent whiskers, 4.6 and 3.2 cm high, with French assay marks for gold (2)
 One signed Van Cleef & Arpels, No. 62 14513 and one signed VCA, No. B1023 1206
 £4,000-6,000 US\$5,800-8,700
 €4,500-6,700



39

- 39**
AN EMERALD AND DIAMOND RING
 The rectangular-shaped emerald within an old-cut diamond cluster surround and plain hoop
 £5,000-8,000 US\$7,300-12,000
 €5,700-9,000

40
(reduced size)

- 40**
A DIAMOND-SET EVENING BAG, BY CHANTELOUP
 Of two-coloured basketweave design, the hinged cover decorated with a brilliant-cut diamond scrolling line opening to reveal a mirror, circa 1960, 16.2 x 9.0 cm, gross weight 359.3 g, with French assay marks for platinum and gold, in original black suede carrying case with applied monogram
 Signed Chanteloup Paris, No. 3802
 £2,500-3,500 US\$3,700-5,100
 €2,900-3,900



41

41
AN EMERALD AND DIAMOND NECKLACE AND BRACELET, BY GERARD

The necklace designed as a series of graduated loops mounted with brilliant-cut diamonds to the seven pear-shaped emerald centres, bracelet en suite, necklace 34.0 cm inner circumference, bracelet 19.6 cm long, with French maker's marks (2)

Both signed M. Gérard, bracelet with No. 3341

£35,000-40,000

US\$51,000-58,000
 €40,000-45,000

42
A DIAMOND SINGLE-STONE RING

The pear-shaped diamond weighing 6.04 carats to the plain mount

£15,000-20,000

US\$22,000-29,000
 €17,000-22,000



42



41

17



43

Ψ43
A RUBY AND DIAMOND NECKLACE

The oval-cut ruby and brilliant-cut diamond bow centre to the ruby and diamond swag and cluster necklace, 36.4 cm. long

£5,000-7,000

US\$7,300-10,000
€5,700-7,800



44

°Ψ44
A RUBY AND DIAMOND THREE-STONE RING

The oval-cut diamond weighing 1.07 carats to the heart-shaped ruby shoulders and diamond-set hoop, with London hallmark for platinum, 1998

Accompanied by report No. 8746560 dated 22 March 1996 from the Gemological Institute of America (GIA), stating that the diamond is H colour, VVS2 clarity

£2,500-3,000

US\$3,700-4,300
€2,900-3,400



45

Ψ45
A DIAMOND AND RUBY RING

The rectangular-shaped diamond centre flanked by calibré-cut rubies to the pavé-set diamond gallery and shoulders, circa 1950, with French assay mark for gold and indistinct maker's mark

£4,000-6,000

US\$5,800-8,700
€4,500-6,700

46

A PLATINUM AND DIAMOND RING

Designed as a serpent with textured body and triangular-cut diamond head with yellow diamond eye detail, *diamonds untested for natural colour origin, with London hallmarks for platinum, 1998*

£10,000-15,000

US\$15,000-22,000
€12,000-17,000

46



47

47

A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS, BY ASPREY & CO.

Each designed as a cultured pearl measuring 18.5 mm to a marquise and brilliant-cut diamond surround, *in original blue leather Asprey & Co. case*

(2)

Signed A & C for Asprey & Co.

£4,000-6,000

US\$5,800-8,700
€4,500-6,700

Ψ48

A CULTURED PEARL, DIAMOND AND GEM-SET BUTTERFLY BROOCH

Each wing set with two pear-shaped emeralds within ruby and brilliant-cut diamond border to the baroque-shaped cultured pearl and ruby body with emerald and ruby detail, *8.5 cm wide*

£8,000-12,000

US\$12,000-17,000
€9,000-13,000

48



49

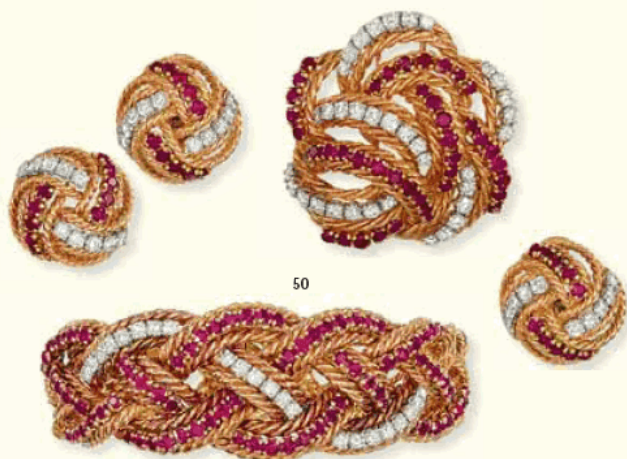
ΔΨΩ49
A DIAMOND AND RUBY CHOKER, BY RENE BOIVIN

Of bombé design, the front pavé-set with brilliant-cut diamond and ruby panels to moveable rondelle spacers and the hinged collar, 1975, 36.2 cm inner circumference
 Signed R. Boivin

Accompanied by a report dated 10 February 2008 from Françoise Cailles stating that the necklace was made by René Boivin in 1975 and the model name is 'Collier Coulissant'

£15,000-20,000

US\$22,000-29,000
 €17,000-22,000



50

Ψ50
A DIAMOND AND RUBY SUITE, BY BOUCHERON

Comprising a bracelet of plaited design mounted with brilliant-cut diamonds and rubies, brooch, ear clips and ring en suite, bracelet 20.0 cm long, brooch 5.0 cm wide, with London hallmarks for 18 carat gold, 1964-1965, in later fitted case (5)

Bracelet, brooch and ear clips signed Boucheron

£5,000-7,000 US\$7,300-10,000
 €5,700-7,800

20



51

Ψ51

A DIAMOND-SET KINGFISHER BROOCH, BY VAN CLEEF & ARPELS

Modelled as a bird perched on a branch, the beak and neck pavé-set with brilliant-cut diamonds, textured gold feathers and ruby eye; together with another brooch also modelled as a bird perched on a branch with pavé-set diamond head and ruby eyes, 8.5 cm and 4.0 cm high, with French assay marks for gold (2)

First signed Van Cleef & Arpels, No 12339

£1,800-2,500

US\$2,700-3,600

€2,100-2,800

52

A DIAMOND RING, BY GRAFF

Of bombé design, the brilliant-cut diamond weighing 4.99 carats within a step-cut diamond pavé-set mount

Signed Graff (worn)

Accompanied by report No. 1102602765 dated 5 March 2009 from the Gemological Institute of America (GIA) stating that the diamond is F colour, VS2 clarity

£40,000-50,000

US\$58,000-72,000

€45,000-56,000



52

53

A DIAMOND-SET BANGLE, BY BUCCELLATI

The satin-finished hinged bangle with applied brilliant-cut diamond foliate motif, circa 1965, 6.5 cm wide

Signed Buccellati

£10,000-12,000

US\$15,000-17,000

€12,000-13,000



53



54
(reduced size)

THE PROPERTY OF A GENTLEMAN

54
A PAIR OF SILVER AND GLASS CANDLESTICKS, RETAILED BY CARTIER

Each fluted glass candlestick decorated with garlands and floral motifs to the engraved base with pierced laurel leaf border and openwork sconce, *circa 1905, 31.7 cm high* (2)
Each signed Cartier, with maker's mark DH for Dominick & Haff, New York

£6,000-8,000

US\$8,700-12,000
€6,800-9,000

Of all the objects made or retailed by Cartier, candlesticks are one of the rarest and from our own records no similar pairs appear to have been sold in recent years. While they were made by the New York firm of silversmiths Dominick & Haff, they were most likely a special order from an important client of Cartier New York

VARIOUS PROPERTIES

55

AN ART DECO ENAMEL LAPEL WATCH, BY CARTIER

The cream-coloured rectangular dial with Arabic numerals and blued steel hands to the plain bezel and black enamel case, with hinged clip and mechanical backwind movement, *à la* 1935, 4.1 cm high, with French assay marks for platinum and gold

Dial and movement signed Cartier, No. 25077

£3,000-4,000

US\$4,400-5,800

€3,400-4,500



55

Ψ56

AN EARLY 20TH CENTURY DIAMOND PENDANT, BY CARTIER

Designed as an openwork rose-cut diamond circle depicting a gentleman in a bath tub with ruby collet tap detail, *à la* 1905, 2.5 cm wide

£1,000-1,500

US\$1,500-2,200

€1,200-1,700



56

57

A LADY'S ENAMEL POCKET WATCH, BY CARTIER

The circular dial with black Roman numerals and blued steel hands to the dotted white enamel bezel and outer border with black enamel centre, mechanical movement, with associated black enamel and pearl chain, pearls untested, *à la* 1910, watch 2.6 cm diameter, chain 61.5 cm long

Dial signed Cartier Paris Londres

£1,500-2,000

US\$2,200-2,900

€1,700-2,200



57

58

AN ART DECO BLACK SUEDE EVENING BAG, BY CARTIER

The black suede clutch bag to the scalloped rock crystal clasp with cabochon emerald, blue enamel and rose-cut diamond detail opening to reveal the brown silk interior with separate pocket divider, *à la* 1925, 18 x 11.5 cm, with French assay mark for gold

The interior signed Cartier, No. 3219 (on clasp)

£2,000-3,000

US\$2,900-4,300

€2,300-3,400



58



59

59
A DIAMOND-SET NECKLACE, BY CARTIER

Composed of a series of oval-shaped links with brilliant-cut diamond five-stone spacers, converts to form four bracelets, as necklace 75.5 cm long, each bracelet 19.2 cm long, with French assay marks for gold (4)

Signed Cartier Paris, Nos. 016609, 016610, 016611, 016612

£5,000-7,000

US\$7,300-10,000

€5,700-7,800



60

60
A LADY'S GOLD AND DIAMOND 'PANTHERE' WRISTWATCH, BY CARTIER

The cream coloured-rectangular dial with black Roman numerals and blue-steel hands, within a single-cut diamond stepped bezel, to the flexible single-cut diamond link bracelet, quartz movement, 15.5 cm inner circumference, with convention hallmarks for 18 carat gold

Dial and caseback signed Cartier, Nos. 8057915-05101

£6,000-8,000

US\$8,700-12,000

€6,800-9,000



61

61**AN ART DECO NEPHRITE TRAVEL CLOCK, BY CARTIER**

Of square outline, the circular dial with black Roman numerals and gold hands within an enamelled bezel of geometric design to the solid nephrite case with hinged dotted black enamel handle, circa 1925, 5.9 x 5.9 x 2.5 cm, with French assay mark for gold, in original red leather case with winding key

Dial signed Cartier, Nos. 9433-1120

£4,000-5,000

US\$5,800-7,200

€4,500-5,600

Ψ62**A TURQUOISE, RUBY AND DIAMOND BROOCH, BY CARTIER**

The kingfisher with cabochon turquoise body and textured gold feathers to the triangular-shaped ruby eye and diamond detail, circa 1960, 4.5 cm high

Signed Cartier London

£1,500-2,000

US\$2,200-2,900

€1,700-2,200



62

63**AN ART DECO GOLD, DIAMOND AND ENAMEL POWDER COMPACT, BY CARTIER**

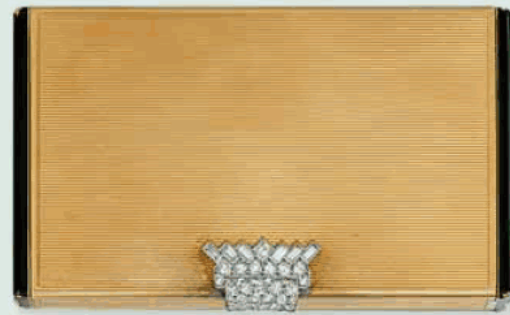
Of rectangular outline, the reeded gold case with baguette and circular-cut diamond pushpiece to the black enamel sides, opening to reveal a mirror and powder compartment, enamel damaged, 8.0 x 4.8 cm, with London hallmark for 18 carat gold, 1935

Signed Cartier London, with maker's mark JC for Jacques Cartier

£1,500-2,000

US\$2,200-2,900

€1,700-2,200



63

25



64



64

A GEORGE V 1911 FIVE POUND COIN WATCH, BY CARTIER

The hinged cover opening to reveal a cream-coloured dial with black Roman numerals and blued steel hands within an engine-turned gold frame, the inside cover with presentation inscription, mechanical movement, *glass cover deficient, circa 1930, 3.6 cm diameter, with French assay marks for gold, in original red leather fitted Cartier case*

£4,000-6,000

US\$5,800-8,700

€4,500-6,700

Dial signed Cartier France, Nos. 3437 (indistinct) and .3671.

