

VINTAGE & MODERN
JEWELS AT
SOUTH KENSINGTON
LONDON

*Thursday 14 May 2009
at 10.30 am*



CHRISTIE'S

INTERNATIONAL JEWELLERY DEPARTMENT & AUCTION CALENDAR

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01/04/09

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.

22 APRIL
THE NEW YORK SALE

28 APRIL
THE DUBAI SALE

29 APRIL
AMSTERDAM JEWELS

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

17 NOVEMBER
JEWELS AT SOUTH KENSINGTON LONDON

18 NOVEMBER
THE GENEVA SALE

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.

16/03/09

VINTAGE & MODERN JEWELS AT SOUTH KENSINGTON

Thursday 14 May 2009

AUCTION

Thursday 14 May 2009
at 10.30 am Lots 1-196
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **JLS-5891**

VIEWING

Saturday	9 May	10.00 am - 4.00 pm
Sunday	10 May	10.00 am - 4.00 pm
Monday	11 May	9.00 am - 7.30 pm
Tuesday	12 May	9.00 am - 5.00 pm
Wednesday	13 May	9.00 am - 5.00 pm
Thursday	14 May	9.00 am - 10.00 am

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Front cover: Lot 155
Back cover: Lot 162

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This auction is subject to
Important Notices,
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For an overview of the process, see the
Buying at Christie's section.
[10]

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CHRISTIE'S

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at christies.com

1

AN 18CT. GOLD AND CITRINE NECKLACE AND AN 18CT. GOLD AND DIAMOND RING, BY DE VROOMEN

The necklace composed of a hammered effect shaped pendant with rounded square fancy-cut buff top citrine, to a rubberised collar necklace; the ring with brilliant-cut diamond four stone cluster within a textured tapered hoop; *hallmarked London 2001 and 1988 respectively* (2)

Pendant signed de Vroomen, ring with maker's mark LDV

£800-1,200 US\$1,200-1,800
€890-1,300

2

A CHALCEDONY AND DIAMOND RING, BY CARTIER

The central blue chalcedony cabochon in collet mount within a brilliant-cut diamond surround to green chalcedony stylised shoulders

Signed Cartier and No. 917143, (c) Cartier 1990

£800-1,000 US\$1,200-1,500
€890-1,100

3

A LAPIS LAZULI PENDANT, BY KUTCHINSKY

The circular lapis lazuli panel with applied abstract design detail

Signed Kutchinsky

£1,200-1,400 US\$1,800-2,100
€1,400-1,600

4

TWO PAIRS OF EARPENDANTS

Comprising: a pair of diamond and turquoise, the abstract textured pear shaped loop drops with single oval turquoise to matching surmounts with diamond accents, clip and post fittings, *drops detachable*; and a pair of garnet, the textured shaped loop drops with four circular cabochon garnets to textured shaped loop surmounts, clip and post fittings, *the first pair illustrated separately as the drops and the surmounts* (4)

£500-700 US\$740-1,000
€560-780

5

A PAIR OF CITRINE, SAPPHIRE AND DIAMOND EARCLIPS

The two colour rounded triangular panels with central circular cabochon citrine and brilliant-cut diamond and local cabochon sapphire collet accents (2)

£800-1,000 US\$1,200-1,500
€890-1,100

6

A DIAMOND AND GEM SET NOVELTY BROOCH, BY KUTCHINSKY

Modelled as a stylised platypus with spiky body, diamond flippers and beak and emerald eye

Signed Kutchinsky

£800-1,200 US\$1,200-1,800
€890-1,300

ψ7

A HEMATITE, DIAMOND AND GEM NECKLACE, BY CARTIER

Designed as a hematite bead uniform three-row necklace to a clasp designed as a stylised flower basket set with carved green chalcedony leaves, yellow sapphire flowers and cabochon sapphire buds, the hematite base with collet-set oval ruby decoration and diamond fitting detail, *à la 1990, French marks, approximately 80.0 cm. long*

Signed Cartier and No. 1004730

£2,400-2,600 US\$3,600-3,800
€2,700-2,900

8

TWO CULTURED PEARL BRACELETS

Each composed of five cultured pearls with fancy-link divisions, *each approximately 20.0 cm. long* (2)

£500-700 US\$740-1,000
€560-780

9

A PAIR OF AQUAMARINE AND DIAMOND EARPENDANTS

Each kite shaped aquamarine drop with diamond surmount, suspended from a single-cut diamond five stone tapering bar with diamond single stone stud suspension, post fittings (2)

£800-1,000 US\$1,200-1,500
€890-1,100

ψ10

SIX DIAMOND AND GEM RINGS

Comprising: a circular pyramidal cabochon lapis lazuli and diamond cluster to a ropework hoop; a twin hoop composed of a diamond eternity and a plain band with brilliant-cut diamond crossover tie accent; a reeded snake design ring with heart shaped ruby head and diamond neck and tail accents; a broad tapering hoop set with a central oval cabochon emerald and diamond collet accents; a free form polished aquamarine single stone; and a free form polished pink tourmaline single stone (6)

£800-1,000 US\$1,200-1,500
€890-1,100

11

A PAIR OF PINK SAPPHIRE EARCLIPS

Of stylised flowerhead design, the pavé pink sapphire bombé clusters with pavé pink sapphire petals (2)

£2,000-2,500 US\$3,000-3,700
€2,300-2,800

ψ12

A RUBY, DIAMOND AND ONYX NOVELTY BROOCH, BY GAZDAR

Modelled as a stylised wading bird, the body with circular ruby collet detail, to calibre ruby feet and onyx and diamond eye, twin prong clip fitting

Signed Gazdar

£700-1,000 US\$1,100-1,500
€780-1,100

13

A CITRINE AND SYNTHETIC GEM BROOCH AND MATCHING EARCLIPS

The brooch designed as a stylised vase of flowers with rectangular cut-cornered citrine vase, the foliage with an emerald and vari-coloured synthetic gem accents; the matching earrings with oval citrine vases, post fittings (3)

£300-400 US\$440-590
€340-440

14

A 19TH CENTURY GARNET AND DIAMOND BRACELET

Composed of seven rows of garnet beads with rose-cut diamond bar spacers to cabochon garnet twin rectangular cluster clasp with rose-cut diamond points, *approximately 18.0 cm. long, two beads detached*

£500-700 US\$740-1,000
€560-780

2



15

A SUITE OF DIAMOND AND ROSE-CUT DIAMOND JEWELLERY

Comprising: a necklace the front section composed of a line of graduated rose-cut diamond and brilliant-cut diamond cluster flowerheads the back section with matching plain graduated flowerhead panels, *approximately 43.0 cm. long*; and a matching bracelet *approximately 7.5 cm. long*, a pair of drop earrings and a ring en suite

£3,000-4,000 US\$4,400-5,900
€3,400-4,400

16

AN AQUAMARINE SINGLE STONE RING

The oval aquamarine in claw mount to a plain hoop

£500-700 US\$740-1,000
€560-780

17

A SUITE OF PORTUGUESE GOLD, AMETHYST AND DIAMOND JEWELLERY

Comprising: a brooch of cartouche form, the central collet-set amethyst within rose-cut diamond surround to a two colour gold chased foliate fringe, the surmount of foliate scroll design set with rose-cut diamond detail; a pair of matching earrings and ring, *circa 1940, marks for Porto, in case* (4)

£600-800 US\$880-1,200
€670-890

Ψ18

TWO GEM NOVELTY BROOCHES

One modelled as two two birds on a branch, each with shaped cabochon bead body and plain polished bead head with ruby eye accents, the branch with sapphire and diamond bud detail; the second modelled as two cats, each with turquoise single stone body and head and ruby eyes, *French marks* (2)

£500-700 US\$740-1,000
€560-780

19

A SET OF FIVE COLOURED DIAMOND AND GEM ETERNITY RINGS

Each set with a line of circular-cut stones - pale brown diamonds, black diamonds, tsavorite garnets, and yellow or orange sapphires, all in claw mounts, *finger sizes O1/2 - P, please note that the coloured diamonds have not been tested for natural colour origin* (5)

£1,200-1,400 US\$1,800-2,100
€1,400-1,600

20

THREE GEM BAND RINGS

Of matching design, pavé set with either sapphire, yellow sapphire or green gem, *finger sizes L1/2, M1/2 and M respectively* (3)

£1,000-1,500 US\$1,500-2,200
€1,200-1,700

21

A PAIR OF FRENCH TURQUOISE DIAMOND AND ENAMEL EACLIPS

Each designed with a central collet-set oval cabochon turquoise within scalloped blue enamel border with single-cut diamond detail

