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JEWELS

7 JUNE 2011

CLARIDGE'S, LONDON









JEWELS

7 JUNE 2011 FROM 2PM CLARIDGE'S, LONDON

LOTS 1–203

Viewing at Phillips de Pury, 45–47 Brook Street at Claridge's
Wednesday 1 June – Monday 6 June, 10am – 7pm

Front cover A magnificent emerald and diamond parure, showing necklace, Lot 372

Inside front cover A magnificent emerald and diamond parure, showing bracelet and pair of ear pendants, Lot 372

Opposite A diamond emerald sapphire and ruby butterfly pin, Lot 5



1



3



2

- 1
A Russian diamond pill box

Of circular form, the lid trimmed with rose-cut diamonds, and engraved with the initials 'E.R.J.' to the centre, diameter 3.7 cm, Russian assay marks and maker's marks to the interior.

Estimate £1,800–2,000 \$3,000–3,200 €2,000–2,300

- ❖ 2
An antique diamond and ruby monkey brooch

Designed as a rose-cut diamond monkey seated on a bar set with pearl terminals, suspending another similarly set monkey, both with circular-cut ruby eyes, length 5 cm, c. 1860, mounted in silver and gold.

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

Estimate £1,200–1,800 \$2,000–3,000 €1,400–2,000

- 3
A Russian cameo pendant depicting Nicholas I (r. 1825–55)

The oval carved shell cameo depicting the profile of Nicholas I in profile within a polished gold bezel to a rose-cut diamond and cabochon sapphire bow surmount, length 3.7 cm, kokoshnik mark to pendant bail.

Estimate £1,500–2,500 \$2,400–4,000 €1,700–2,700

- Σ 4
A pearl, diamond and tortoiseshell haircomb

The tortoiseshell comb of openwork design set with button-shaped pearls and rose-cut diamonds within black enamel lattice-work decoration, to a graduating baroque pearl surmount, length 9.5 cm, c. 1880, French assay marks. Accompanied by a fitted case by Wiese, Rue de Richelieu.

Estimate £2,200–3,200 \$3,600–5,000 €2,500–3,500

- ❖ 5
A delicate diamond, emerald, sapphire and ruby butterfly pin

Designed as the profile of a butterfly in flight, the body set with a cushion-cut diamond and calibre-cut emeralds to circular-cut ruby eyes and diamond highlights, the wings pavé-set with diamonds and decorated with variously-cut rubies, sapphires and emeralds, length 4.3 cm, c. 1870, French assay marks, later pin fitting.

Estimate £7,000–9,000 \$11,000–14,000 €8,000–10,000



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6 **A 19th-century pearl and diamond double-sided portrait bangle**

The elaborately foliate engraved hinged bangle composed of a central oval locket containing a portrait plaque of a young girl set within a rose-cut diamond and pearl frame to similarly set rose-cut diamond foliate and pearl shoulder detail, the reverse plaque depicting a similar portrait of a young girl, the inside engraved and dated 1803–38, inner diameter 6 cm, with safety chain.

Estimate £4,500–5,500 \$7,200–8,800 €5,000–6,000

❖ 7 **An enamel and ruby locket**

One side depicting Hermes with his caduceus and a young maiden, the reverse depicting Eros and Psyche, the inside painted with a monogram, the whole suspending a closed-back set oval ruby, length 5.5 cm.

Estimate £3,000–5,000 \$4,800–8,000 €3,400–6,000

8 **A pair of amethyst and diamond ear pendants**

Of pendeloque form, each designed as a rose-cut diamond flower cluster surmount suspending a similarly cut diamond foliate drop to a later briolette-cut amethyst suspended within a rose-cut diamond frame, length 7.3 cm, wire clip fittings, composite.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000



9

9 An antique seed pearl and turquoise necklace

Designed as four sections of sixteen rows of seed pearls, strung from turquoise and half pearl flower cluster spacers, to a central similarly set double cluster and terminating in a detachable girandole-style half pearl and turquoise pendant drop with pin fitting, concealed clasp to side cluster, necklace length 41 cm, pendant drop 6 cm.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,300