The 1911 gold five pound coin was issued in a proof version, and was only available as part of the "long" gold proof set of 12-coins, the "short" set being only from sovereign downwards. The mintage figure was much lower for Queen Victoria's five pound coins in 1889 and 1893 as well as Edward VII's in 1902. This coin watch would have required the use of two 1911 five-pound coins in its manufacture making it particularly expensive to create. The original fitted Cartier box is a rare survival

65

A LADY'S DIAMOND-SET WRISTWATCH, BY CARTIER

The cream-coloured circular dial with Arabic, baton hour markers and brilliant-cut diamond bezel with pear-shaped diamond shoulders to the diamond-set buckle-link bracelet, mechanical movement, *circa 1955, 16.0 cm long, in red leather Cartier case*

£2,500-3,500

US\$3,700-5,100

€2,900-3,900



65

66

AN ART DECO BROCADE AND ONYX EVENING BAG, BY CARTIER

Of envelope design, the woven brocade with Persian flowering plant motifs to the onyx hoops, bead finials and clasp with diamond collet detail, to a cream interior, *circa 1930, 17.5 x 13.8 cm, in original Cartier case*

Signed Cartier Ltd. London

£1,500-2,000

US\$2,200-2,900

€1,700-2,200

66

Ψ67

A NEPHRITE, RUBY AND ENAMEL DESK CLOCK, BY CARTIER

Of square outline, the circular dial with engine-turned centre, Roman numerals and openwork hands within a cream enamel bezel to the square-shaped nephrite case with ruby cabochon corners, mechanical movement, *mid 1920s, 7.5 cm wide*

Dial signed Cartier, No. 2225

£3,000–5,000

US\$4,400–7,200
€3,400–5,600



67

68

AN OPAL AND DIAMOND RING, BY CARTIER

The oval-shaped black opal to the marquise and brilliant-cut diamond cluster shoulders and plain hoop, *circa 1970*

Signed Cartier

£3,000–4,000

US\$4,400–5,800
€3,400–4,500



68

Ψ69

A RUBY AND DIAMOND BRACELET, BY CARTIER

Designed as stylised pavé-set diamond panels with marquise-shaped diamond three-stone centres to the pear-shaped ruby trefoil intervals, *circa 1970, 17.8 cm long, with French assay marks for platinum and gold*

Signed and with maker's mark for Cartier Paris (worn), No. 012098

£8,000–12,000

US\$12,000–17,000
€9,000–13,000



69

27



THE PROPERTY OF A DECEASED ESTATE

70

A FINE ART DECO GEM-SET PENDANT, BY CARTIER

The central pendant designed as two fluted emerald beads with pavé-set diamond surmount and onyx rondelle detail flanked by similar pendants suspended from a graduated line of cabochon sapphires to the pavé-set diamond suspension loop, *à la* 1925, 12.0 au long

Signed Cartier, No. 2317527

£35,000-45,000

US\$ 51,000-65,000

€40,000-50,000

VARIOUS PROPERTIES

71
A BELLE EPOQUE EMERALD AND DIAMOND RING, BY CARTIER

The square-cut emerald within an old-cut diamond surround to the calibré-cut emerald frame, diamond border and two-stone corners, *circa 1915, in Cartier red leather case*

Signed Cartier, No. Pt 97091

£7,000-9,000

US\$11,000-13,000
 €7,900-10,000



71

72
AN ART DECO DIAMOND CLIP BROOCH, BY CARTIER

The shield-shaped plaque mounted with circular-cut diamonds to the lozenge-shaped collet centre and baguette-cut diamond line detail, *circa 1930, 3.7 cm high*

Signed Cartier Ld London, No. 2264 (indistinct) and 4425

£5,000-7,000

US\$7,300-10,000
 €5,700-7,800



72



Original drawing, courtesy of Oscar Heyman

73
A SAPPHIRE AND DIAMOND BRACELET, BY OSCAR HEYMAN FOR CARTIER

Of geometric design, composed of a series of fourteen arrow-shaped links mounted with calibré-cut sapphires to the brilliant-cut diamond three stone detail, *1956, 17.8 cm long*

Signed Cartier with Nos. 230 and 48671

£20,000-25,000

US\$29,000-36,000
 €23,000-28,000



73



THE PROPERTY OF A NOBLEMAN

Ψ74

AN IMPRESSIVE ART DECO RUBY AND DIAMOND NECKLACE, BY CARTIER

The central triangular panel with oval-shaped ruby collets and old-cut diamond geometric surround to the neckchain composed of a series of openwork buckle-shaped links mounted with old-cut diamonds and rubies, converts to form a brooch and a pair of bracelets, 1936, as necklace 42.0 cm inner circumference, as brooch 6.3 cm wide, each bracelet 16.8 cm long, in original fitted green leather Cartier case (4) Accompanied by report No. GE2008-223 dated 28 November 2008 from Cartier stating the necklace/brooch/bracelet combination is a genuine Cartier item, Cartier London, 1936

£100,000-150,000

US\$ 150,000-220,000

€120,000-170,000

PROVENANCE:

This necklace was formerly the property of the first Baroness Ravensdale of Kedleston (1896-1966), the eldest daughter of the first Marquess Curzon of Kedleston, and thence by descent





75

75
A DIAMOND NECKLACE

Of foliate design, composed of a series of marquise and brilliant-cut diamond graduated links, 39.8 cm inner circumference

£12,000-14,000

US\$ 18,000-20,000
€14,000-16,000



76

76
A DIAMOND RING

The brilliant-cut diamond within a calibre-cut sapphire surround, with French assay mark for platinum and maker's mark

£6,000-8,000

US\$8,700-12,000
€6,800-9,000

77
A DIAMOND BRACELET

Designed as line of channel-set princess-cut diamonds, 18.2 cm long

£3,000-4,000

US\$4,400-5,800
€3,400-4,500

78
AN ART DECO SAPPHIRE AND DIAMOND BRACELET

Designed as a graduated line of rectangular-shaped sapphires between single-cut diamond sides, circa 1930, 18.7 cm long, with French maker's mark

With Nos. 54589 and 18607 (indistinct)

£3,000-4,000

US\$4,400-5,800
€3,400-4,500



77



78

32

79

A DIAMOND AND GEM-SET BROOCH, BY CHARLTON

Designed as a pavé-set diamond elephant to a calibré-cut ruby saddle with an oval-shaped sapphire centre weighing 4.32 carats and onyx eye detail, 1950s, 7.0 cm high

Signed Charlton

£5,000–8,000

US\$7,300–12,000
€5,700–9,000



79

80

A SAPPHIRE AND DIAMOND RING

Of crossover design, the pear-shaped diamond weighing 2.04 carats and sapphire weighing 3.78 carats to the alternately set baguette-cut sapphire or diamond shoulders

£3,000–4,000

US\$4,400–5,800
€3,400–4,500



80

81

A SAPPHIRE AND DIAMOND RING, MOUNTED BY MAUBOUSSIN

The oval-shaped sapphire to the pavé-set diamond interwoven surround and hoop, ring size K

Signed Monture Mauboussin, No. A2073

Accompanied by report No. 53650 dated 3 April 2009 from the Swiss Gemmological Institute (SSEF) stating that the sapphire weighing approximately 12 carats is of Burmese origin with no indications of heating

£20,000–30,000

US\$29,000–43,000
€23,000–34,000



81
(side view)



81



82

82**A CULTURED PEARL NECKLACE**

Comprised of 67 grey cultured pearls measuring 16.0-11.0 mm, spaced at intervals with 24 brilliant-cut diamond-set rondelle spacers, 95.0 cm long

£3,000-4,000

US\$4,400-5,800

€3,400-4,500

83

83**A PAIR OF DIAMOND EAR CLIPS**

Each designed as a flowerhead with pavé-set diamond petals and scalloped border to the brilliant-cut diamond cluster centre (2)

£8,000-10,000

US\$12,000-14,000

€9,000-11,000

84**A PAIR OF CULTURED PEARL AND DIAMOND EAR PENDANTS**

Each suspending a drop-shaped grey cultured pearl from a spherical white cultured pearl with brilliant-cut diamond collet connecting link, 3.8 cm long (2)

£4,000-5,000

US\$5,800-7,200
€4,500-5,600



84

85**A NATURAL PEARL AND DIAMOND RING**

The bouton-shaped purplish grey/black natural pearl measuring 18.48 by 11.13 mm to the brilliant-cut diamond surround, the pearl with extensive fracture along the side, later repaired

Accompanied by report No. 0127790 dated 20 December 2007 from the Gem Testing Laboratory of Great Britain (Gem-A) stating that the pearl was found to be natural with no evidence of treatment

Please note the damage to the pearl had not occurred when the above mentioned certificate was issued

£6,000-8,000

US\$8,700-12,000
€6,800-9,000



85

86**A DIAMOND SINGLE-STONE RING**

The brilliant-cut diamond weighing 5.34 carats to the raised claw setting and plain hoop

£25,000-30,000

US\$37,000-43,000
€29,000-34,000



86

87**A RUBY AND DIAMOND BRACELET**

Designed as a line of calibre-cut rubies between brilliant-cut diamond sides, 17.0 cm long

£4,000-6,000

US\$5,800-8,700
€4,500-6,700



87

35



88

88
AN AQUAMARINE AND DIAMOND NECKLACE

The front designed as two graduated lines of rectangular-shaped aquamarines to the baguette and brilliant-cut diamond bow connecting link and single-line aquamarine backchain, *inner circumference 38.5 cm*

£3,000-4,000

US\$4,400-5,800
 €3,400-4,500

89

A DIAMOND SINGLE-STONE RING

The rectangular-shaped diamond weighing 4.71 carats to the baguette-cut diamond shoulders and plain hoop

£8,000-12,000

US\$12,000-17,000
 €9,000-13,000



89



90

90

A PAIR OF CULTURED PEARL AND DIAMOND EAR CLIPS

Each designed as a single cultured pearl measuring 17.6 mm with rectangular-shaped diamond surmount (2)

£4,500-5,500

US\$6,600-8,000
 €5,100-6,200

91
A PAIR OF AQUAMARINE AND DIAMOND EAR PENDANTS

Each pear-shaped aquamarine within a pavé-set diamond surround suspended within a diamond border to the pavé-set surmount with collet connecting link, 4.5 cm long (2)

£6,000-8,000

US\$8,700-12,000
 €6,800-9,000



91

†92
AN ART DECO DIAMOND BROOCH

The square-shaped diamond weighing 3.56 carats to the fan-shaped surround composed of tapering baguette-cut diamond rays, late 1930s, 4.6 cm wide

£24,000-28,000

US\$35,000-41,000
 €27,000-31,000



92

93
AN ART DECO DIAMOND BRACELET

Designed as three geometric panels mounted with circular-cut diamonds within a baguette and pavé-set diamond surround to the stirrup-shaped links with bombé spacers, late 1930s, 19.0 cm long

£6,000-8,000

US\$8,700-12,000
 €6,800-9,000



93

37



94

94
A DEMANTOID GARNET AND DIAMOND RING

The cushion-shaped demantoid garnet weighing 4.09 carats within a two tiered brilliant-cut diamond surround and half-hoop

£10,000-12,000

US\$15,000-17,000
 €12,000-13,000

95
A DIAMOND SINGLE-STONE RING

The brilliant-cut diamond weighing 5.00 carats to the plain mount

£20,000-25,000

US\$29,000-36,000
 €23,000-28,000



95



96

96
A DIAMOND AND COLOURED DIAMOND RING

The radiant-cut diamond centre to the horizontally mounted radiant-cut yellow diamond shoulders and plain hoop, *diamonds untested for natural colour origin*

£8,000-10,000

US\$12,000-14,000
 €9,000-11,000

97
AN ART DECO DIAMOND BRACELET

Composed of a series of pavé-set diamond stirrup-shaped links with rectangular-shaped diamond line detail to the torpedo-shaped spacers, *late 1930s, 17.3 cm long*

£3,000-5,000

US\$4,400-7,200
 €3,400-5,600



97

38



98

98
A NATURAL PEARL NECKLACE

The single row of 79 graduated natural pearls measuring 8.0-3.2 mm to the Belle Epoque clasp mounted with circular-cut diamonds, circa 1915, 46.5 cm long, in original green leather pouch
 Accompanied by report No. 1809/08 dated 16 October 2008 from the Genlab laboratory stating that the pearls were found to be natural

£14,000-16,000

US\$21,000-23,000

€16,000-18,000



99

99
A PAIR OF NATURAL PEARL AND DIAMOND EAR PENDANTS

Each suspending a drop-shaped pearl with rose-cut diamond cap to the trefoil collet and pearl surmount, 3.8 cm long (2)
 Accompanied by report No. 17119 dated 13 March 2009 from the AnchorCert laboratory stating that all four pearls were found to be natural

£20,000-25,000

US\$29,000-36,000

€23,000-28,000

THE PROPERTY OF A LADY

100**A NATURAL PEARL NECKLACE**

The single strand of 103 graduated pearls measuring from 8.2 to 6.3 mm to the sugarloaf sapphire and single-cut diamond clasp, 82.5 cm long

Accompanied by report No. 1/16786 dated 4 February 2009 from the AnchorCerti laboratory stating extensive samples were found to be natural pearls