£500-700 US\$740-1,000
€560-780

Ψ22

AN ASTROLOGICAL GOLD RING, BY ELIZABETH GAGE AND AN ETERNITY RING

The first a textured broad band with raised bulls' heads for Taurus, bead accents and ropetwist border, *hallmarked London 1997, finger size P, in maker's case*; the second set with calibré sapphires, rubies and emeralds and brilliant-cut diamonds, *finger size K1/2* (2)

The first signed Gage with maker's mark EG
£500-600 US\$740-880
€560-670

23

A DIAMOND AND TURQUOISE SET WRISTWATCH, BY JAEGER-LECOULTRE

The circular dial with Arabic quarters and tapered baton hour markers beneath a hinged flowerhead design cover with diamond cluster centre and turquoise trefoil cluster openwork petals, to a crossover design flexible bracelet, *backward mechanical movement, approximately 16.3 cm. long*; and a flowerhead brooch of similar design with diamond cluster centre and turquoise set openwork petals (2)

Dial signed Jaeger-LeCoultre, case No. 849912 A
£700-900 US\$1,100-1,300
€780-1,000

24

A DIAMOND SET BANGLE

The sprung bangle of stylised panel design with waisted spacers, the front spacers set with brilliant-cut diamonds

£600-800 US\$880-1,200
€670-890

25

TWO PAIRS OF CUFFLINKS

One of anchor-link design to chain-link connections; the other a pair of 18ct. gold and circular panel design with blue and white enamel key pattern decoration, *hallmarked London, 1917, maker's initials BHJ* (4)

£600-800 US\$880-1,200
€670-890

26

AN OPAL, DIAMOND AND MABÉ CULTURED PEARL BROOCH

Of scroll design, the central opal and old brilliant-cut diamond cluster to old brilliant-cut diamond and mabé cultured pearl two stone shoulders

£500-700 US\$740-1,000
€560-780

27

A PAIR OF CITRINE CUFFLINKS, BY BOUCHERON

Of stirrup design, each with a line of square-cut citrines to hinged bar fittings with square pyramidal citrine terminals, *French marks* (2)

Signed Boucheron Paris
£1,200-1,400 US\$1,800-2,100
€1,400-1,600

28

A DIAMOND AND SAPPHIRE BRACELET

Composed of brilliant-cut diamond five stone shaped links with square sapphire single stone divisions, *approximately 17.50 cm. long*

£1,000-1,500 US\$1,500-2,200
€1,200-1,700

29

THREE BRACELETS

Comprising: a belcher-link charm bracelet, charms include an enamelled ladybird, a miniature passport, and spinning wheel; a broad fancy brick-link bracelet; and a 9ct. gold curb-link bracelet with chalcedony charm attached (3)

£700-1,000 US\$1,100-1,500
€780-1,100



30

A DIAMOND CLUSTER RING

The central cut-cornered rectangular diamond, *weighing 2.04 carats*, to a brilliant-cut diamond twin row border and line shoulders

Accompanied by report No. 13058363 dated January 12, 2004, from the GIA Gem Trade Laboratory stating that the diamond weighing 2.04 carats is clarity SI1, colour F

£8,000-12,000	US\$12,000-18,000	€8,900-13,000
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31

A DIAMOND RING AND A COLOURED DIAMOND RING

Each designed as a wing shaped mount, one pavé-set with diamonds, the other with tinted brown diamonds, each with stirrup-shaped hoops, *please note that the brown diamonds have not been tested for natural colour origin* (2)

£500-700	US\$740-1,000	€560-780
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32

A DIAMOND NECKLACE

Of flexible five row design set throughout with brilliant-cut diamonds, *approximately 42.5 cm. long*

£12,000-15,000	US\$18,000-22,000	€14,000-17,000
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33

A DIAMOND THREE STONE RING

The brilliant-cut diamonds in claw mounts to a plain hoop

£700-900	US\$1,100-1,300	€780-1,000
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34

A DIAMOND RING

Of half-hoop design, the central line of baguette diamonds to brilliant-cut diamond borders

£2,200-2,600	US\$3,300-3,800	€2,500-2,900
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35

TWO DIAMOND SINGLE STONE RINGS

Each brilliant-cut diamond in claw mount, *Portuguese marks* (2)

£500-700	US\$740-1,000	€560-780
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36

A DIAMOND DOUBLE CLIP BROOCH

Composed of twin stylised fan shaped panels set throughout with brilliant-cut diamonds with baguette diamond line detail

£2,000-3,000	US\$3,000-4,400	€2,300-3,300
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37

A DIAMOND CIRCULAR CLUSTER RING

The central claw-set brilliant-cut diamond with diamond double-row stepped surround

£1,800-2,200	US\$2,700-3,200	€2,000-2,400
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38

A PINK SAPPHIRE AND DIAMOND CLUSTER RING

The cut-cornered rectangular pink sapphire to a brilliant-cut diamond border with tapered baguette diamond corners and single stone shoulders, mounted in 18ct. white gold, *London hallmark*

£700-900	US\$1,100-1,300	€780-1,000
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39

A PINK TOURMALINE AND DIAMOND RING

The cushion shaped pink tourmaline with brilliant-cut diamond triangular cluster shoulders, to a plain hoop

£600-800	US\$880-1,200	€670-890
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40

A PAIR OF AQUAMARINE, DIAMOND AND GEM EARPENDANTS

The oval aquamarine and diamond cluster drop to diamond and pink gem flexible line suspension and oval aquamarine top, post fittings (2)

£1,200-1,500	US\$1,800-2,200	€1,400-1,700
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41

A CULTURED PEARL, PINK SAPPHIRE AND DIAMOND NECKLACE

The graduated single row of baroque cultured pearls to a pavé pink sapphire barrel clasp with diamond collar detail, *approximately 42.5 cm. long*

£1,500-2,000	US\$2,200-2,900	€1,700-2,200
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42

A PAIR OF AQUAMARINE AND DIAMOND EARSTUDS

Each pear shaped aquamarine with brilliant-cut diamond trefoil cluster surmount, post fittings (2)

£500-700	US\$740-1,000	€560-780
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43

A PAIR OF DIAMOND AND FRESHWATER CULTURED PEARL EARPENDANTS

The pear shaped freshwater cultured pearl drops to brilliant-cut diamond collet suspensions and single stone surmounts, post fittings (2)

£1,000-1,500	US\$1,500-2,200	€1,200-1,700
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44

A PAIR OF DIAMOND EARPENDANTS

Each pavé diamond spherical drop with diamond collar surmount to trace link suspensions and brilliant-cut diamond collet top, post fittings (2)

£2,000-2,500	US\$3,000-3,700	€2,300-2,800
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45

AN ONYX AND DIAMOND DRESS-SET

The circular panels of diamond and onyx chequerboard design, comprising: a pair of cufflinks composed of graduated twin panels with chain link connections; and four buttons (6)

£1,400-1,800	US\$2,100-2,600	€1,600-2,000
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46

A KUNZITE AND DIAMOND RING

The keystone shaped pink kunzite with diamond flowerhead cluster and twin leaf surmount

£800-1,000	US\$1,200-1,500	€890-1,100
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47

A PAIR OF KUNZITE AND DIAMOND EARPENDANTS

Each with marquise shaped kunzite drop to brilliant and baguette-cut diamond articulated line suspension, post fittings (2)

£800-1,200	US\$1,200-1,800	€890-1,300
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48

A DIAMOND BRACELET

Of broad flexible design composed of a series of brilliant-cut diamond six stone curved line articulated panels, *approximately 17.5 cm.*

£3,200-3,400	US\$4,700-5,000	€3,600-3,800
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49

A LATE 19TH CENTURY REVERSE PAINTED CRYSTAL INTAGLIO BROOCH
The circular panel painted to depict a butterfly, in gold mount with bead detail

£800-1,200

US\$1,200-1,800
€890-1,300

Ψ54

A 19TH CENTURY LONG CHAIN NECKLACE

The textured belcher links with star motifs to a three colour hand clasp with emerald ring and ruby accent, *approximately 118.5 cm. long, clasp tongue detached from chain*

£1,000-1,500

US\$1,500-2,200
€1,200-1,700

50

AN EARLY 19TH CENTURY GOLD-MOUNTED GARNET NECKLACE

Composed of a line of foiled garnet graduated articulated panels to a fancy-link back section *circa 1830, approximately 45.0 cm. long*

£1,200-1,500

US\$1,800-2,200
€1,400-1,700

55

A 19TH CENTURY GOLD-MOUNTED GARNET NECKLACE

Composed of a line of foiled garnet graduated articulated panels to a later fancy-link back section *approximately 44.5 cm. long, cased*

£1,000-1,500

US\$1,500-2,200
€1,200-1,700

51

A LATE 19TH CENTURY GOLD, HARDSTONE CAMEO AND ENAMEL NECKLACE

Composed of a series of graduated oval hardstone cameos depicting classical female profiles to pale blue enamel borders with twin flowerhead and swag detail between, the front with six smaller similar cameo sapeers, *circa 1870, approximately 36.0 cm. long*