£20,000–30,000

US\$29,000–43,000
€23,000–34,000

100



101



102

VARIOUS PROPERTIES

101**A PAIR OF DIAMOND EARCLIPS, BY SUZANNE BERPERRON**

Each designed as a stylised leaf composed of marquise and circular-cut diamond-set panels, with French assay marks for platinum and gold and maker's mark

Accompanied by a letter dated 29 July 2008 from Jean-Pierre Brun stating that in his opinion the ear clips are by Suzanne Belperron

£15,000–20,000

US\$22,000–29,000
€17,000–22,000

(2)

102**A PAIR OF NATURAL PEARL AND DIAMOND EARSTUDS**

Each designed as a natural pearl measuring 9.4 mm within a brilliant-cut diamond surround

(2)

Accompanied by report No. 1957/09 dated 14 February 2009 from the Gemlab laboratory stating the pearls were found to be natural

£8,000–12,000

US\$12,000–17,000
€9,000–13,000



103

103**A NATURAL PEARL AND DIAMOND PENDANT**

The drop-shaped natural pearl weighing 4.77 carats within pavé-set diamond surround suspended from a brilliant-cut diamond spacer and bouton-shaped pearl surmount weighing 2.09 carats to the pavé-set diamond loop and fine-link neckchain, pendant 3.5 cm long

Accompanied by report Nos. 0808505 and 0808506 dated 19 August 2008 from the Gübelin Gem Lab stating that the pearls were found to be natural saltwater pearls

£4,000–5,000

US\$5,800–7,200

€4,500–5,600

104**A DIAMOND RING**

The rectangular-shaped diamond with trapeze-shaped diamond shoulders to the stepped mount

£3,000–3,500

US\$4,400–5,100

€3,400–3,900



104

Ψ105**A RUBY AND DIAMOND BANGLE**

Of crossover design, the brilliant-cut diamond line surmounted by a series of oval-shaped rubies with diamond spacers, circa 1955, 5.7 cm diameter, with French assay marks for platinum and gold

£10,000–15,000

US\$15,000–22,000

€12,000–17,000



105

41



(reduced size)

¥106

A SET OF TEN JADEITE PLATES, BY JANESICH

Each plate of circular form, *circa 1920*, each 15.0 cm diameter, in original red leather fitted Janesich case

(10)

£12,000-15,000

US\$18,000-22,000

€14,000-17,000



****107**

AN ANTIQUE GOLD AND ENAMEL PHOTO FRAME, BY KÖCHERT

The oval frame decorated with two putti holding a wreath of polychrome enamel flowers to the acanthus scroll detail and twin cornucopia base with enamel flower terminals, displaying the portrait of a lady on a photographic base, signed A.C. Kosel, to the ivory reverse, *circa 1880, 12.3 x 10.0 cm*

Signed A.E. Köchert

£3,000-4,000

US\$4,400-5,800
€3,400-4,500



108

108
AN ART DECO GOLD AND ENAMEL VANITY CASE

Of rectangular outline, the lid with a blue enamel hour glass motif decorated to the sides with pink flowers and green foliage on a gold base to the blue enamel back, sides and pushpiece, opening to reveal a mirror, a lipstick holder and twin compartments, *8.0 x 4.5 cm*, with London hallmarks for 18 carat gold, 1927, and French maker's mark With No. 30373

£4,000-6,000

US\$5,800-8,700
€4,500-6,700

109

109
AN ART DECO SAPPHIRE AND DIAMOND RING

Designed as two vertically-set marquise-shaped diamond collets to the circular-cut diamond geometric surround with calibr -cut sapphire lozenge detail, *circa 1920*

£2,000-3,000

US\$2,900-4,300
€2,300-3,400

110
AN ART DECO DIAMOND BRACELET

Of geometric design, composed of four pav -set diamond openwork panels with circular-cut diamond collet centre to the buckle-shaped spacers and bomb -shaped intervals with floral motif, *circa 1930*, *18.6 cm long*

£8,000-10,000

US\$12,000-14,000
€9,000-11,000

110

111

A DIAMOND BAR BROOCH

The knife-edge bar with circular-cut diamond centre weighing 3.09 carats, 1930s, 6.5 cm wide, in original fitted case

£7,000–10,000

US\$11,000–14,000
€7,900–11,000

111

112

A PAIR OF EARLY 20TH CENTURY GEM-SET CUFFLINKS, BY TIFFANY & CO.

Each designed as either a yellow and blue sapphire cabochon collet or a brown topaz and tourmaline cabochon collet to an engraved mount with chain-link connections, circa 1900 (2)

Each signed Tiffany & Co., with Paris exposition mark TC

£5,000–7,000

US\$7,300–10,000
€5,700–7,800

112

113

AN ENAMEL AND DIAMOND TRAVEL CLOCK

Of rectangular outline, the pale blue enamel case decorated with blue and white enamel foliate bands, sliding open to reveal a square silvered dial with applied rose-cut diamond Arabic numerals and hands, mechanical movement, circa 1940, 5.7 x 4.5 cm

Movement signed International Watch Co., No. 1100099, case back with No. 63508

£3,000–4,000

US\$4,400–5,800
€3,400–4,500113
(open)

45

114**AN ANTIQUE DIAMOND BROOCH**

Of quatrefoil design, the old-cut diamond centre weighing 2.20 carats to the diamond surround and single-stone cardinal points, brooch fitting detachable, *circa 1905, 4.2 cm wide*

£6,000–8,000

US\$8,700–12,000
€6,800–9,000

114



115

115**AN ART DECO RUBY AND DIAMOND BROOCH**

The oval frame with circular-cut diamond scalloped border and calibré-cut ruby line detail to the similar designed palmette terminals, *circa 1920, 5.7 cm wide*

£3,000–5,000

US\$4,400–7,200
€3,400–5,600**116****AN ART DECO DIAMOND AND ONYX BRACELET**

Of geometric design, the four circular-cut diamond rectangular panels with diamond line spacers to the onyx and diamond bombé-shaped intervals, *early 1920s, 20.0 cm long*

£3,000–4,000

US\$4,400–5,800
€3,400–4,500

116

46

117
**A BELLE EPOQUE DIAMOND AND SARDONYX CAMEO
 PENDENT NECKLACE**

The black and white agate cameo depicting 'The Reprimand of Cupid' within a circular-cut diamond surround with diamond and pearl drops and foliate surmount to the black cord neckchain with diamond clasp, *pearls untested, circa 1910, pendant 7.5 cm long*
 Cameo signed Santarelli

£4,000-6,000

US\$ 5,800-8,700
 €4,500-6,700

Giovanni Antonio Santarelli (1758-1826) Italian gem engraver, sculptor and medallist, was employed at the mints of Milan and Parma.

'The Reprimand of Cupid' is a common theme in Hellenistic poetry and art. Nemesis the goddess of retribution takes Cupid's arrows, torch and bow in order to punish him for his mischief



117



118

****118**
A PAIR OF ART DECO DIAMOND AND GEM-SET EAR PENDANTS

Each designed as a drop shaped coral cabochon suspended within an onyx and circular-cut diamond double-hoop to the diamond line surmount, *circa 1925, 5.6 cm long* (2)

£6,000-8,000

US\$ 8,700-12,000
 €6,800-9,000

119
AN ANTIQUE DIAMOND DRAGONFLY BROOCH

The head and body set with a series of graduated old and rose-cut diamonds to the extending diamond-set wings with collet accents, mounted in platinum and gold, brooch fitting detachable, *circa 1900, 8.0 cm wide, with French import marks*

£12,000-15,000

US\$ 18,000-22,000
 €14,000-17,000



119

47

Ψ120

AN ART DECO ONYX AND GEM-SET CIGARETTE CASE

Of rectangular outline, the onyx case and lid with applied jadeite, emerald and diamond vase holding three jadeite flowerheads and diamond collet flowerbuds to the diamond set hinge and clasp, *circa 1925, 7.5 x 5.0 cm, with French maker's mark*

£4,000-6,000

US\$5,800-8,700
€4,500-6,700



120



121

121

A BELLE EPOQUE DIAMOND BROOCH

The circular-cut diamond centre within a radiating diamond collet and foliate surround to the diamond-set undulating border, *circa 1905, 4.3 cm wide, with French assay mark for platinum*

£12,000-18,000

US\$18,000-26,000
€14,000-20,000

122

AN ART DECO DIAMOND AND ONYX BRACELET, BY CALDWELL & CO.

Designed as a graduated line of circular-cut diamonds to the tapered calibr -cut onyx sides, *circa 1930, 18.3 cm long*

Signed J.E.C. & Co for Caldwell & Co., No. K5029

£3,500-4,500

US\$5,100-6,500
€4,000-5,000



122



123

123
A GOLD 'ERMETO' WATCH, BY MOVADO

The rectangular multi-coloured case depicting an oriental riverscape sliding open to reveal a watch with cream dial and Arabic numerals, *circa 1925, 4.2 cm wide, with hallmarks for 9 carat gold*

Dial signed Movado, caseback No. 03425

£3,000-5,000

US\$4,400-7,200
 €3,400-5,600



124
 (reduced size)

Ψ124
A SET OF SIX ART DECO ENAMEL AND GEM-SET CUP HOLDERS

Each designed as a two black enamel hoops with nephrite bead intervals and ruby cabochon finials supporting a bell-shaped glass cup, *circa 1925, 6.7 cm high* (12)

£6,000-8,000

US\$8,700-12,000
 €6,800-9,000



125

125
AN ANTIQUE DIAMOND NECKLACE

Designed as a series of alternating old-cut diamond flowerheads and intertwined oval links suspending a detachable diamond-set Maltese cross pendant, with loop terminals for the attachment of a ribbon tie, in closed back setting, mounted in silver and gold, *circa 1800*, 35.0 cm long

£12,000-15,000

US\$18,000-22,000

€14,000-17,000



126

126
AN ANTIQUE DIAMOND BROOCH

Designed as a rose-cut diamond ribbon-bow with cushion-cut diamond centre suspending a pear-shaped diamond drop, *circa 1850*, 3.0 cm high, in a black leather fitted case

£8,000-12,000

US\$12,000-17,000

€9,000-13,000



127

127
A PAIR OF ANTIQUE DIAMOND CUFFLINKS

Each circular openwork panel with rose-cut diamond border and entwined double L monogram, mounted in silver and gold, *circa 1900*, with French assay marks for gold and maker's mark (2)

£2,500-3,000

US\$3,700-4,300

€2,900-3,400

The double L monogram was a frequently used motif by King Louis XIV of France. It is incorporated in many decorative schemes throughout the Palace of Versailles



128

128
AN ANTIQUE DIAMOND RIVIERE

Composed of 48 graduated old-cut diamond collets to the diamond three-stone clasp, mounted in silver and gold, *circa 1870*, 42.0 cm long

£12,000-15,000

US\$18,000-22,000
€14,000-17,000



130

THE PROPERTY OF A LADY OF TITLE

129
AN ANTIQUE DIAMOND BRACELET

The circular plaque with old-cut diamond flowerhead centre and collet surround to the detachable tapered diamond bracelet, mounted in silver and gold, with brooch fitting, *circa 1880*, as bracelet 17.0 cm long, as brooch 3.7 cm wide, with original fitted brown leather case

£10,000-12,000

US\$15,000-17,000
€12,000-13,000

130
A SAPPHIRE AND DIAMOND RING

The oval-shaped sapphire within an old-cut diamond cluster surround to the diamond point shoulders and plain hoop

£5,000-7,000

US\$7,300-10,000
€5,700-7,800



129

51



131

VARIOUS PROPERTIES

131
A VICTORIAN DIAMOND NECKLACE/TIARA

Of garland design, the five graduated old-cut diamond panels with foliate spacers suspended from a knife-edge and lozenge motif neckchain with single-cut diamond detail, mounted in silver and gold, with tiara frame, later rhodium plated, circa 1890, 36.5 cm long, in original green velvet fitted case

£10,000-15,000

US\$15,000-22,000
 €12,000-17,000



132

132
AN ANTIQUE EMERALD AND DIAMOND BROOCH

The rose-cut emerald within an old-cut diamond tiered surround with diamond collet quarter detail suspending a briolette-cut emerald drop, circa 1860, 7.7 cm long

£10,000-15,000

US\$15,000-22,000
 €12,000-17,000



133

THE PROPERTY OF A LADY OF TITLE

133**A LATE VICTORIAN DIAMOND NECKLACE**

Designed as a series of graduated old-cut diamond flowerheads with diamond collet and stylised foliate spacers, mounted in silver and gold, *circa 1880*, 38.0 cm long, in later red leather Garrard & Co Ltd case