£3,000-4,000

US\$4,400-5,900
€3,400-4,400

Ψ56

A 19TH CENTURY LONG CHAIN NECKLACE

The textured belcher links with star motifs to a clasped hands design clasp with ruby ring accent, *approximately 131.0 cm. long*

£800-1,200

US\$1,200-1,800
€890-1,300

52

A GROUP OF EARLY 20TH CENTURY JEWELLERY

Comprising: a gold necklace composed of a series of domed circular panels of blue guilloché enamel each with raised painted enamel floral and various motifs, suspended from a two tiered fine neckchain, *centre panel with enamel deficient*; an Edwardian diamond bar brooch with central millegrain-set old brilliant-cut diamond; a diamond three stone "sweetheart" brooch for the Royal Navy; and a gold, blue and white enamel graduated flowerhead panel flexible bracelet with half-pearl three stone spacers and connecting links

£700-900

US\$1,100-1,300
€780-1,000

*57

A 19TH CENTURY ITALIAN GOLD AND MICROMOSAIC BROOCH, BY CASTELLANI

The oval micromosaic depicting a spray of flowers, in archaeological revival gold mount with pierced and wirework decoration, *circa 1860*

The reverse with entwined initial C's for Castellani

£3,000-4,000

US\$4,400-5,900
€3,400-4,400

53

FOUR 19TH CENTURY GOLD-MOUNTED CAMEO BROOCHES AND A HARDSTONE CAMEO BROOCH

Comprising: one depicting Bertice Cenci (1577-1599) *after a portrait by Guido Reni (1575-1642)* in gold mount with scroll shoulders; one depicting the Madonna in profile to the right in gold mount with chased and engraved foliate decoration; one depicting the bust of Hera, in profile to the left, the gold mount with turquoise and wire and beadwork decoration; one depicting Hebe and Ganymede, in gilt mount; the last an oval agate cameo depicting a classical female bust in profile to the right, the gold mount with scalloped border

£800-1,200

US\$1,200-1,800
€890-1,300

58

A LATE 19TH CENTURY GOLD AND HARDSTONE CAMEO BROOCH

The oval hardstone carved to depict a classical female profile, the gold mount with tubular detail, ribbon accents and ropework decoration, *circa 1870*

£500-700

US\$740-1,000
€560-780



59

AN IOLITE AND DIAMOND RING

Of crossover design, the two cut-cornered rectangular iolites in collet mounts to diamond line shoulders

£500-700 US\$740-1,000
€560-780

60

A CITRINE TORSADE NECKLACE

Composed of twin rows of graduated faceted and briolette pear shaped citrine drops to a blue enamel clasp, *approximately 47.0 cm. long*

£800-1,200 US\$1,200-1,800
€890-1,300

61

A CULTURED PEARL, IOLITE AND DIAMOND NECKLACE AND A PAIR OF IOLITE AND DIAMOND EARSTUDS

The necklace composed of three rows of cultured pearls, *approximate diameters 7.5 to 7.7 mm.*, with central iolite and diamond motif, the oval iolite collet to a surround of four diamond stylised butterfly clusters, with diamond line clasp, *approximately 34.2 cm. long*; the matching earstuds with oval iolite collet to diamond stylised butterfly surmount, post fittings (3)

£2,000-2,500 US\$3,000-3,700
€2,300-2,800

62

AN AMETHYST NECKLACE

Composed of four graduated rows of polished bouton shaped amethyst beads, *approximately 38.0 cm. long, clasp clip deficient*

£600-800 US\$880-1,200
€670-890

63

A DIAMOND AND ENAMEL BROOCH

Modelled as a stylised fox wearing a pavé diamond coat, translucent green enamel cloak, blue and green enamel trousers and brown enamel shoes, the head with white enamel and diamond eye detail, *spurious signature*

£500-700 US\$740-1,000
€560-780

64

A PAIR OF DIAMOND AND COLOURED DIAMOND EARPENDANTS

The pavé pear shaped drops to flexible line suspensions and pavé hemispherical surmounts set throughout with diamonds and yellow and brown tinted diamonds, *please note that the tinted diamonds have not been tested for natural colour origin* (2)

£2,400-2,800 US\$3,600-4,100
€2,700-3,100

65

A DIAMOND SINGLE STONE RING

The old brilliant-cut diamond in gypsy mount

£1,000-1,500 US\$1,500-2,200
€1,200-1,700

66

AN AMETHYST AND DIAMOND RING

The central rectangular cut-cornered amethyst with a star shaped surround set with triangular diamonds, to a reeded gallery and hoop

£700-900 US\$1,100-1,300
€780-1,000

67

A PAIR OF YELLOW SAPPHIRE AND DIAMOND EARPENDANTS

The oval yellow sapphire pear shaped drops to brilliant-cut diamond flexible line suspensions and single stone top, post fittings, mounted in 18ct. white gold

£800-1,200 US\$1,200-1,800
€890-1,300

68

A STAINLESS STEEL QUARTZ CHRONOGRAPH "911" WRISTWATCH, BY PORSCHE

The circular black dial with luminous baton hour markers, red 1/100 second chronograph hand, three subsidiary dials indicating constant seconds, 30 minute and 12 hour registers, two LCD apertures for date and chronograph functions, the bezel with tachymetre scale, the case with four chronograph buttons in the band and screw back, to maker's integral bracelet with deployant clasp, *in maker's case with card outer and booklet*
Dial, case and clasp signed 911

£500-700 US\$740-1,000
€560-780

69

A PAIR OF ROCK CRYSTAL AND DIAMOND EARPENDANTS, BY MAUBOUSSIN

The drops composed of a brilliant-cut diamond beneath a rock crystal bead to chain link suspensions and matching diamond and rock crystal surmount, clip and post fittings (2)

Signed Mauboussin Paris and No. 1650
£1,000-1,500 US\$1,500-2,200
€1,200-1,700

70

A PAIR OF COLOURED DIAMOND AND DIAMOND LIZARD EARPENDANTS

Each coiled lizard drop with pavé yellow brilliant-cut diamond and single-cut diamond body and ruby-set eyes in oxidised mount to matching diamond suspension loop, *please note that the yellow diamonds have not been tested for natural colour origin* (2)

£1,600-2,000 US\$2,400-2,900
€1,800-2,200

71

A STAINLESS STEEL, AUTOMATIC "PASHA" WRISTWATCH, BY CARTIER

The circular white dial with Arabic quarters and baton hour markers, sweep centre seconds and date aperture, the winding crown with screw cover, the case secured by eight screws, to an integral fancy link bracelet with double deployant clasp

Dial signed Cartier Automatic, case signed *Pasha de Cartier Automatic* and No. 2324 PB24859
£1,000-1,200 US\$1,500-1,800
€1,200-1,300



72

A COMPACT, BY KERN AND A LIPSTICK HOLDER

The compact of basketweave scallop design with scroll thumbpiece opening to reveal a powder compact and a mirror; the lipstick of basket weave cylindrical design with gilt interior lipstick container (2)
The compact signed Kern
£1,200-1,500 US\$1,800-2,200
€1,400-1,700

73

A PAIR OF SAPPHIRE SET CUFFLINKS, BY BOUCHERON

Of flexible ropework stirrup design to cylindrical bars with cabochon sapphire terminals, *French marks* (2)
One link signed Boucheron
£800-1,200 US\$1,200-1,800
€890-1,300

74

A PAIR OF FRENCH ART NOUVEAU GOLD AND DIAMOND LORGNETTES

The handle of typical foliate design with brilliant-cut diamond collet decoration, *circa 1900, French marks*
£600-800 US\$880-1,200
€670-890

75

A LATE 19TH CENTURY GOLD QUARTER REPEAT HALF-HUNTER POCKETWATCH

The white enamel dial with Roman numerals and subsidiary seconds, the engine turned case with blue enamel Roman numeral chapter ring; together with a late 19th century gold belcher and fancy link watch chain suspending a gold cased fob seal, the oval cornealian with engraved armorial; and a veneered watch display case
£900-1,200 US\$1,400-1,800
€1,000-1,300

76

A PAIR OF RUBY AND DIAMOND CUFFLINKS

Composed of opposed hemi-spherical panels, one with central ruby accent and diamond detail, the other with central diamond accent and ruby detail, with chain link connections (2)
£600-800 US\$880-1,200
€670-890

77

A PAIR OF 18CT. GOLD CUFFLINKS, BY GEORG JENSEN AND A PAIR OF SAPPHIRE SET CUFFLINKS, BY VAN CLEEF & ARPELS

The first 18ct. gold composed of slightly dishd rectangular panels to opposed hinged oval panel, *London import mark 1968*; the second composed of spherical beads with sapphire accents to opposed hemi-spherical links with chain link connections (4)
The first pair signed Georg Jensen with maker's mark GJLd and No. 1084; the second pair signed Van Cleef & Arpels and No. 78587
£1,000-1,500 US\$1,500-2,200
€1,200-1,700

78

AN ART DECO SILVER AND EGGSHELL LACQUER CIGARETTE CASE

Of rectangular form, the outer covers decorated with red and white eggshell pattern lacquer, *7.8 x 6.6 cm., London import hallmark 1928*
£500-600 US\$740-880
€560-670

79

A BROAD BRACELET

Of geometric design, composed of "zig-zag" links with raised pyramidal design spacers, *approximately 20.5 cm. long*
£1,800-2,000 US\$2,700-2,900
€2,000-2,200

80

AN ART DECO SILVER AND ENAMEL CIGARETTE CASE

Of rectangular form, the front cover enamelled in oriental style to depict a bird seated on a branch against a red ground, *8.4 x 4.9cm., Glasgow import mark 1925*
£600-800 US\$880-1,200
€670-890

81

A DIAMOND AND GEM SET SILVER AND ENAMEL COMPACT, BY CARTIER

The black enamel square compact with applied floral motif to the lid - the carved cut cornered rectangular emerald base with diamond feet to diamond boughs, carved sapphire leaves and single circular pink sapphire bud, *circa 1930, chips to enamel, some re-enamelling*; and an early 20th century engine turned silver and enamel pill box, the lid with pale green and purple guilloché enamel decoration and white enamel borders, the sides with purple guilloché enamel band, to a gilt interior, *some enamel loss* (2)
The compact signed Cartier Paris and No. S2935
£800-1,200 US\$1,200-1,800
€890-1,300

82

A MESH EVENING BAG

The evening bag with plain polished frame and chain handle
£1,200-1,600 US\$1,800-2,300
€1,400-1,800

PROVENANCE:

Collection of Mrs Traudi Plesch, O.B.E. and Professor Peter H. Plesch.

83

A RUSSIAN SILVER CIGARETTE CASE

Of rectangular form with integral vesta compartment, the lid with central crown motif on blue enamel ground and cabochon sapphire thumbpiece, to a gilt lined interior
With maker's mark H A and kokoshnik mark for St. Petersburg, 1908-1917
£200-300 US\$300-440
€230-330



84

A PAIR OF DIAMOND SINGLE STONE EARSTUDS

Each brilliant-cut diamond in claw-set mount (2)
 £1,600-2,000 US\$2,400-2,900
 €1,800-2,200

85

A PAIR OF DIAMOND SINGLE STONE EARSTUDS

Each old brilliant-cut diamond in collet mount (2)
 £800-1,200 US\$1,200-1,800
 €890-1,300

86

A CULTURED PEARL AND DIAMOND NECKLACE

The uniform twin row of cultured pearls to cultured pearl and diamond star burst cluster clasp, *approximately 42.5 cm. long*
 £800-1,200 US\$1,200-1,800
 €890-1,300

87

A DIAMOND ETERNITY RING

The single line of diamonds in claw-set mount, *finger size O*
 £1,200-1,600 US\$1,800-2,300
 €1,400-1,800

88

A COLOURED DIAMOND AND DIAMOND CLUSTER RING

The central oval black diamond to an old brilliant-cut diamond surround in millegrain mount with diamond three stone shoulders, *please note that the black diamond has not been tested for natural colour origin, mount circa 1905*
 £1,000-1,500 US\$1,500-2,200
 €1,200-1,700

89

A DIAMOND NECKLACE

The graduated brilliant-cut diamond line with central brilliant-cut diamond graduated flexible line fringe, *approximately 41.0 cm. long*
 £5,000-6,000 US\$7,400-8,800
 €5,600-6,700

90

A SAPPHIRE AND DIAMOND RING

The oval sapphire in collet mount to a pierced gallery of heart shaped detail, baguette-cut diamond triple line shoulders and tapered hoop
 £600-800 US\$880-1,200
 €670-890

91

A DIAMOND ETERNITY RING

Of articulated link design, composed of a single row of claw-set brilliant-cut diamonds, *finger size - L 1/2*
 £3,000-3,500 US\$4,400-5,100
 €3,400-3,900

92

A PAIR OF DIAMOND AND BLUE CHALCEDONY EARRINGS

The brilliant-cut diamond foliate and bow design frame suspending four pear-shaped blue chalcedony drops, to similarly designed top, with clip and post fittings
 £1,500-2,000 US\$2,200-2,900
 €1,700-2,200

93

A SMALL GROUP OF DIAMOND JEWELLERY AND A WRISTWATCH

Comprising: a late 19th century graduated old brilliant-cut diamond crescent brooch, *circa 1890*; a pair of brilliant-cut diamond cluster earstuds; a single and old brilliant-cut diamond floral spray brooch; a rose-cut diamond fox mask with gem eyes mounted on a bar; and a lady's wristwatch, the circular dial with Arabic numerals *signed Verity* to eight-cut diamond bezel and line shoulders, and twin row flexible strap (6)
 £700-900 US\$1,100-1,300
 €780-1,000

94

A BLUE TOPAZ AND DIAMOND NECKLACE AND EARPENDANTS

The necklace front of swag design suspending triple stylised heart shaped blue topaz drops to openwork naturalistic mounts and knife edge suspensions with diamond detail, and central diamond openwork flowerhead motif, to a fetter link neckchain; and a pair of matching earpendants (3)
 £900-1,100 US\$1,400-1,600
 €1,000-1,200

95

A DIAMOND BROOCH/PENDANT

Of brilliant-cut diamond openwork scrolling leaf design with brilliant and baguette diamond triple tassel drops, twin prong clip fitting
 £1,200-1,500 US\$1,800-2,200
 €1,400-1,700

96

AN ART DECO DIAMOND BROOCH

The cut-cornered rectangular pierced plaque with diamond key pattern decoration, central diamond collet and diamond graduated shoulders, *circa 1930*
 £1,800-2,200 US\$2,700-3,200
 €2,000-2,400

97

A PAIR OF AQUAMARINE AND DIAMOND EARPENDANTS

Each fancy-cut pear shaped aquamarine drop to a brilliant and baguette-cut diamond line suspension, post fittings (2)
 £900-1,100 US\$1,400-1,600
 €1,000-1,200

98

A CULTURED PEARL AND DIAMOND RING

The cultured pearl to a cluster surround of baguette, brilliant and marquise shaped diamonds with bifurcated shoulders
 £1,500-2,000 US\$2,200-2,900
 €1,700-2,200



Ψ99

A PAIR OF VICTORIAN GOLD, DIAMOND, GEM AND ENAMEL EARSTUDS
Of Holbeinesque design, each dome-shaped panel of polychrome guilloché enamel with central square-cut sapphire collet and diamond and ruby decoration, *circa 1850, later post fittings*

£800-1,200

US\$1,200-1,800
€890-1,300

100

A GEORGE IV GOLD AND AQUAMARINE DEMI-PARURE

Comprising: a pendant necklace composed of three oval aquamarine cinquefoils with single stone connections in gold canetille work mounts to an oval aquamarine single row back section suspending; a matching cross-shaped cluster brooch pendant, *approximately 45.0 cm. long*; and a pair of earepandants en suite, *circa 1830, later post fittings to earepandants* (4)

£5,000-6,000

US\$7,400-8,800
€5,600-6,700

101

A LATE 18TH CENTURY GOLD AND ENAMEL BROOCH, AND AN ENAMEL PENDANT

The brooch of navette-shape with central applied vase of flowers under rock crystal within white and red enamel border, *circa 1790*; and a gold and enamel pendant of the Portugese Military Order of Christ with white enamel cross on a red guilloché enamel ground (2)

£500-700

US\$740-1,000
€560-780

102

AN EARLY 19TH CENTURY GOLD AND CITRINE PARURE

Comprising: a necklace of claw-set graduated oval citrines with two colour gold flowerhead spacers suspending a canetille work pendant with pear-shaped citrine triple drops, *one detached*; a pair of matching drop earepandants; a pair of broad meshwork bracelets each with oval mixed-cut citrine single stone clasps in canetille mounts; a matching brooch; and a matching gilt mounted citrine haircomb/diadem designed as a row of graduated oval citrines in foliate scroll mount, *all circa 1830, three citrines detached from mounts*

£3,500-4,500

US\$5,200-6,600
€3,900-5,000

103

A 19TH CENTURY GOLD DIAMOND AND TURQUOISE FOB WATCH AND A FOBWATCH

The late 19th century openface fobwatch with white enamel dial and Roman numerals, the cylinder movement unsigned, the cuvet engraved, *Mellenio dits Meller, Rue de la Paix, Paris* the case reverse pavé-set with old brilliant-cut diamonds and navette-shaped cabochon turquoise to a matching fob chain *one turquoise deficient*, watch key and fob seal; and a late 18th/early 19th century fob watch the white enamel dial with Roman numerals and outer minute ring with paste-set hands within paste bezel, the key wind cylinder movement with three arm balance wheel and applied paste decoration with skeleton reverse, to a marcasite openwork cluster chatelaine suspending a matching fob and watch key, *circa 1800* (2)