£8,000-10,000

US\$ 12,000-14,000
€9,000-11,000**134****A GEORGE III DIAMOND RING**

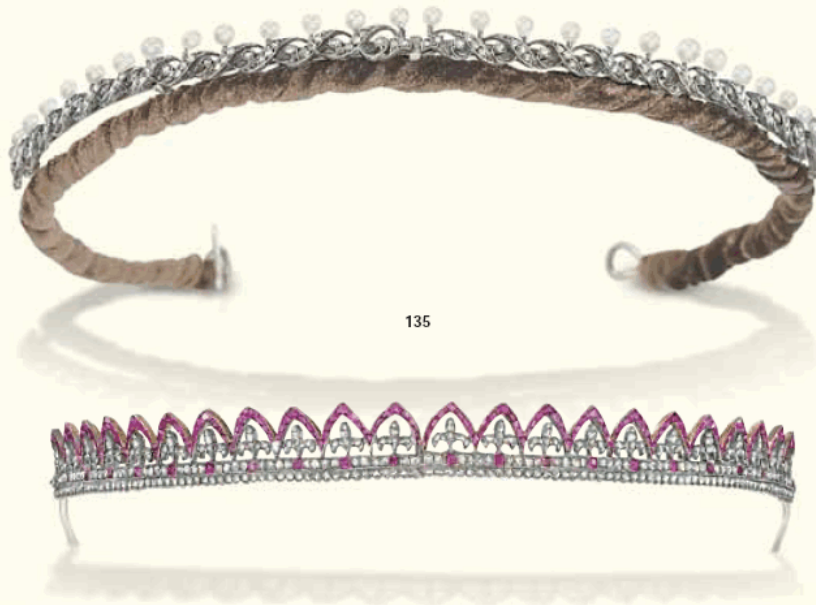
The pear-shaped yellowish-brown diamond within a foil backed setting to the old-cut diamond surround and pierced shoulders, mounted in silver and gold, *circa 1800*

£2,000-3,000

US\$2,900-4,300
€2,300-3,400

134

53



135

VARIOUS PROPERTIES

Ψ135

TWO ANTIQUE GEM-SET BANDEAUX

One designed as a series of calibr -cut ruby arches with fleur-de-lys motif centres, applied on a rose-cut diamond double-band with ruby spacers, mounted in silver and gold, *circa 1870, 14.0 cm wide*; and one designed as a rose-cut diamond scrolling line with pearl surmounts, mounted in silver, *pearls untested, circa 1890, 14.5 cm wide* (2)

 2,500-3,000

US\$3,700-4,300

 2,900-3,400



136

136

A GEORGE III DIAMOND BROOCH

The drop-shaped openwork panel mounted with graduated old-cut diamond collets to the pear-shaped diamond centre, mounted in silver and gold, detachable brooch fitting, *probably adapted from an ear pendant, circa 1820, 5.8 cm high*

 8,000-12,000

US\$12,000-17,000

 9,000-13,000



137

137
AN ANTIQUE DIAMOND AND PEARL NECKLACE

The front composed of nine graduated old-cut diamond openwork panels with natural pearl centres and fringe detail interspersed with pearl and diamond collet bars to the openwork backchain, mounted in silver and gold, *pearls untested, circa 1890, 38.5 cm long*

£30,000-35,000

US\$44,000-51,000
 €34,000-39,000

138
AN ANTIQUE NATURAL PEARL, DIAMOND AND ENAMEL BROOCH

The bouton-shaped pearl weighing 28.87 carats within an old-cut diamond flowerhead surround to the diamond-set foliage and entwined enamelled serpents, one holding a drop-shaped pearl weighing 24.85 carats, *circa 1890, 11.0 cm long, with French assay mark and maker's mark, in fitted case*

Accompanied by report Nos. 52118 and 52119 dated 27 August 2008 from the Swiss Gemmological Institute (SSEF) stating that the pearls were found to be natural saltwater pearls

£25,000-35,000

US\$37,000-51,000
 €29,000-39,000

Cf. Diana Scarisbrick, *Chaumet Master Jewellers since 1780*, Alain de Gourcuff, 1995, page 135



138

55



139

THE PROPERTY OF A NOBLEMAN

*139

A GEORGE III DIAMOND TIARA

Designed as a series of foliate scrolls, the central panel with pear-shaped rose-cut diamond collet and stylised plume surmount, mounted throughout with rose-cut diamonds to a closed back setting, mounted in silver and gold, *circa 1790, 16.8 cm wide*

£15,000-20,000

US\$22,000-29,000

€17,000-22,000



140

Ω140

A PAIR OF ART DECO DIAMOND EMERALD AND PASTE EAR CLIPS

Each designed as a cushion-shaped diamond surmount weighing 2.29 and 2.20 carats to the baguette and old-cut diamond triangular panel one suspending a fluted emerald drop and the other a faceted green paste replacement, *circa 1930* (2)

£7,000-9,000

US\$11,000-13,000

€7,900-10,000

Ω**Ψ141

A COLLECTION OF STICKPINS

Including a pair of rose-cut diamond bloomers with ruby border and padlock detail, *circa 1900*; a sapphire and old-cut diamond cluster with bow surmount, adapted, *circa 1890*; a rose-cut diamond and enamel Royal presentation stickpin for King Edward VII, *circa 1905*; an Art Deco baguette and single-cut diamond figure, *circa 1930*; and 23 other stickpins (27)

£3,500-4,500

US\$5,100-6,500

€4,000-5,000



141

56

THE PROPERTY OF A DECEASED ESTATE

142

A PAIR OF DIAMOND EAR CLIPS, BY BOUCHERON

Each designed as a baguette-cut diamond ribbon with vari-cut diamond cluster detail, *in original blue leather Boucheron case* (2)

Signed Boucheron

£4,000-6,000

US\$5,800-8,700
€4,500-6,700



142

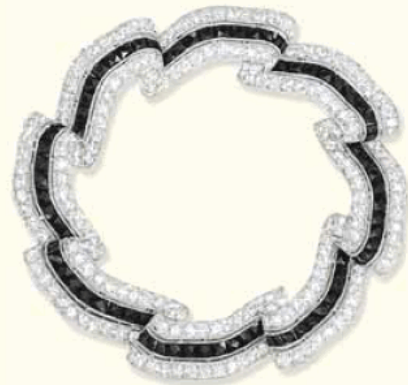
143

AN ART DECO DIAMOND AND ONYX BROOCH

Of circular ribbon design, the calibré-cut onyx central line between circular-cut diamond borders, *circa 1925, 6.5 cm wide*

£7,000-9,000

US\$11,000-13,000
€7,900-10,000



143

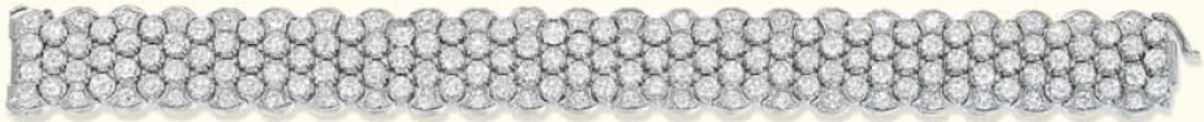
144

A DIAMOND BRACELET

The highly flexible series of brilliant-cut diamond collets between diamond-set scalloped sides, *circa 1955, 18.6 cm long*

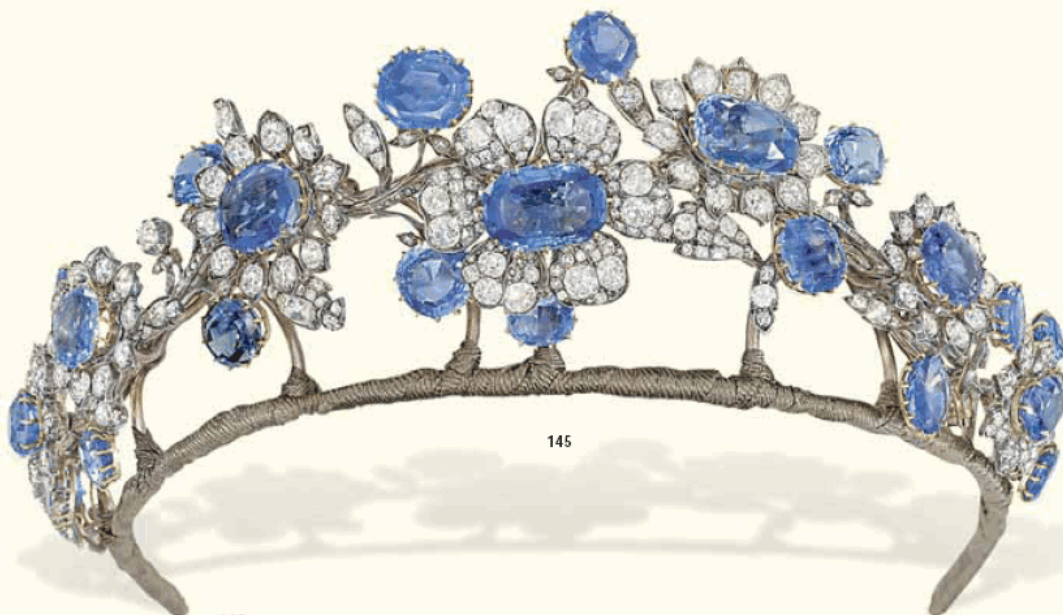
£15,000-20,000

US\$22,000-29,000
€17,000-22,000



144

57



145

145
AN ANTIQUE SAPPHIRE AND DIAMOND TIARA

The foliate wreath composed of seven graduated oval-shaped sapphire and old-cut diamond flowerheads applied on a rose-cut diamond branch with sapphire single-stone collet detail, mounted in silver and gold, *circa 1850, 17.0 cm wide*

£20,000-30,000

US\$29,000-43,000
 €23,000-34,000



146

146
A PAIR OF ANTIQUE SAPPHIRE AND DIAMOND EAR PENDANTS

Each designed as two vari-shaped sapphire and old-cut diamond floral clusters suspended from a single-stone sapphire surmount with foliate detail, *one diamond deficient, circa 1850, 7.8 cm long (2)*

£8,000-10,000

US\$12,000-14,000
 €9,000-11,000



147

147
AN ANTIQUE SAPPHIRE AND DIAMOND NECKLACE

Of foliate design, designed as an old-cut diamond articulated branch with oval-shaped sapphire intervals suspending a pendant of similar design, *backchain later, circa 1850, 48.0 cm long*

£10,000-15,000

US\$15,000-22,000
 €12,000-17,000

148
AN ANTIQUE SAPPHIRE AND DIAMOND BROOCH

Of girandole design, the oval-shaped sapphire and old-cut diamond flowerhead centre with sapphire and diamond foliate sprays to either side suspending three pendants of similar design, *two diamonds deficient, circa 1850, 7.3 cm wide*

£10,000-15,000

US\$15,000-22,000
 €12,000-17,000



148

59



149

149
AN ANTIQUE DIAMOND RIVIERE

Composed of 62 graduated old-cut diamond collets, mounted in silver and gold, *circa 1850, 47.8 cm long*

£35,000–45,000

US\$51,000–65,000

€40,000–50,000



150

150
A PAIR OF FINE GEORGE III DIAMOND EAR PENDANTS

Each designed as an old-cut diamond pear-shaped panel suspended from a similarly designed circular surmount to the diamond-set bow connecting link, mounted in silver, *circa 1800, 5.2 cm long* (2)

£25,000–35,000

US\$37,000–51,000

€29,000–39,000



151

151
A DIAMOND AND NATURAL PEARL SAUTOIR,
BY VAN CLEEF & ARPELS

Composed of a line of brilliant-cut diamonds with corded wire galleries interspersed with diamond three-stone spacers to the detachable natural pearl drop with diamond two-stone surmount, circa 1960, 76.2 cm long, with French assay marks for platinum and gold, in blue leather Van Cleef & Arpels pouch

Signed VCA, necklace No. 20625, pendant No. 18396

Accompanied by report No. 17494 dated 5 May 2009 from the AnchorCert laboratory stating that the pearl was found to be natural

£15,000–20,000

US\$22,000–29,000

€17,000–22,000

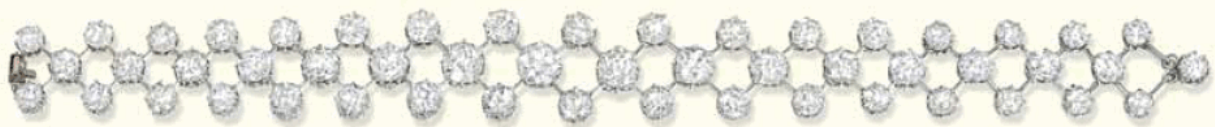
152
A DIAMOND BRACELET

Designed as a trellis composed of circular-cut diamonds connected by knife-edge bars, 19.8 cm long

£12,000–15,000

US\$18,000–22,000

€14,000–17,000



152



153

153
AN ANTIQUE EMERALD AND DIAMOND BROOCH

The rectangular-shaped emerald and old-cut diamond cluster centre to the diamond-set foliate surround, later brooch fitting detachable, *centre possibly adapted, circa 1840, 4.7 cm wide*

£12,000-18,000

US\$18,000-26,000

€14,000-20,000

154
AN EMERALD AND DIAMOND BRACELET

Composed of a series of graduated emerald cabochons alternated by old-cut diamond collets, *circa 1930, 19.0 cm long, with French assay mark for gold and maker's mark*

£4,000-6,000

US\$5,800-8,700

€4,500-6,700



154



155

155
AN ANTIQUE DIAMOND RIVIERE

Composed of 55 graduated circular-cut diamond collets, mounted in silver and gold, *circa 1890, 41.5 cm long*

£45,000-65,000

US\$66,000-94,000
 €51,000-73,000

156
AN ELEGANT EDWARDIAN RUBY AND DIAMOND BOW BROOCH

The openwork ribbon with vari-shaped ruby and old-cut diamond collets to the scalloped sides and cushion-shaped diamond centre weighing 2.17 carats, mounted in silver and gold, brooch fitting detachable, *circa 1905, 8.5 cm wide*

£8,000-10,000

US\$12,000-14,000
 €9,000-11,000



156

63



157

VARIOUS PROPERTIES

157**A NATURAL PEARL NECKLACE**

Composed of five rows of 137, 129, 124, 116 and 115 graduated pearls measuring 6.8-2.3 mm to the Art Deco clasp with diamond three-stone centre, *circa* 1925, 39.0 cm long

Accompanied by report No. 01694 dated 22 April 2009 from the Gem & Pearl Laboratory (GPL) stating extensive samples were found to be natural pearls

£12,000-15,000

US\$18,000-22,000
€14,000-17,000



158

158**AN ART DECO DIAMOND RING, BY TIFFANY & CO.**

The pear-shaped diamond weighing 1.62 carats to the pavé-set diamond and baguette-cut diamond line shoulders, *circa* 1930
Signed Tiffany & Co.