£1,000-1,500

US\$1,500-2,200
€1,200-1,700

104

TWO ANTIQUE IVORY AND PEARL PENDANTS AND A GOLD AND SEED PEARL GALLEON BROOCH

One ivory pendant carved to depict a dog wearing a gold collar with the enamelled legend, *Eidelta* wearing seed pearl accents, suspended from a pearl and belcher-link chain with emerald and enamel panel spacer, the other pendant a smaller carving of a horse to an enamel bird design suspension, both pendants suspended from late 19th century pearl single stone twin dress pins and joined by a chain, *the dog and horse probably early 18th century*; and a 19th century gold brooch modelled as a galleon with seed pearl sails and white enamel hull, suspending a pearl drop fringe *one deficient, please note that the pearls have not been tested for natural origin and that this lot will require a CITES licence to leave the EU and will be subject to US Fish and Wildlife restrictions if it is imported in to the USA* (2)

£600-800

US\$880-1,200
€670-890

105

A GROUP OF 19TH CENTURY AND EDWARDIAN GEM BROOCHES

Comprising: an Edwardian heart-shaped brooch with central half-pearl and rose-cut diamond twin heart motif within a turquoise coloured guilloché enamel ground and white champlevé enamel and seed pearl border, *circa 1905*; an Edwardian amethyst circular brooch with white enamel and seed pearl openwork border; an early 19th century rectangular brooch of blue enamel with applied rose-cut diamond amphora motif within half-pearl surround; two early 19th century blue enamel and half-pearl brooches; and a seed pearl and sapphire garland brooch (6)

£500-700

US\$740-1,000
€560-780

Ψ106

AN ANTIQUE RUBY AND ENAMEL BOW BROOCH AND TWO ENAMEL BOW BROOCHES

The first of ribbon bow design set in the centre with a foiled ruby cluster the ribbon with repeated ruby single stone motifs on a pierced, white enamel ground with beaded white enamel border, *late 17th/early 18th century, later brooch fitting*; and a pair of bow brooches of green translucent enamel with painted black and white enamel scalloped border and central flower motif, each reverse with painted black and white enamel decoration, *late 17th/early 18th century probably formerly dress ornaments now with later adapted brooch fittings* (3)

£750-850

US\$1,100-1,200
€840-940



107

TWO 18CT. GOLD BAND RINGS, BY CARTIER

The first with brilliant-cut diamond detail, *convention hallmark, finger size J1/2*; the second a plain band, *hallmarked London 1906, finger size U* (2)

The first signed Cartier (c) 1992 and No. 50 D48239, the second signed Cartier with maker's mark JC and No. HLS01143
 £500-700 US\$740-1,000
 €560-780

108

A PAIR OF CUFFLINKS, BY VAN CLEEF & ARPELS

Each designed as a sprung hoop of milled design (2)

Signed V.C.A., No. 92 155, French maker's mark
 £600-800 US\$880-1,200
 €670-890

109

A DIAMOND SET NECKLACE

The central pavé brilliant-cut diamond oval panel to a flattened curb link neckchain with diamond rondelle terminals and accents, *approximately 38.5 cm. long*

£1,000-1,500 US\$1,500-2,200
 €1,200-1,700

110

A DIAMOND SET NECKLACE, BY BUCHERER

The brilliant and baguette diamond chevron design front to a fancy link neckchain, *approximately 37.0 cm. long*

With maker's mark CB
 £500-700 US\$740-1,000
 €560-780

111

A CULTURED PEARL "PANTHER" NECKLACE, BY CARTIER

The uniform single row with central panther design motif, *approximately 41.0 cm. long, in maker's case with certificate*

Panther signed Cartier and No. 68 3347, clasp signed Cartier
 £600-800 US\$880-1,200
 €670-890

112

A PAIR OF CUFFLINKS AND A TIE SLIDE, BY CARTIER

The cufflinks of reeded sliding baton and bar design and a matching tie slide, *French marks* (3)

The cufflinks signed Cartier, Paris, the tie slide signed Cartier, Paris and No. P7C21, all with maker's mark for Bestret, Paris
 £600-800 US\$880-1,200
 €670-890

113

A PAIR OF CUFFLINKS, BY CARTIER

Of dumb-bell design with graduated spherical terminals (2)

Signed Cartier and No. 281 16
 £600-800 US\$880-1,200
 €670-890

114

A PAIR OF GREEN AGATE INTAGLIO ASTROLOGICAL CUFFLINKS

For pisces, each circular green agate panel carved with twin fish with gilded decoration, to single clip connections (2)

£600-800 US\$880-1,200
 €670-890

115

A PAIR OF AMETHYST EARPENDANTS

Each with fluted pear shaped amethyst bead drop to tapered loop surmount and ropetwist top, clip fittings (2)

£1,000-1,200 US\$1,500-1,800
 €1,200-1,300

Ψ116

A FRENCH DIAMOND AND RUBY BROOCH

Of stylised cornucopia design, the tapering twist design stem with baguette diamond detail and ruby collet terminal to a cascade top with diamond and ruby multi-drops, *French marks, No. 7824*

£500-700 US\$740-1,000
 €560-780

117

A PAIR OF 18CT. GOLD AND DIAMOND EARCLIPS

Each modelled as a stylised triangular shaped wing of fluted design with pavé diamond tips, *hallmarked London, 1991* (2)

£500-700 US\$740-1,000
 €560-780

Vendor states that these were designed by Paul Belvoir

Ψ118

A GEM-SET BANGLE

The broad domed tapering bangle with applied stylised figure of a ballerina holding a cultured pearl, her dress set with diamonds, sapphires, rubies and cultured pearls, *circa 1950*

£500-700 US\$740-1,000
 €560-780

119

A DIAMOND SET BRACELET

Composed of a series of brilliant-cut diamond rectangular panel links between single lines of plain polished links, *approximately 19.8 cm. long*

£1,800-2,200 US\$2,700-3,200
 €2,000-2,400

120

A DIAMOND SET BRACELET

Designed as a line of reeded domed oval panels with pavé diamond domed spacers between, *approximately 17.5 cm. long*

£1,200-1,600 US\$1,800-2,300
 €1,400-1,800

Vendor states that the bracelet was purchased from O J Perin

121

TWO BANGLES AND A BRACELET

Comprising: a textured hinged hoop bangle with lapis lazuli bead accents; a plain polished hinged bangle of rectangular cross-section; and an enamel set bracelet composed of blue enamel curved links with twin stirrup link spacers (3)

£800-1,000 US\$1,200-1,500
 €890-1,100

122

A LADY'S GOLD, RUBY AND DIAMOND COCKTAIL WATCH

Of graduated geometric triple panel design, each panel set with a line of brilliant-cut diamonds between square-cut ruby lines, the centre panel hinged to reveal the dial, the square dial with Roman numeral quarters and dot hour markers, *signed Ancre, to a snake link bracelet, circa 1940*

£800-1,200 US\$1,200-1,800
 €890-1,300



123

A DIAMOND THREE STONE RING

The claw-set rectangular diamond with baguette diamond shoulders
 £1,200-1,600 US\$1,800-2,300
 €1,400-1,800

124

A SAPPHIRE, COLOURED SAPPHIRE AND DIAMOND PENDANT

Of diamond openwork circular loop design with oval sapphire and pink and purple sapphire accents to a diamond loop suspension and sapphire and diamond cluster surmount, with fine link chain
 £2,500-3,000 US\$3,700-4,400
 €2,800-3,300

125

A DIAMOND SINGLE STONE RING

The cushion shaped old brilliant-cut diamond in claw mount
 £3,500-4,500 US\$5,200-6,600
 €3,900-5,000

126

A DIAMOND NOVELTY RING

Modelled as a rose composed of pavé diamond multi-layered petals
 £500-700 US\$740-1,000
 €560-780

127

A PAIR OF DIAMOND EARPENDANTS

The articulated pear shaped drops to openwork inverted heart shaped surmounts set throughout with brilliant-cut diamonds, clip and post fittings (2)
 £1,000-1,200 US\$1,500-1,800
 €1,200-1,300

128

A COLOURED DIAMOND AND DIAMOND RING

Of stylised flowerhead cluster design, the central brownish yellow diamond with diamond and baguette diamond surround to a plain hoop, *please note that the diamond has not been tested for natural colour origin*
 £1,500-2,000 US\$2,200-2,900
 €1,700-2,200

129

A DIAMOND NECKLACE

Composed of a graduated line of brilliant-cut diamonds in claw mounts to a diamond flowerhead cluster clasp, *approximately 41.0 cm. long*
 £6,000-7,000 US\$8,800-10,000
 €6,700-7,800

130

A DIAMOND CLUSTER RING

The central brilliant-cut diamond with diamond surround and baguette-cut diamond wave border, openwork gallery and reeded shoulders
 £2,000-2,500 US\$3,000-3,700
 €2,300-2,800

131

A PAIR OF COLOURED DIAMOND AND DIAMOND EARPENDANTS

Each with cut-cornered square yellow diamond, weighing 0.84 and 0.88 carats, suspended within diamond graduated twin cut-cornered square frames with diamond collet accents and single stone surmount, hook fittings (2)

Accompanied by report No. 981907 dated 8th December, 2006, from The Precious Stone Laboratory London stating the square cushion modified brilliant-cut diamond weighing 0.84 carats is natural fancy intense yellow in colour; and report No. 981908 dated 8th December, 2006, from The Precious Stone Laboratory London stating the square cushion modified brilliant-cut diamond weighing 0.88 carats is natural fancy yellow colour and VS 1 clarity (2)
 £7,500-8,500 US\$11,000-12,000
 €8,400-9,400

132

A SAPPHIRE RING

Of pavé sapphire bombe cluster design, *finger size - N*
 £2,200-2,600 US\$3,300-3,800
 €2,500-2,900

133

A DIAMOND SINGLE STONE RING

The brilliant-cut diamond, *weighing approximately 1.60 carats*, in raised claw mount
 £2,500-3,000 US\$3,700-4,400
 €2,800-3,300

134

A DIAMOND RING, BY TABBAH

Of vertically set floral spray design set throughout with brilliant-cut diamonds
 Signed Tabbah
 £600-800 US\$880-1,200
 €670-890

Ψ135

A PAIR OF RUBY AND DIAMOND EARPENDANTS

Designed as triple clusters of oval rubies to brilliant-cut diamond surrounds with single stone diamond spacers, post fittings (2)
 £800-1,000 US\$1,200-1,500
 €890-1,100

136

A PAIR OF PERIDOT AND DIAMOND EARPENDANTS

Each pear shaped peridot drop with brilliant-cut diamond surround and bow surmount, post fittings (2)
 £900-1,100 US\$1,400-1,600
 €1,000-1,200

137

A DIAMOND SINGLE STONE RING

The brilliant-cut diamond, *weighing approximately 1.30 carats*, to diamond three stone shoulders
 £2,000-2,500 US\$3,000-3,700
 €2,300-2,800

138

A PAIR OF DIAMOND EARRINGS

Each a tied ribbon bouquet with triple floral bud detail set with baguette, brilliant and single-cut diamonds, clip fittings
 £600-800 US\$880-1,200
 €670-890

139

A PAIR OF DIAMOND, SMOKEY QUARTZ AND CITRINE EARPENDANTS

Each designed as a faceted claw-set smoky quartz with diamond border and mixed-cut key-stone citrine surmount to a diamond loop suspension, with pierced gallery (2)
 £900-1,100 US\$1,400-1,600
 €1,000-1,200

140

A GARNET AND DIAMOND CLUSTER RING

The cushion-shaped mixed-cut garnet with brilliant-cut diamond surround in 18ct. white gold claw mount
 £600-800 US\$880-1,200
 €670-890

141

A DIAMOND RING AND A COLOURED DIAMOND RING

Each of pavé half-hoop design, one set with diamonds, the other pale brown diamonds, *please note that the pale brown diamonds have not been tested for natural colour origin* (2)
 £1,000-1,200 US\$1,500-1,800
 €1,200-1,300

Ψ142

A RUBY AND DIAMOND BRACELET

Composed of a series of square-cut ruby two stone links set at an angle with diamond terminals, *approximately 18.0 cm. long*
 £1,500-2,000 US\$2,200-2,900
 €1,700-2,200

143

A DIAMOND FLEXIBLE BRACELET

Composed of a line of claw-set brilliant-cut diamonds, *approximately 17.5 cm. long*
 £3,600-4,000 US\$5,300-5,900
 €4,000-4,400

144

A VARI-COLOURED SAPPHIRE AND DIAMOND BRACELET

Composed of a line of vari-coloured sapphire collets - pink, blue, yellow and orange - with diamond bar spacers, *approximately 18.2 cm. long*
 £1,500-2,000 US\$2,200-2,900
 €1,700-2,200



145

A 19TH CENTURY DIAMOND BROOCH

Designed as a central rose-cut diamond lozenge shaped cluster with rose-cut diamond scrolling quatrefoil border, *four stones deficient*

£500-700

US\$740-1,000
€560-780

146

A 19TH CENTURY DIAMOND AND PAINTED MINIATURE NECKLACE

Designed as a rose-cut diamond and blue enamel graduated panel necklace with rose-cut diamond five stone clasp, set in the centre with a oval panel, the central portrait of a young women three quarter facing painted en grisaille within rose-cut diamond border to a rose-cut diamond crown border flanked by two other heart shaped panels each with matching painted profile heads of a young women within rose-cut diamond borders and crown surmounts, suspending seed pearl and enamelled flower head chain-link swags, *approximately 41.0 cm. long*

£1,500-2,000

US\$2,200-2,900
€1,700-2,200

147

AN 18TH CENTURY COLOURLESS, RED AND GREEN PASTE DEMI-PARURE

Of girandole design, comprising: a pair of brooches, each with central colourless, red and green paste bird among foliage suspending graduated triple pear shaped cluster drops, *later brooch fittings*, and a larger brooch of matching design, the reverse with pendant loop and detachable brooch fittings, *in silver mounts with foiled backs, the brooches probably converted from earpendants* (3)

£1,600-2,000

US\$2,400-2,900
€1,800-2,200

148

A GROUP OF JEWELLERY

Comprising: a pair of old-brilliant-cut diamond matching line fringe drops; an 18th century foiled chrysoberyl cluster brooch modelled as a straw hat; a chrysoberyl buckle; and a group of colourless paste fittings and hatpins (16)

£500-700

US\$740-1,000
€560-780

149

A LATE 19TH/EARLY 20TH CENTURY GOLD, DIAMOND AND ENAMEL CLASP

Of buckle form the central gold and silver hinged rectangular panel of rose-cut diamond open work foliate cluster design with guilloché green enamel double border and rose-cut diamond scroll detail, *circa 1900, French import marks*

£1,200-1,500

US\$1,800-2,200
€1,400-1,700

150

A GROUP OF PASTE JEWELLERY

Comprising: a bow brooch, the colourless paste ribbon bow suspending a pear-shaped cluster drop; a slightly blue tinted paste cluster panel bracelet; and five vari-shaped brooches (7)

£500-700

US\$740-1,000
€560-780

151

A QUANTITY OF EARLY 19TH CENTURY PASTE BUCKLES AND OTHER ITEMS

Including: a pair of large colourless paste buckles with bow cluster motifs; four pairs of paste buckles; seven paste single buckles; three bracelets adapted from pairs of buckles; a hair ornament; and a quantity of seed pearl and garnet fittings

£500-700

US\$740-1,000
€560-780



152

A 19TH CENTURY DIAMOND CLUSTER BROOCH

Designed as a floral spray, the old brilliant-cut diamond cluster flowerhead with leaf and bud detail, mounted in gold and silver, *circa 1880*

£600-800 US\$880-1,200
€670-890

Ψ153

A LATE 18TH CENTURY DIAMOND AND RUBY AIGRETTE BROOCH

In the form of a central closed-set rose-cut diamond cluster with rose-cut diamond and ruby frond surmount supporting two diamond cluster drops, in silver-gilt mount, *circa 1770, later brooch pin*

£500-700 US\$740-1,000
€560-780

154

A LATE 18TH CENTURY DIAMOND BROOCH

The closed-set rose-cut diamond butterfly shaped foliate cluster suspending a later 19th century pear-cut diamond and diamond cluster drop

£1,500-2,500 US\$2,200-3,700
€1,700-2,800

155

AN EARLY 19TH CENTURY DIAMOND FLORAL SPRAY BROOCH

The central old-mine brilliant-cut diamond cluster to wheat sheaf fronds within openwork garland surround centred on a diamond circular cluster, with diamond flower detail set *entremblant*, mounted in gold and silver, *circa 1820*

See front cover illustration

£1,500-2,500 US\$2,200-3,700
€1,700-2,800

156

A LATE 19TH CENTURY DIAMOND BROOCH

Modelled as an old brilliant-cut diamond flower spray with rose-cut diamond detail, *circa 1890, one brilliant-cut diamond replacement*