Accompanied by report No. 10085796 dated 4 March 1997 from the Gemological Institute of America (GIA) stating that the diamond is E colour, VS1 clarity

£12,000-15,000

US\$18,000-22,000
€14,000-17,000

159
A PAIR OF EARLY 20TH CENTURY DIAMOND EAR PENDANTS

Each designed as a circular-cut diamond graduated line composed of collets and diamond-set links suspending a drop-shaped panel with circular-cut diamond single-stone centre, *circa 1915, 5.3 cm long, in a brown leather case* (2)

£4,000-6,000 US\$5,800-8,700
 €4,500-6,700



159



160

160
A SAPPHIRE AND DIAMOND RING

The cushion-shaped sapphire between vertically-set old-cut diamond collets to the cartouche-shaped pavé-set diamond surround and engraved hoop, *circa 1920*

£7,000-10,000 US\$11,000-14,000
 €7,900-11,000

161
AN ART DECO DIAMOND AND SAPPHIRE BRACELET, BY VAN CLEEF & ARPELS

Designed as a single-cut diamond band with calibré-cut sapphire geometric motif to the engraved gallery, *circa 1922, 19.1 cm long, with French assay marks for platinum and maker's mark, in original blue leather Van Cleef & Arpels case*

Signed Van Cleef Arpels
 £10,000-15,000 US\$15,000-22,000
 €12,000-17,000

Accompanied by the original A. Van Cleef, S. et J. Arpels receipt dated 2 April 1922



Original receipt for lot 161



161



162

¥162**A FINE RUBY AND DIAMOND RING**

The oval-shaped ruby weighing 5.55 carats to the triangular-shaped diamond shoulders and diamond-set gallery

Accompanied by report No. 49667 dated 8 October 2007 from the Swiss Gemmological Institute (SSEF) stating that the ruby is of Burmese origin with no indications of heating

£70,000–90,000

US\$110,000–130,000

€79,000–100,000



163

163**A DIAMOND SINGLE-STONE RING**

The square-shaped diamond weighing 3.67 carats to the trapezoid-shaped diamond shoulders

Accompanied by report No. 12804013 dated 27 August 2003 from the Gemological Institute of America (GIA) stating that the central diamond is D colour, Internally Flawless clarity

£60,000–80,000

US\$87,000–120,000

€68,000–90,000

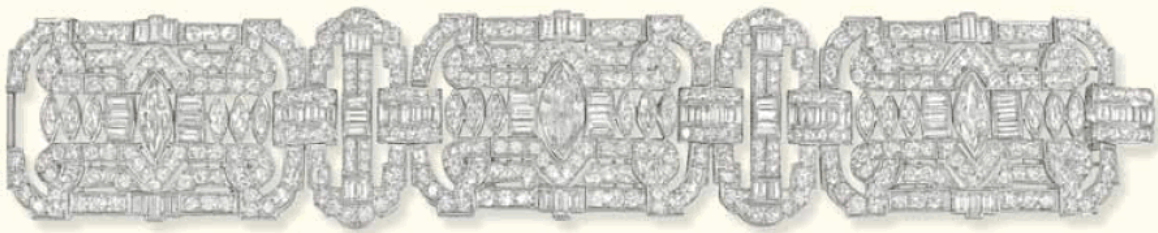
164**AN ART DECO DIAMOND BRACELET**

Designed as three geometric panels with marquise-cut diamond collet centres within a baguette-and brilliant-cut diamond surround to the openwork connecting links, *circa 1930*, 18.5 cm long

£30,000–40,000

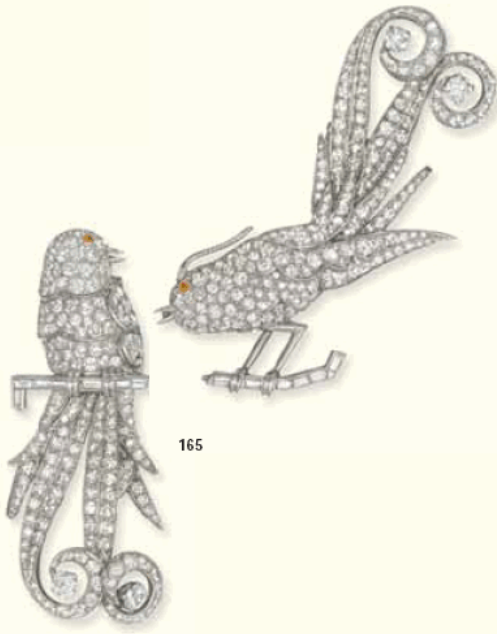
US\$44,000–58,000

€34,000–45,000



164





165

165**A PAIR OF ART DECO DIAMOND BIRD BROOCHES**

Designed as two pavé-set diamond exotic birds perched on a baguette-cut diamond branch with curled tail feathers and coloured diamond eye detail, one seated contentedly, one preparing for flight, *late 1930s, 6.3 and 7.0 cm high* (2)

£5,000-8,000

US\$7,300-12,000
€5,700-9,000**166****AN EARLY 20TH CENTURY DIAMOND AND EMERALD RING**

The rectangular-shaped panel with triple circular-cut diamond collet centre to the vari-cut emerald surround, *circa 1915*

£4,000-5,000

US\$5,800-7,200
€4,500-5,600

166



167

167**AN ART DECO DIAMOND RING**

Of bombé design, the circular-cut diamond within a pavé-set diamond surround with baguette-cut diamond line quarters to the plain hoop, *circa 1935*

£9,000-12,000

US\$14,000-17,000
€11,000-13,000

168

A PAIR OF EMERALD AND DIAMOND EAR PENDANTS

Each designed as a pear-shaped emerald within a circular-cut diamond surround to the diamond-line surmount with bell-shaped spacer, *circa 1935, 4.0 cm long* (2)

£3,000-4,000

US\$4,400-5,800

€3,400-4,500



168

169

AN ART DECO EMERALD AND DIAMOND BROOCH, BY BULGARI

Of navette outline, the rectangular-shaped emerald centre to the openwork baguette and circular-cut diamond palmette surround with square-shaped diamond shoulder detail, *circa 1935, 5.3 cm wide*
Signed S. Bulgari

£10,000-15,000

US\$15,000-22,000

€12,000-17,000



169

Cf. Daniella Mascetti, Amanda Triossi, *Bulgari*, Italy, 1996, p. 62-63

170

AN ART DECO EMERALD AND DIAMOND BRACELET, BY VAN CLEEF & ARPELS

The openwork band with entwined circular-cut diamond line motif to the five rectangular-shaped emerald collet intervals, *1924, 18.5 cm long*,
with French assay mark for platinum

Signed Van Cleef Arpels, No. 24232

£18,000-22,000

US\$27,000-32,000

€21,000-25,000



170

69



171

171**AN ART DECO DIAMOND PENDANT/BROOCH**

The circular-cut diamond weighing 5.84 carats within a mitre-shaped surround with square-shaped diamond line and corner detail suspending a triple line tassel of vari-cut diamond links with marquise- and pear-shaped diamond drops, *circa 1930*, 10.4 cm long, with French assay marks for platinum

£20,000–25,000

US\$29,000–36,000
€23,000–28,000

172

172**A DIAMOND SINGLE-STONE RING**

The rectangular-shaped diamond weighing 5.05 carats to the baguette-cut diamond sides and engraved hoop

£8,000–12,000

US\$12,000–17,000
€9,000–13,000

173

A DIAMOND RING

The rectangular-shaped diamond to the decorated shoulders and gallery mounted with single-cut diamonds, *circa 1920*

£20,000-30,000

US\$29,000-43,000
€23,000-34,000



173

174

AN ART DECO DIAMOND BROOCH

Of geometric design, the octagonal-shaped panel with five circular-cut diamond collets to the stylised bow centre and circular-and baguette-cut diamond surround, *circa 1930*, 6.6 cm wide

£8,000-10,000

US\$12,000-14,000
€9,000-11,000



174

175

AN ART DECO EMERALD AND DIAMOND BRACELET

Designed as a series of tapered links mounted with either square-shaped diamonds or emeralds to the pavé-set diamond or calibré-cut emerald spacers, *circa 1930*, 18.5 cm long

£12,000-15,000

US\$18,000-22,000
€14,000-17,000



175

71



176

THE PROPERTY OF A DECEASED ESTATE

176
AN IMPORTANT ART DECO COLOURED DIAMOND AND ONYX PENDANT

The circular-cut yellow diamond weighing 44.14 carats suspended within a calibr -cut onyx surround to the single-cut diamond loop, *circa 1925, 3.2 cm wide*

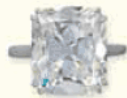
Accompanied by report No. 1102602724 dated 5 March 2009 from the Gemological Institute of America (GIA) stating that the diamond is Fancy Yellow colour, SI1 clarity

 200,000-250,000

US\$290,000-360,000

 230,000-280,000

By family tradition this yellow diamond used to belong to Lady Roselyne Galway (1876-1963). She married Baron Raphael d'Erlanger, a French biologist in 1894 and her second husband, Sir Henry Lionel Galway, was appointed governor of South Australia in 1914 shortly after their wedding. She was noted throughout her life for her dedicated charity work, including the establishment of the South Australian branch of the British Red Cross Society. Her strong personality and untiring charitable activities led the Adelaide press in 1919 to comment that she had 'raised the whole status of women in public life'.



177

VARIOUS PROPERTIES

177
A DIAMOND SINGLE-STONE RING, BY CHAUMET

The cushion-shaped diamond weighing 10.09 carats to the plain mount

Signed Chaumet Paris, No. 8180

Accompanied by report No. 08019423001 dated 26 August 2008 from the HRD Diamond High Council stating that the diamond is F colour, VS2 clarity

 170,000-190,000

US\$250,000-280,000

 200,000-210,000

178
AN ART DECO DIAMOND BRACELET

The articulated panels with baguette-cut diamond zigzag motif to the circular-cut diamond background and buckle-shaped clasp with diamond three-stone centre and arrowhead detail, *late 1920s, 18.2 cm long, with French assay marks for platinum*

 15,000-20,000

US\$22,000-29,000

 17,000-22,000



178

72





QUEEN MARIE ANTOINETTE OF FRANCE (1755-1793)

Marie Antoinette was born in Vienna on 2nd November 1755 and was sent to Versailles at the age of just fourteen to become the Dauphine and cement a political alliance between Austria and France. She married the Dauphin, Louis-Auguste, who was just a year older than her, on 16th May 1770. Marie Antoinette became Queen of France when she was only 19 upon the sudden death of Louis XV. She bore her child, a daughter, in 1778 and a son, the Dauphin in 1781, but sadly he died of tuberculosis in June 1789 on the cusp of the Revolution.

While the Royal family could have left Paris after the storming of the Bastille in July 1789 the King chose to stay in Paris. It was to prove a fatal mistake. Marie-Antoinette was taken to the guillotine on 16th October 1793 but at all times displayed dignity and courage.