£500-700 US\$740-1,000
€560-780

157

A LATE 18TH CENTURY DIAMOND BODICE ORNAMENT MOUNTED AS A BROOCH

Composed of a closed-set rose-cut diamond foliate cluster openwork panel suspending three rose-cut diamond bow-shaped articulated panels, each with matching drop, suspending a basket-shaped cluster drop, *circa 1790, probably Portuguese, later brooch fitting*

£1,000-1,500 US\$1,500-2,200
€1,200-1,700

158

AN ANTIQUE PEARL AND DIAMOND PIN

Modelled as a bird, the baroque pearl body with applied rose-cut diamond wings and head suspending a seed pearl drop in its beak, the pearl suspending twin baroque pearl drops each with pierced gold mounts and quatrefoil drops, to a pierced panel suspension, *19th century, please note that the pearls have not been tested for natural origin*

£700-900 US\$1,100-1,300
€780-1,000

159

A LATE VICTORIAN DIAMOND BROOCH

Designed as a crescent and star with graduated old-brilliant-cut diamonds, *circa 1880, later brooch fitting*

£500-700 US\$740-1,000
€560-780

160

AN 18TH CENTURY ROSE-CUT DIAMOND STOMACHER

In the form of a closed-set table and rose-cut diamond floral spray panel suspending twin cluster drops with supporting diamond cluster swags, in silver-gilt mount, *circa 1780, probably Portuguese, later added loops for wear as a slide*

£800-1,200 US\$1,200-1,800
€890-1,300

161

A LATE 18TH CENTURY DIAMOND HAIR ORNAMENT MOUNTED AS A BROOCH

Designed as a basket of flowers, the rose-cut diamond pierced basket with rose-cut diamond floral spray with central rose-cut diamond flowerhead cluster, *circa 1790*

£800-1,200 US\$1,200-1,800
€890-1,300

162

A SET OF HISTORIC DIAMOND MODELS

Comprising fifteen glass models of famous diamonds including the Pigot, Orloff, Shah of Persia, Koh-i-noor (old cut), Koh-i-noor (new cut), Grand Mogul, Regent and Jubilee, *first half of the 20th century, in fitted black case*

See back cover illustration

£3,400-4,000 US\$5,000-5,900
€3,800-4,400



163

AN INDIAN SEED PEARL AND TURQUOISE NECKLACE

Of triple swag design, the waisted links suspending seed pearl and green glass drops with turquoise disc spacers, to seed pearl tapering terminals and cord tie

£500-700 US\$740-1,000
€560-780

164

A VICTORIAN DIAMOND FIVE STONE RING

Of half hoop design, the five graduated old-brilliant-cut diamonds with rose-cut diamond points, *two stones deficient*, to carved shoulders, *circa 1890*, *centre stone detached from mount*

£1,000-1,500 US\$1,500-2,200
€1,200-1,700

165

AN EARLY 19TH CENTURY SAPPHIRE, DIAMOND AND ENAMEL SERPENT RING

The coiled serpent of black enamel with cushion-shaped sapphire and old brilliant-cut diamond cluster head, the bezel reverse with hinged cover for locket compartment, *circa 1850*, *French import mark*, *finger size - L 1/2*

£500-700 US\$740-1,000
€560-780

166

A LATE VICTORIAN DIAMOND PENDANT

The old brilliant-cut diamond openwork foliate panel suspending two graduated diamond two stone knife-edge drops, to a diamond loop, *circa 1900*

£500-700 US\$740-1,000
€560-780

167

A PAIR OF 19TH CENTURY CORAL AND DIAMOND EARPENDANTS

Each designed as a pear-shaped coral, *orallium*, drop to a rose-cut diamond cupola mount to a coral cameo suspension one carved to represent a classical female profile the other an amorette, *later hook fittings*, *please note that this lot will be subject to US Fish and Wildlife restrictions if it is to be imported in the the USA*

£500-700 US\$740-1,000
€560-780

168

A 19TH CENTURY GOLD, CORAL PENDANT NECKLACE AND A PAIR OF EARRINGS

Of oval locket back design, set in the centre with a cabochon coral to a matching coral border suspending a pear-shaped drop with half-pearl detail to matching pendant loop and snake-link and coral bead neckchain, approximately 18.0 cm. long; and a pair of tiered graduated coral bead drop earpendants, *in case, please note that the coral in this lot is orallium and that this lot will be subject to US Fish and Wildlife restrictions if it is to be imported into the USA* (3)

£2,400-2,600 US\$3,600-3,800
€2,700-2,900

169

A FRENCH LATE 19TH CENTURY DIAMOND BROOCH

Of flower spray design modelled as a dianthus with trefoil leaf detail and ribbon decoration, set throughout with old brilliant-cut diamonds, mounted in gold, *circa 1870*, *French marks*

£2,000-3,000 US\$3,000-4,400
€2,300-3,300

In the language of flowers the dianthus represents "Make Haste"

170

A LATE 19TH/EARLY 20TH CENTURY RUSSIAN OPAL AND GEM EGG PENDANT

The opal egg with applied cabochon ruby accent, *circa 1900*, *Russian marks*; and one nephrite jade egg pendant with applied two colour mount (2)

£1,000-1,500 US\$1,500-2,200
€1,200-1,700

171

A DIAMOND BROOCH

Composed of a line of three old brilliant-cut diamonds mounted on a bar with old-cut diamond two stone spacers and trefoil cluster terminals

£1,500-2,000 US\$2,200-2,900
€1,700-2,200

172

A VICTORIAN GOLD AND DIAMOND SINGLE STONE RING

The single old brilliant-cut diamond in gypsy style setting with diamond six stone surround, to foliate engraved shoulders

£500-700 US\$740-1,000
€560-780

173

A GROUP OF JEWELLERY

Comprising: a rose-cut diamond brooch designed as the date "1890"; an Edwardian diamond and sapphire moon and starburst brooch, *one stone deficient*; and a foiled aquamarine, rose-cut diamond and seed pearl pendant necklace (2)

£500-700 US\$740-1,000
€560-780

174

A LATE 19TH CENTURY PAIR OF CUFFLINKS A PIN AND DRESS STUD

The cufflinks designed as a pearl and rose-cut diamond cluster star within a guilloché blue enamel border to chain-link connections; and a matching stickpin and dress stud (4)

£800-1,000 US\$1,200-1,500
€890-1,100

175

A VICTORIAN SAPPHIRE AND DIAMOND CRESCENT BROOCH

Composed of a graduated row of cushion-cut sapphires with diamond border in gold and silver mount, *circa 1890*

£800-1,200 US\$1,200-1,800
€890-1,300

176

A VICTORIAN DIAMOND BROOCH

Designed as a crescent composed of two graduated rows of old brilliant-cut diamonds, in gold and silver mount, *circa 1890*

£1,000-1,500 US\$1,500-2,200
€1,200-1,700



177

A FIRE OPAL AND DIAMOND PENDANT NECKLACE

The oval fire opal drop to a brilliant-cut diamond suspension and trace link necklace
 £800-1,000 US\$1,200-1,500
 €890-1,100

178

A PEARL AND DIAMOND PENDANT NECKLACE

The single pearl drop suspended within a diamond oval frame with diamond collet suspension and pearl and diamond cluster surmount, to a trace link chain

Accompanied by two pearl reports from Gwilym M. Jones:

The first No. 0804/17 and dated 9/4/08 for the pearl measuring approximately 10.3 x 8.7 x 7 mm. (originally mounted on a bar brooch) stating the conclusion - "Insofar as testing is possible without unsetting - Natural Pearl";

The second No. 0807/38 dated 30/7/08 for the pearl measuring 7.1 x 6.3 x 5.1/2 mm. (originally mounted as a ring) stating that the pearl was found to be a Natural Pearl.