LADY ELIZABETH SUTHERLAND (1765-1839) AND THE SACHETS OF DIAMONDS AND PEARLS

Elizabeth Leveson-Gower, Countess of Sutherland, accompanied her husband George Granville Leveson-Gower to France when he was appointed British Ambassador in 1790. During the two tumultuous years they spent in Paris, Elizabeth got to know the Queen and was one of the few foreign dignitaries who was of real comfort to her while incarcerated. She provided Marie Antoinette with disguises in her abortive attempt to flee Paris and had sent linen for the Dauphin; reportedly the last gesture of kindness shown to the doomed Queen. Therefore it is no surprise to hear that by family tradition Marie Antoinette entrusted Lady Sutherland with one sachel of pearls and one of diamonds which she carried with her in August 1792 when London had to withdraw her French ambassador. Lady Sutherland was issued with a passport signed by the Minister of Foreign Affairs, Le Brun, stating that she had free passage returning to England and no obstacle was to be put in her way.

THE DIAMONDS WERE SUBSEQUENTLY FASHIONED IN THE SUTHERLAND NECKLACE AND THE PEARLS WERE MOUNTED IN THEIR PRESENT FORM ON THE OCCASION OF THE MARRIAGE OF GEORGE WILLIAM SUTHERLAND-LEVESON-GOWER, LADY ELIZABETH'S GRANDSON TO ANNE HAY-MACKENZIE ON 20TH JUNE 1849 AND THENCE BY DESCENT.



Lady Elizabeth Sutherland (1765-1839)



The passport issued to Lady Sutherland, signed by the French Minister of Foreign Affairs in 1792

THE PROPERTY OF A NOBLEMAN

¥179

AN HISTORICALLY IMPORTANT NATURAL PEARL, DIAMOND AND RUBY NECKLACE

Designed as a fringe of twenty-one graduated drop-shaped grey natural pearls, each suspended from an old-cut diamond collet surmount to the diamond V-shaped ribbon along a cushion-shaped ruby collar set with twelve button-shaped grey natural pearls, mounted in gold, pearls circa 1780, necklace made in 1849, 36.2 cm long, in fitted maroon leather case

Accompanied by report no. 984035 dated 11 September 2007 from the Precious Stone Laboratory (PSL) stating that the four (central) pearls are natural, three of which are coloured pearls and that no evidence of artificial staining was detected

£200,000-250,000

US\$290,000-360,000

€230,000-280,000

PROVENANCE:

Archduchess Maria Antonia of Austria, later Marie Antoinette, Queen of France and Navarre (1755-1793), Queen consort of King Louis XVI (1754-1793), daughter of Emperor Francis I and Empress Maria Theresa of Austria

Lady Elizabeth Sutherland, Duchess of Sutherland and *suo jure* 19th Countess of Sutherland, later Elizabeth Leveson-Gower (1765-1839), wife of George Granville Leveson-Gower (1758-1833), Viscount Trentham, from 1786 2nd Earl Gower, succeeding his father as 2nd Marquess of Stafford in 1803, created 1st Duke of Sutherland in 1833, British ambassador to France from 1790 to 1792. Her son, George Granville Sutherland-Leveson-Gower, Earl Gower (1786-1861), in 1861 2nd Duke of Sutherland. His daughter-in-law, Anne Hay-Mackenzie (1829-1888), daughter of John Hay-Mackenzie of Cromartie and Newhall and great-great-granddaughter of the last Mackenzie Earl of Cromarty, married on 20 June 1849 George Granville William Sutherland-Leveson-Gower (1828-1892), Marquess of Stafford from 1833 to 1861, from 1861 3rd Duke of Sutherland, to become Anne Sutherland-Leveson-Gower, Duchess of Sutherland and 19th Countess of Sutherland, known as Countess of Cromartie in her own right from 1861, Mistress of the Robes and confidante of Queen Victoria from 1870 to 1874, thence by descent



THE AFFAIR OF THE NECKLACE

The extraordinary diamond necklace that was commissioned by Louis XV for his mistress Madame du Barry from the Crown Jewellers Boehmer and Baszanger has formed the basis for several books and has even been made into a film "The Affair of the Necklace" in 2001.

In 1772 Louis XV had commissioned, at vast expense (1,600,000 Livres) a magnificent diamond necklace that was meant to be the finest ever made, for his mistress Madame du Barry. It took the Jewellers several years to gather together enough top quality diamonds to fulfil their Royal commission. So long in fact that by the time it was finished, Louis XV had died of smallpox (May 1774) and his mistress was banished from the Court. The Jewellers had hoped that the new king, Louis XVI, would offer the necklace, that consisted of 647 diamonds in a series of double-rows decorated by festoons and tassels, to his wife Marie Antoinette. The necklace was subsequently offered to the Queen but she refused and said that surely the money would be better spent on building a naval vessel.



A reproduction of the famous necklace

Another more prosaic reason was that she did not want to wear a piece of jewellery, however wonderful, that had been made for another woman - especially a courtesan. By now the Jewellers were desperate to sell the necklace that had tied up much of their capital, and offered it to other European nobility but to no avail. The birth of the Dauphin in 1781 presented the Jewellers with a new reason to try and sell the necklace to the king as he must have been delighted to have been given a son and heir - again the Queen refused.

Jeanne de Saint-Remy de Valois, a lady of dubious character, became in March 1784 the mistress of Cardinal de Rohan who was very ambitious to become better acquainted with Marie Antoinette who was known to dislike him. Jeanne styled herself as the Countess de Lamotte-Valois and assured the Cardinal that she could use her "friendship" with the Queen to cement their relationship. She let it be known to the Cardinal that in order to curry favour with the Queen it would be an excellent idea if he gave her the fabulous diamond

478. BROCHE AVEC DES DIAMANTS AYANT APPARTENUS
A MARIE-ANTOINETTE.

Six diamants en forme de poires, remontés postérieurement.

Collection de Mrs Alfred Ezra.

necklace that Boehmer and Baszanger were still desperate to sell. An elaborate scam was then set in motion, with the Cardinal meeting the 'Queen' (who was in fact a prostitute called Nicole Leguary d'Olive) to hand over the necklace at night in the grounds of the Palace of Versailles. She thanked him for the wonderful gift and assured him all would be well at Court which of course, in reality would not be the case. The Cardinal was further duped by Jeanne who presented him with a forged letter supposedly from the queen expressing her gratitude. When the time came to pay for the necklace Jeanne presented the Cardinal's notes to Boehmer but they were insufficient and the Jeweller complained to the Queen, who told him that she had never ordered the necklace nor indeed received it.

On August 15th the Cardinal was about to officiate at the Assumption Day service with all the Court present when he was brought before the King to explain how he had been fooled by a forged letter signed "Marie Antoinette de France" as royalty never used surnames. The Cardinal was taken to the Bastille, whilst the police arrested others involved, including Jeanne who was sentenced to be branded and whipped. In the ensuing trial by the Paris Parliament the Cardinal was acquitted and thus, by implication, the people thought that the Queen was somehow more involved than she let on.

'The affair of the necklace', was a huge cause celebre and contributed to the decline in the Queen's popularity. Meanwhile the real perpetrator, Jeanne, eventually took refuge in London where her husband had already come with parts of the necklace. He sold the diamonds to Robert Gray of Bond Street and Nathaniel Jefferies of Piccadilly and it is probably from this source that the six pear-shaped diamonds, now being offered for sale, as part of the brooch originated.



WHILE THERE IS NO POSITIVE PROOF THAT THE DIAMONDS IN THIS LOT WERE FROM THE BOEHMER AND BASZANGER NECKLACE, THE CHATEAU DE VERSAILLES WAS CONFIDENT ENOUGH OF THEIR PROVENANCE THAT THE BROOCH WAS INCLUDED IN THE 1955 EXHIBITION 'MARIE-ANTOINETTE, ARCHIDUCHESSE, DAUPHINE ET REINE', (NO. 478) COMMEMORATING THE BI-CENTENARY OF MARIE ANTOINETTE'S BIRTH.

THE PROPERTY OF A GENTLEMAN

180

A SUBERB ANTIQUE DIAMOND BROOCH

Of naturalistic design, the pavé-set old-cut diamond leaf canopy suspending a graduated fringe of diamond trails with six pear-shaped diamond drops, mounted in silver and gold, brooch circa 1860, diamond drops late 18th century, 12.7 cm long

Accompanied by six reports dated 3 April 2009 from the Gemological Institute of America (GIA)

Report No.	Colour	Clarity	Weight
1102648876	E	SI1	2.70
2105648281	E	SI2	2.68
5101649322	E	I2	1.31
2105648280	F	SI2	2.70
1102649328	F	SI2	2.41
2105648891	G	SI2	1.24

£150,000-200,000

US\$220,000-290,000

€170,000-220,000

PROVENANCE:

Purchased by Mr. Alfred Ezra for his wife in the early 1930s and thence by descent

LITERATURE:

Chateau de Versailles, *Marie-Antoinette, Archiduchesse, Dauphine et Reine*, Editions des Musées Nationaux, 1955, page 165, No. 478

End of sale



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EXPLANATION OF SYMBOLS

- Lots offered without a reserve are denoted by this symbol as well as the title in red.
- Ω Import VAT is payable at 15% on the hammer price and VAT is payable at 15% on the buyer's premium on a VAT inclusive basis. These lots have been imported from outside the EU for sale, using the Temporary Importation procedure.
- † VAT is charged at 15% on both the hammer price and premium.
- * Import VAT is payable at 5.001 % on the hammer price and VAT is payable at 15 % on the buyer's premium on a VAT inclusive basis. These lots have been imported from outside the EU for sale, using the Temporary Importation procedure.
- α The VAT treatment of the lot is determined by the registered address of the purchaser
 -Buyers from within the EU:
 VAT payable at 15% on just the buyer's premium (NOT the hammer price)
 -Buyer's from outside the EU:
 VAT payable at 15% on hammer price and buyer's premium.
- Φ Restrictions on Rolex watch brand when being imported to the USA
- λ Artist's resale right.
- Δ or ° Christie's interest in property consigned for auction.
- ** Import restrictions may apply or a CITES Licence might be required as this lot contains material from endangered species.
- Ψ Items which contain rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S.

Please refer to Important Notices and Buying at Christie's in the back of the catalogue for further detailed information.

BIOGRAPHIES

ASPREY

Asprey was founded in 1781 by William Asprey in Mitcham, Surrey. Initially a producer of dressing cases, they eventually moved to London and began manufacturing jewellery, silver, gold boxes and fine leather goods. In 1861, they were appointed jeweller to Queen Victoria. Beginning in the 1950s, the firm developed an important Middle Eastern clientele. In 1995, the Asprey Group was purchased by Prince Jeffrey Bolkiyah of Brunei. In 1998, he merged Asprey with another of his companies, Garrard, The Crown Jewellers. This company, Asprey & Garrard, was then purchased by a private partnership in 2000 and subsequently demerged in 2002. Asprey remains in the original New Bond Street site and is now also located on Fifth Avenue in New York City.

BELPERRON

Suzanne Belperron began her career designing for Jeanne Boivin from 1925-1933. She joined Bernard Herz in 1933 and became one of the pioneers of modern dress and jewellery, ranked with René Boivin, Chanel and Schiaparelli. Her style was distinctive, bold, imaginative and celebrated on both sides of the Atlantic. An intrepid traveller, Belperron voyaged to the Near East to study ancient gold work and to India to select rubies and sapphires. She was inspired by nature and ethnic sources such as the paileys of the Orient, Mayan ornaments and African tribal designs. In 1945, she established a partnership with Herz's son, Jean. Known as Herz-Belperron, this lasted until her retirement in 1974. The designs of Suzanne Belperron continue to be produced in Paris today and are offered exclusively by Edward J. Landrigan at Verdura, New York.

RENÉ BOIVIN

René Boivin was born in February 1864 in Paris. An excellent designer and engraver, he began a career in the jewellery field at a young age. During the 1890s he purchased several workshops and established himself at rue St. Anastase. In 1893, he relocated to rue de Turbigo and married Jeanne Poiré, sister of the famous couturier and the first woman jeweller of the 20th century. They worked together to create some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne decided to assume control of the firm and established herself in the avenue de l'Opéra with Juliette Moutard and her daughter, Germaine Boivin. The three worked together for forty years, joined between 1921 and 1932 by Suzanne Belperron, creating such signature pieces as the Starfish (1936). Their jewels, inspired by animals and nature, became well-known. Upon Jeanne Boivin's death in 1959, the house was taken over by Louis Girard. In April 1991, the company became part of Asprey Group. The main office and boutique are located on avenue Montaigne.

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 exhibitions 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.

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 1933 that a shop in New York opened. In 1965, the three sons of Mario, who were goldsmiths themselves, decided to create their own company: Federico Buccellati runs the shop in Rome and in Milan, in Via della Spiga. He continued his father's activity by preserving all the ideas that had been instilled in him while they worked together. No matter what precious materials are employed, taste, beauty and personalization are the prime factors when a Buccellati jewel is created. Production is carried out today by 70 Italian craftsmen. Six licenses have been set up in the Tokyo and Osaka area, a new distributor has opened up in Sidney and the foreign sales network is to be extended in the near future. The tradition is maintained by Federico and now by his children Lorenzo, Rodolfo and Benedetta.

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 153 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.

J. E. CALDWELL & CO.

James E. Caldwell worked for a short period of time on Maiden Lane, in New York City, before opening a small watchmaker's shop on Fifth and Chestnut Street in Philadelphia, sometime in the early 1830s. In 1848, the firm took on its current name, J. E. Caldwell and Company. In 1953, under the direction of Austion Homer, who had become president of Caldwell's the previous year, the company began a branch store expansion, opening their second location in the Hotel Dupont in Wilmington, Delaware. Caldwell & Co. was purchased by Henry Birks & Sons, a Montreal-based jeweller and in August 1992, was acquired by Carlyle & Co., a family owned jewellery concern in Greensboro, North Carolina.

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 Kanouli 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.

CHARLTON & CO.

John W. Charlton was involved with several firms before opening his own company in 1909 at 298 Fifth Avenue, originally known as J.W. Charlton. With the addition of a partner, Robert S. Chapin, the name was changed to Charlton & Co. which was relocated uptown to 634 Fifth Avenue. Upon Charlton's retirement in 1919, his partners, James Todd and Grant A. Peacock took over the business, carrying on his tradition of offering fine jewellery. In the late 1920s, they opened branches in Palm Beach, Florida, and in Paris on the fashionable rue de la Paix. Branch stores were closed during the 1930s and in 1943 Peacock acquired ownership of Charlton & Co., renaming the firm Grant A. Peacock. The firm is currently located at 450 Park Avenue, and is headed by his granddaughter, Kathleen Peacock.

CHAUMET

Chaumet was founded in 1780 by Marie-Etienne Nitot who with his son, Francois 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, 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.

GÉRARD

Louis Gérard, formerly of Van Cleef & Arpels, founded the firm of M. Gérard in 1968 at 8 Avenue Montaigne in Paris. Within nine years, he was sighted as the largest French exporter of fine jewellery. In November 1985, he sold the company to a group of American investors but continued to operate it until his retirement when it closed its doors. In September 1988, Louis Gérard reopened the firm at 16 Avenue Montaigne, near its original location, under the name of Louis Gérard, Joaillier International. It closed its doors definitively in December 1991.

GRAFF

Graff was founded in Hatton Garden, London, in 1960 by Laurence Graff, and has grown to become one of the world's leading jewellery manufacturers and dealers of the rarest and finest gems. Over the years Laurence Graff has handled more important gem quality diamonds than any other dealer and many of the world's most famous and treasured gemstones including The Begum Blue, The Emperor Maximilian, The Hope of Africa and The Idol's Eye. In 1973 Graff became the first jeweller to be presented with the Queen's Award to Industry and Export, with two further Awards in 1977 and 1994. As a true diamond company, working from the rough through to the finished product, Graff not only has one of the largest facilities in the world for polishing and cutting diamonds in Johannesburg, but also buys sources rough diamonds from mines all around the world, including Australia, Canada, Russia, South Africa and South America. This has given Graff a leading edge in the industry, and a more exclusive selection of the finest stones to offer his clients worldwide. He is considered a world leader in the field and one of the most significant forces in the market. Graff's UK flagship store on London's prestigious New Bond Street and the Sloane Street boutique have counterparts all around the world, at locations including Dubai, Geneva, Kuwait, Hong Kong, Monte Carlo, Moscow and New York.

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.

IWC

International Watch Co., or IWC, was established by an American engineer from Boston, Forentine Ariosto Jones, in the year 1868. Headquartered in Schaffhausen, north-east Switzerland, with unmistakable originals of chronometry, including the first "Grande Complication" for the wrist, the super-antimagnetic "Ingenieur", the diver's watches, which are capable of withstanding water pressure down to a depth of 2000 metres, and the professional Pilot's watches. IWC was acquired by Richemont SA in 2000.

JANESICH

Leopoldo Janesich opened his first shop in Trieste in 1835, offering jewellery and silverware to an international clientele. At the end of the century, he established a branch store in Paris at 19, rue de la Paix, followed by locations in Biarritz, London, Monte Carlo and Vichy. Their clients included such eminent personalities as the Archduke of Austria, King Nicholas of Montenegro and the Duke of Aosta. Janesich is well known for powder compacts and card cases in the Art Deco style. The firm remained in family hands until it closed in 1968.

A. E. KOCHERT

The maison Köchert was founded in 1814 by the Frenchman Emmanuel Pioté. Five years later, he entered into a partnership with a Baltic German, Jakob Heinrich Köchert. They served the Imperial House of Austria for four generations and continue to flourish today in Vienna. Their speciality was, and still is, versatile jewellery. The third son of the Köchert family, Alexander Emanuel, gave his initials A. E. to the firm. Today the company is run by two cousins of the sixth generation, Christophe and Wolfgang.

KUTCHINSKY

The firm Kutchinsky, located today at 73 Brompton Road, began manufacturing fine jewellery in East London in 1893. Founded by Hirsch Kutchinsky and his son Morris, it was later handed over to Morris' sons, Joseph and Solomon, in 1930. After the war, they opened a new workshop. Its great success led them to open the boutique in Knightsbridge specialising in gold work and diamond jewellery. The firm was bought by the Moussaieffs in 1991.

LALAOUNIS

Ilias Lalaounis, descendant of a family of Greek goldsmiths, became director of the family firm, E. Zolotas, in Athens in 1940. In 1957, he organised a jewellery pavilion at the Thessaloniki International Fair in cooperation with the Goldsmith's Association of Athens, contributing designs based on ancient jewellery. He became internationally prominent after the Greek tycoon, Aristotle Onassis, purchased wedding gifts for his future wife, Jacqueline Bouvier Kennedy, from his salon. In the late 1960s and 70s the firm expanded outside of Greece to Geneva, Hong Kong, London, New York, Paris, Tokyo and Zurich. Lalaounis' four daughters are associated with the firm, each contributing their expertise to particular areas of the company. The family inaugurated a museum containing over 4,000 of their creations at the foot of the Acropolis in 1994.

MAUBOUSSIN

In 1827, Mr. Rocher and his cousin, Baptiste Noury, established a jewellery shop in Paris which, by 1850, had been taken over by Noury. His nephew, Georges Mauboussin, joined the firm, assuming control in 1896. In 1922, the business was named 'Mauboussin, Successeur de Noury', and later, simply 'Mauboussin'. The house of Mauboussin contributed to all major international exhibitions in the first half of the 20th century including Milan in 1923 and 1924; New York in 1924 and 1939; Strasbourg in 1924; and Paris in 1925, 1931 and 1937. They were awarded the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris and, for his contributions to the world of jewellery, Georges Mauboussin was awarded the "Légion d'Honneur". The firm opened branches in London and Buenos Aires which have subsequently closed. In October 1929, they opened an office in New York, but following the stock market crash less than one month later, a merger was negotiated with the American jeweller, Trabert & Hoeffler. Trabert & Hoeffler took over the location and stock, and all jewellery retailed under this contract was signed "Trabert & Hoeffler Inc. - Mauboussin". This agreement lasted until the 1950s. In 2002, Dominique Frémont, a Swiss businessman, acquired a majority of the firm with Patrick Mauboussin remaining involved in the creation of the jewellery. The firm is currently located at 20, Place Vendôme.

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 brother 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 calibre-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 43 boutiques around the world.

CONVERSION CHART

RING SIZE

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC
½	—	A	37.8252
1	—	A½	38.4237
1	—	B	39.0222
1¼	—	B½	39.6207
1½	—	C	40.2192
1¾	—	C½	40.8177
2	1	D	41.4162
2¼	2	D½	42.0147
2½	—	E	42.6132
2¾	3	E½	43.2117
3	4	F	43.8102
3¼	—	F½	44.4087
3½	5	G	45.0072
3¾	—	G½	45.6057
4	6	H	46.2042
4	—	H½	46.8027
4¼	7	I	47.4012
4½	8	I½	47.9997
4¾	—	J	48.5982
5	9	J½	49.1967
5¼	10	K	49.7952
5½	—	K½	50.3937
5¾	11	L	50.9922
6	—	L½	51.5907
6¼	12	M	52.1892
6½	13	M½	52.7877
6¾	—	N	53.3862
7	14	N½	54.0044
7	15	O	54.6228
7¼	—	O½	55.2412
7½	16	P	55.8596
7¾	—	P½	56.4780
8	17	Q	57.0964
8¼	18	Q½	57.7148
8½	—	R	58.3332
8¾	19	R½	58.9516
9	20	S	59.5700
9¼	—	S½	60.1884
9½	21	T	60.8068
9¾	22	T½	61.4252
10	—	U	62.0436
10¼	23	U½	62.6620
10½	24	V	63.2804
10¾	—	V½	63.8988
11	25	W	64.5172
11¼	—	W½	65.1356
11½	26	X	65.7540
11¾	—	X½	66.3724
12	—	Y	66.9908
12¼	—	Y½	67.6092
12½	—	Z	68.2276

MEASUREMENTS

INCHES	CM
1	2.54
2	5.08
3	7.62
4	10.16
5	12.70
6	15.24
7	17.78
8	20.32
9	22.86
10	25.40
11	27.94
12	30.48
13	33.02
14	35.56
15	38.10
16	40.64
17	43.18
18	45.72

COLORLESS DIAMOND INDEX

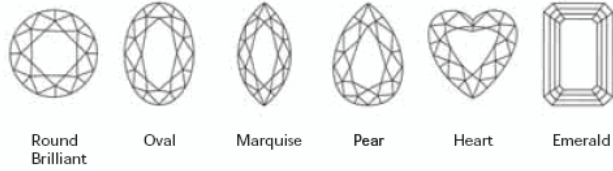
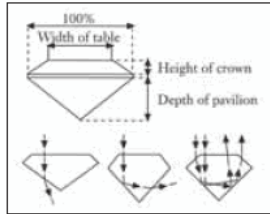
COLOR	CLARITY	WEIGHT	SHAPE	LOT
D	IF	3.67	Square	163
D	VS2	3.09	Brilliant	18
E	VS1	1.62	Pear	158
E	SI1	2.70	Pear	180
E	SI2	2.68	Pear	180
E	I2	1.31	Pear	180
F	VS2	10.09	Cushion	177
F	VS2	4.99	Brilliant	52
F	SI2	2.70	Pear	180
F	SI2	2.41	Pear	180
G	SI2	1.24	Pear	180
H	VVS2	3.53	Asscher	12
H	VVS2	1.07	Oval	44

COLOURED DIAMOND INDEX

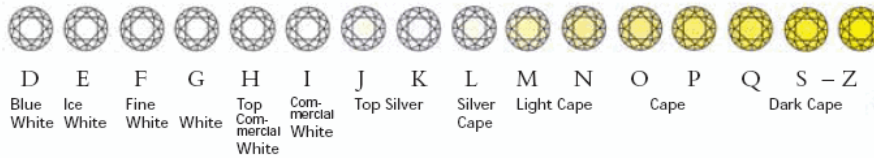
COLOR	CLARITY	WEIGHT	SHAPE	LOT
Fancy Yellow	SI1	44.14	Circular	176

DIAMONDS • THE 4 C'S

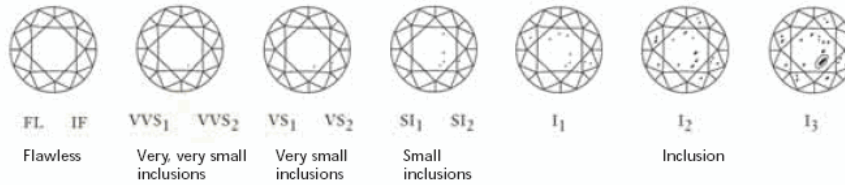
Cut



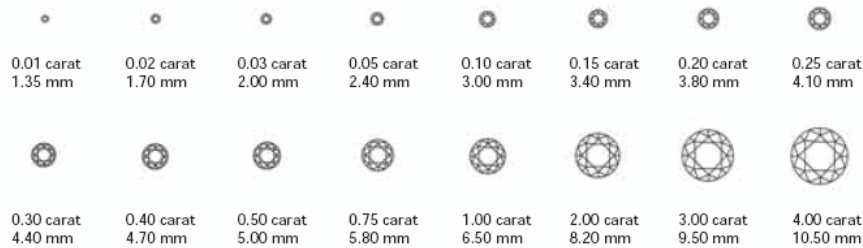
Colour (G.I.A.)



Clarity (G.I.A.)



Carat



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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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. Such property is identified in the catalogue with the symbol \circ next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties.

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. 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. 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."

ALL DIMENSIONS ARE APPROXIMATE CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

REGARDING COLOURED STONES

Prospective buyers are reminded that many coloured gemstones have historically been treated to enhance their appearance. Certain enhancement methods, such as heating, are commonly used to improve both colour or transparency, particularly in rubies and sapphires. Other methods, such as oiling, enhance the clarity of emeralds. These methods have been generally accepted by the international jewellery trade. Although heat enhancement of colour is widely believed to be permanent, it may have some impact on the durability of the gemstone and special care of the stone may be required over time. For example, gemstones which have been oiled may require re-oiling after a period of years to retain their maximum appearance.