£1,800-2,200 US\$2,700-3,200
 €2,000-2,400

179

A LATE 19TH/EARLY 20TH CENTURY AMETHYST, DIAMOND AND SEED PEARL NECKLACE

The central oval amethyst with rose-cut diamond twin floral wreath and seed pearl border to a pear shaped amethyst drop with rose-cut diamond floral wreath surmount and twin swag suspension with seed pearl detail and fancy link necklace, *circa 1900, one seed pearl deficient*

£1,500-2,000 US\$2,200-2,900
 €1,700-2,200

Ψ180

A DIAMOND, RUBY AND ENAMEL REGIMENTAL BADGE BROOCH

For the Royal Army Ordinance Corp with rose-cut diamond entwined monogram RAOC to a rose-cut diamond crown surmount with ruby two stone accents and blue enamel ribbon base bearing the motto *Sua Tela Tonanti*

£500-700 US\$740-1,000
 €560-780

THE FOLLOWING LOT IS SOLD IN AID OF SIGHT SAVERS INTERNATIONAL

181

A DIAMOND AND ENAMEL REGIMENTAL BADGE BROOCH

For The Blues and Royals, the central single-cut diamond French eagle with green enamel wreath detail, to a blue enamel surround with the motto "HONI SOIT QUI MAL Y PENSE" and diamond and enamel crown surmount

£600-800 US\$880-1,200
 €670-890

VARIOUS PROPERTIES

182

AN EMERALD AND DIAMOND CLUSTER RING

The cut-cornered rectangular emerald within an old brilliant-cut diamond border, to a plain hoop

£500-700 US\$740-1,000
 €560-780

183

A FRENCH ART DECO DIAMOND AND ONYX RING

Of rounded navette design, the three old brilliant-cut diamond collets within an old-cut diamond border with buff-top onyx accents, mounted in platinum, *French marks*

£1,400-1,600 US\$2,100-2,300
 €1,600-1,800

184

A PAIR OF PEARL AND DIAMOND EARRINGS

Each designed as a flowerhead with single pearl centres and pavé single-cut diamond petals, *post fittings, circa 1930, please note that the pearls have not been tested for natural origin*

£1,200-1,600 US\$1,800-2,300
 €1,400-1,800

Ψ185

A RUBY, SAPPHIRE AND DIAMOND TRIPLE ETERNITY RING

The central calibré ruby and sapphire hoop with diamond hinge twin half-hoop outer bands, *finger size O, circa 1930*

£500-700 US\$740-1,000
 €560-780

Ψ186

A JADEITE JADE AND DIAMOND PENDANT NECKLACE

The floral carved and pierced slightly tapered rectangular plaque with circular-cut diamond floral surmount to a trace link necklace

£1,400-1,600 US\$2,100-2,300
 €1,600-1,800

187

A PAIR OF DIAMOND AND EMERALD EAR CLIPS

Each designed as triangular diamond and pavé diamond cluster panels with diamond and emerald twin drops, *circa 1940, one emerald deficient*

£600-800 US\$880-1,200
 €670-890

Ψ188

A PINK TOURMALINE, DIAMOND AND RUBY BROOCH

The central cushion shaped pink tourmaline within a rose-cut diamond whorl design border, to ruby and old and rose-cut diamond line shoulders, *central cluster circa 1900 later adapted with the addition of shoulders*

£600-800 US\$880-1,200
 €670-890

Ψ189

A SMALL GROUP OF JADEITE JADE AND DIAMOND JEWELLERY

Comprising: a pair of clip brooches, each composed of a floral carved and pierced rounded triangular jade plaque with rose-cut diamond border; and a ring, the floral carved and pierced oval jade plaque to single-cut diamond three stone shoulders; *all circa 1930* (3)

£1,800-2,200 US\$2,700-3,200
 €2,000-2,400

190

A DIAMOND AND ONYX BROOCH

Designed as opposing old brilliant-cut diamond pierced palmette design panels with onyx detail and single stone diamond central accents

£800-1,000 US\$1,200-1,500
 €890-1,100

191

TWO RINGS

The first an early 20th century emerald and diamond ring, the central rectangular-cut emerald with diamond six stone and pierced trellis work surround and gallery, the gold hoop with bifurcated shoulders and engraved scroll decoration, *circa 1910*; the second a brilliant-cut diamond five stone half-hoop

£800-1,200 US\$1,200-1,800
 €890-1,300

192

AN ART DECO EMERALD AND DIAMOND CLUSTER RING

The cut-cornered rectangular emerald collet to a single-cut diamond two row surround with tapered baguette emerald two stone corners, *circa 1925, one emerald deficient*

£600-800 US\$880-1,200
 €670-890

193

AN ART DECO PLATINUM AND DIAMOND BRACELET

The broad bracelet composed of diamond rectangular pierced articulated panels with central diamond collets and calibré synthetic sapphire detail, the tongue and sides foliate engraved, *circa 1925, approximately 17.0 cm. long*

£2,500-3,000 US\$3,700-4,400
 €2,800-3,300

194

A BELLE EPOQUE EMERALD AND DIAMOND CLUSTER RING

The hexagonal bezel with central rectangular-cut-cornered emerald within old-mine-brilliant-cut diamond double-row border, with pierced gallery and plain hoop, *circa 1915*

£700-900 US\$1,100-1,300
 €780-1,000

195

AN EMERALD AND DIAMOND FIVE STONE RING

The central rectangular-cut diamond flanked by two rectangular-cut emeralds, to triangular-cut diamond shoulders

£800-1,000 US\$1,200-1,500
 €890-1,100

196

A BELLE EPOQUE DIAMOND PENDANT/BROOCH

Of openwork circular form, the old brilliant-cut diamond collet centre within a rose-cut diamond quatrefoil foliate surround with old brilliant-cut diamond accents and rose-cut diamond border, *French marks, circa 1905*

£1,800-2,200 US\$2,700-3,200
 €2,000-2,400

END OF SALE



IMPORTANT NOTICES

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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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.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED SPECIES

An export licence issued by the Department of the Environment will be required for the export of any item made of or incorporating (irrespective of percentage) animal material such as ivory, whalebone, tortoiseshell, rhinoceros horn, Rosewood and Lignum Vitae etc., and this may take up to eight weeks to obtain. Clients are advised to check with the regulating body in the country of importation regarding any possible restrictions on the importation of items within this category – some countries have an absolute ban on the importation of certain materials. 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 of age.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

FOR JEWELLERY

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

Jewellers in the Title

1. By Boucheron

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

Jewellers beneath the description

2. Signed Boucheron

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

3. With maker's mark for Boucheron

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

4. By Boucheron

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

5. Mounted by Boucheron

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

6. Mount only by Boucheron

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

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s

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).

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.

REGARDING IMPORTATION OF WATCHES INTO THE US

Prospective buyers should be aware the importation of Rolex watches into the United States is highly restricted. These watches (not limited to Rolex) 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.

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 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 watertight 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.

BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Based upon prices recently paid at auction for comparable property, and take into account 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: 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 £50,000 and 12% of the excess of the hammer price above £50,000. Exceptions: Wine and Cigars: 15% of the final bid price of each lot. For all lots, 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 viewing 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 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 7752 3137 for advice on the information you should supply.

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. New clients, 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, may be asked to supply a bank reference. For assistance with references, please contact Christie's Credit Department at +44 (0)20 7752 2862 (London, King Street) or +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 saleroom, 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 7752 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

Christie's South Kensington is not able to notify successful bidders by telephone. 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 Transfer: Lloyds TSB Bank Plc City Office PO Box 217 Lombard Street, London EC3P 3BT A/C: 00172710 Sort Code: 30-00-02 for international transfers, SWIFT: LOYDGB2LCTY. For banks asking for an IBAN: GB81 LOYD 3000 0200 1727 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 7752 2821. The number to call to make a CNP payment over the phone is +44 (0) 20 7752 3138. 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 transmission information. 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 7752 2996 Fax: +44 (0) 20 7752 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 *
* 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.

Buyers from within the EU:

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

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. However, if the item falls under the HMCE category of "printed matter", the premium will also be free of VAT.

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

As above except:

†

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 Daggerted lots, Christie's are disallowed by HMCE 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 (in Euro)	For the portion of the Hammer Price
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 Pounds 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 7752 2712 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 proposing to take purchased items outside the EU the following applies:

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 authorised Shipper:

If you use a Christie's VAT authorised 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 documents 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 †

Stared 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 Daggerted 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 7752 2828 or the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.

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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 * 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,

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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.

AML 9/9/08

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Simon Reynolds

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CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

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MANUSCRIPTS
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La Sarthe à Morannes

signed 'Dyf' (lower right)
oil on canvas
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Painted in 1970

£5,000-7,000

Auction
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Viewing
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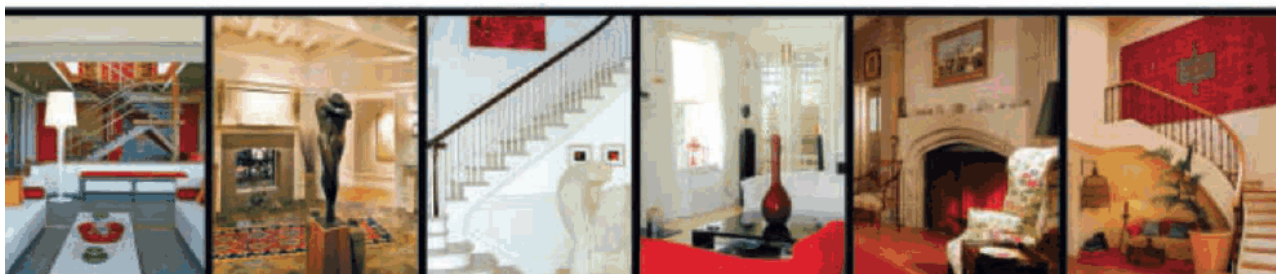
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