It is Christie's policy to obtain gemmological reports from internationally recognised gemmological laboratories describing certain gemstones sold by Christie's. The availability of such reports will be disclosed in the catalogue. Reports from American gemmological laboratories used by Christie's will disclose any heat enhancement or treatment. European gemmological laboratory reports will disclose heat enhancement only if specifically requested but will confirm when no heat enhancement or treatment has been made. Because of variations in approach and technology there may not be consensus among laboratories as to whether any particular gemstone has been treated, the extent of treatment and whether treatment is permanent.

It is not feasible for Christie's to obtain a gemmological report for each gemstone offered by Christie's. Prospective buyers should be aware that all gemstones may have been enhanced by some method. For further details, prospective buyers in the United States are referred to the information chart prepared by the Gemstones Standards Commission, available in the viewing area. Prospective buyers may request laboratory reports for any uncertified item if requests are made at least three weeks before the scheduled date of auction. This service is subject to prepayment by the requesting party.

Because enhancement affects market value, Christie's estimates will reflect the information disclosed in a report or, if no report is available, the assumption that gemstones may have been enhanced.

Condition reports are usually available for all lots upon request and Christie's specialists will be happy to answer any questions.

NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with Ψ . Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale.

Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewelry outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

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

3/9/08

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

TO PROSPECTIVE BUYERS OF CLOCKS AND WATCHES

The description of the condition of clocks and watches in this catalogue, including references to defects and repairs, is provided as a service to prospective buyers, but such description is not necessarily complete. While Christie's will furnish a condition report on any lot to a prospective purchaser upon request, any such report may also be incomplete and may not specify all mechanical replacements or defects. Accordingly, all clocks and watches should be viewed personally by prospective buyers to evaluate the condition of the property offered for sale. All lots are sold "as is," and the absence of any reference to the condition of a clock or watch does not imply that the lot is in good condition and without defects, repairs or restorations. Virtually all clocks and watches have been repaired in the course of their normal useful lifetime and may now incorporate parts not original to them. Furthermore, Christie's makes no representation or warranty that any clock or watch is in working order. Watches are not always illustrated life size, buyers should refer to the catalogue description for the dimensions of each watch.

It should be noted that most wristwatches with water-resistant cases have been opened to identify type and quality of movement. It cannot be assumed that the watches are still waterproof and purchasers are advised to have the watches checked by a competent watch-maker before use.

Please note that gold of less than 18ct. does not qualify in all countries as 'gold' and may be refused import. Christie's cannot accept liability if import is refused. Please note that all Rolex watches in the Christie's sale catalogue are sold as viewed and that Christie's cannot guarantee the authenticity of any individual component part of these Rolex watches. The bracelets described as "associated" are not part of the original piece and may not be authentic.

Prospective buyers should satisfy themselves by personal inspection as to the condition of each Lot. Condition reports can be requested from Christie's and are given 'without prejudice' in accordance with the terms of the conditions of sale and limited warranty printed in the back of the catalogue. Nevertheless, such reports are for general guidance only and will not specify all mechanical replacements or imperfections. Such reports will, of necessity, be subjective. Buyers are advised that certificates are not available unless otherwise stated. As collectors' watches often contain extremely fine and complex mechanisms, buyers should be aware that a general service, change of battery or further repair work, for which the buyer is solely responsible, may be necessary.

REGARDING IMPORTATION OF WATCHES INTO THE US

Prospective buyers should be aware that the importation of luxury watches such as Rolex into the United States is highly restricted. These watches may not be shipped into the USA and can only be imported personally. Generally, a buyer may import only one watch into the USA. In this catalogue, these watches have been marked with a Φ .

It is the buyer's responsibility to determine whether there are any import restrictions and to comply with such restrictions. The failure by Christie's to mark a lot with a Φ shall not constitute grounds to rescind or cancel a sale.

For further information, please contact our specialists in charge of the sale.

REGARDING ESTIMATED WEIGHTS

Certain weights in the catalogue have been estimated through measurement. These figures are to be used as approximate guidelines and should not be relied upon as exact.

LOTS OFFERED WITHOUT RESERVE

Please note that all lots highlighted with red titles in this sale are offered 'Without Reserve'. These items will be sold to the highest bidder, regardless of the pre-sale estimate printed in the catalogue. We hope that you will find this visual presentation helpful.

EXPORT LICENCES:

Under current legislation, jewellery that is over 50 years old and exceeds a value of £34,300 will require an Export Licence which we can apply for on your behalf.

We would like to draw your attention to the fact that this can take anything up to eight weeks.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol (***) in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old.

Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

BUYING AT CHRISTIE'S

CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES

The reserve is the confidential minimum price the consignee will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol * next to the lot number.

BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £100,000 and 12% of the excess of the hammer price above £100,000. Exceptions: Wine: 15% of the final bid price of each lot. VAT is payable on the premium at the applicable rate.

PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +44 (0)20 7839 2825 for advice on the information you should supply.

• A financial reference in the form of a recent bank statement or a reference from your bank in line with your expected purchase level. Christie's can supply a form of wording for the bank reference if necessary.

• Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +44 (0)20 7389 2862 (London, King Street) or at +44 (0)20 7752 3137 (London, South Kensington).

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

BIDDING

The auctioneer accepts bids from those present in the sale-room, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bid Forms are available in this catalogue, at any Christie's location, or online at christies.com.

TELEPHONE BIDS

Telephone bids cannot be accepted for lots estimated below £2,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +44 (0)20 7389 2658 (London, King Street) or +44 (0)20 7752 3111 (London, South Kensington). Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation.

SUCCESSFUL BIDS

While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Lots purchased in London may be paid for in the following ways: wire transfer, credit card (Visa and MasterCard only (up to £25,000)), and cash (up to £5,000 (subject to conditions)), bankers draft (subject to conditions) or cheque (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days). Wire Transfers: Lloyd TSB Bank Plc City Office PO Box 217 2 Lombard Street, London.

EC3P 3 BT A/C: 00192710 Sort Code: 30-00-02 for international transfers, SWIFT LOYDGB2LCTY. For banks asking for an IBAN: GB81 LOYD 3000 0200 1927 10.

Credit Card/Visa and MasterCard only A limit of £25,000 for credit card payments will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at London sale sites will only be accepted for London sales. Christie's will not accept credit card payments for purchases made in any other sale site. The fax number to send completed CNP (Card Member not Present) authorisation forms to is +44 (0) 20 7389 2821. The number to call to make a CNP payment over the phone is +44 (0) 20 7752 3188.

Alternatively, clients can mail the authorisation form to the address below.

Cash is limited to £5,000 (subject to conditions). Bankers Draft should be made payable to Christie's (subject to conditions).

Cheques should be made payable to Christie's (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days). In order to process your payment efficiently please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to: Christie's, Cashiers' Department, 8 King Street, St James's, London, SW1Y 6QT.

Please direct all inquiries to King Street Tel: +44 (0) 20 7389 2996 Fax: +44 (0) 20 7389 2863 or South Kensington Tel: +44 (0) 20 7752 3138 Fax: +44 (0) 20 7752 3143

VAT

£ or †

VAT payable at 15% on hammer price and buyer's premium

* or †

VAT payable at 5.001% on hammer price and at 15% on the buyer's premium

£ or *

These lots have been imported from outside the EU for sale using a Temporary Importation procedure. Where a buyer of such a lot has registered an EU address but wishes to export the lot or complete the import into another EU country, he must advise Christie's immediately after the auction.

α. Buyers from within the EU:

VAT payable at 15% on just the buyer's premium (NOT the hammer price).

β. Buyers from outside the EU:

VAT payable at 15% on hammer price and buyer's premium.

If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately (no symbol).

Auctioneers' Margin Scheme

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 15% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Book Auctions

As above except:

(no symbol)

No VAT charged.

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 15% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Wine Auctions

†

Stock offered duty-paid, but available in bond. VAT at 15% on hammer price and buyer's premium (wine only).

VAT Refunds

Refunds cannot be made where lots have been purchased from an address in the EU. Under all circumstances, lots must be exported outside the UK within 3 months, and proof of export provided to Christie's in the appropriate form. No refund will be processed where the total amount is less than £100 UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. In respect of Daggereed lots, Christie's are disallowed by HMC&E from refunding the VAT on the buyer's premium under any circumstances. For detailed information please see the leaflet available, or email VAT_London@Christies.com

ARTIST'S RESALE RIGHT ("DROIT DE SUITE")

If a lot is affected by this right it will be identified with the symbol A next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty	For the portion of the Hammer Price (in Euro)
4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pound Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

SHIPPING

It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. A shipping form is enclosed with each invoice; alternatively buyers can visit www.christies.com/shipping to request a shipping estimate. For more information please contact the Shipping Department at +44 (0)20 7389 2912 or via ArtTransport_London@christies.com for both London, King Street and London, South Kensington sales.

EXPORT OF GOODS FROM THE EU

If you are preparing to take purchased items outside the EU the following apply:

Christie's Art Transport:

If you use Christie's Art Transport you will not be required to pay the VAT at the time of settlement.

Christie's VAT authorized Shipper:

If you use a Christie's VAT authorized shipper you will not be required to pay the VAT at the time of settlement.

Own Shipper:

VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official document sent to us by your shipper.

Hand-Carried:

VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document.

* or †

Starred and Omega lots – A C88 can be obtained from Christie's Shipping Department. This document must be stamped by UK Customs on leaving the UK.

or †

Margin Scheme and Daggereed lots – Please obtain VAT Notice 4 07 from the Cashiers. This document must be stamped by UK Customs on leaving the UK.

Under all circumstances lots must be exported within 3 months of the date of sale, and proof of export provided on the appropriate form.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.

AML 31/03/09

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

(a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

(b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

(c) Attribution etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

(d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

(e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

(e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol λ next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

(i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

(j) Successful bid and passing of risk

Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine: 15% of the final bid price of each lot. VAT is payable at the applicable rate.

(b) Artist's Resale Right ("Droit de Suite")

If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations and we undertake to the buyer to pay such amount to the artist's collection agent. Lots affected are identified with the symbol λ next to the lot number.

(c) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc,

or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping
Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence
Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment
If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

- (viii) to 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;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases
Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's
In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.

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Auction
2 June 2009

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29 May, 31 May &
1 June 2009

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BY JOHN SMART
(BRITISH, 1742/43-1811)**

*Lucy Burr (1773-1805), née
Parry, first wife of Lieutenant
General Daniel Burr*

signed with initials and dated 'JS/1804'
oval, 3/4 in. (86mm) high, gold frame in
shagreen case

£15,000-20,000

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A jewelled guilloché enamel gold and silver-gilt vanity case by Fabergé, workmaster's mark of Henrik Wigström, St. Petersburg, 1908-1917
2 7/8 in. (7.3 cm.) long
£20,000-30,000

Auction
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Viewing
6-8 June 2009

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RUSSIAN ART

London, King Street, 9 June 2009

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AN ART DECO PEARL AND
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\$300,000-500,000

Auction
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Viewing
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NEW YORK JEWELS

New York, 11 June 2009

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ABSENTEE BIDS FORM

CHRISTIE'S LONDON

JEWELS: THE LONDON SALE

WEDNESDAY 10 JUNE AT 11.00 AM
8 King Street, St. James's, London SW1Y 6QT
CODE NAME: DUCKLING
SALE NUMBER: 7733

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

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

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

Auction Results: +44 (0)20 7627 2707

Please also refer to the information contained in Buying at Christie's.

I request Christie's to bid on the following lots up to the maximum price I have indicated for each lot. I understand that if my bid is successful, the purchase price will be the sum of my final bid plus a buyer's premium of 2.5% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000, together with any VAT chargeable on the final bid and the buyer's premium. VAT is chargeable on the purchase price of daggered (†) lots, and for buyers outside the EU on (a) lots, at the standard rate. VAT is chargeable on the purchase price of starred (*) lots at the reduced rate.

I understand that Christie's provides the service of executing absentee bids for the convenience of clients and that Christie's is not responsible for failing to execute bids or for errors relating to execution of bids. On my behalf, Christie's will try to purchase these lots for the lowest possible price, taking into account the reserve and other bids. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate.

If identical absentee bids are received for the same lot, the written bid received first by Christie's will take precedence. Please contact the Bid Department at least 24 hours in advance of the sale to make arrangements for telephone bidding. All bids are subject to the terms of the Conditions of Sale and Limited Warranty printed in each Christie's catalogue.

Absentee bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department.
Tel: +44 (0)20 7389 2658 Fax: +44 (0)20 7930 8870 on-line www.christies.com

7733

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Post Code

Daytime Telephone Evening Telephone

Fax (Important) Email

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21/04/09

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