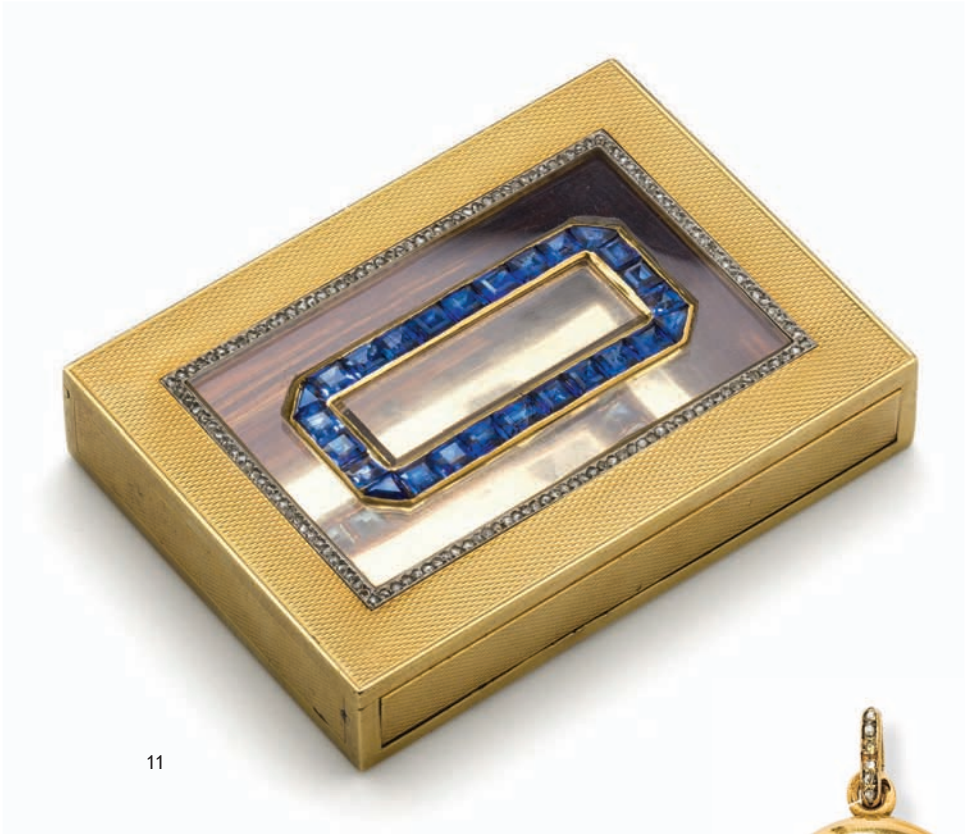
10

10 A baroque cultured pearl and diamond pendant

The baroque cultured pearl set within a scrolling circular-cut diamond-set pendant mount, length 4 cm.

Estimate £3,000–5,000 \$4,800–8,000 €3,500–5,500

Please note that some photographs on these pages have been enlarged for illustrative purposes. For the actual size, please refer to the dimensions given in the lot information.



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11 **A sapphire and diamond box**

Of rectangular form, the lid inset with a clear plaque set with square- and trilliant-cut sapphires within a frame of rose-cut diamonds, to an engine turned ground, the concealed push-opening lid revealing a polished interior, French assay marks, maker's marks, numbered 61371, gross weight 130.3 grams, 7.6 × 5.5 cm.

Estimate £3,000–5,000 \$5,000–8,000 €3,400–5,400 ₺

12 **An Art Deco sapphire and enamel fibula pin, by Cartier**

Of open circular form and composed of stripes of white enamel each end terminating in a collet-set cabochon sapphire and black enamel stripe highlights, the pin fitting attached to an adjustable slide of white and black enamel similarly set with a sugarloaf sapphire, length 5.5 cm, c. 1925, signed 'Cartier Paris, Londres, New York', French assay marks.

Estimate £11,000–13,000 \$18,000–20,000 €12,500–14,500

13 **A Russian diamond locket**

The oval hinged locket set to the centre with rose-cut diamonds spelling 'Mama' in Cyrillic, opening to reveal a plain interior, suspended on a similarly cut diamond pendant bail, length 5 cm, Russian assay mark, Russian maker's mark, French import marks.

Estimate £1,000–1,200 \$1,600–1,900 €1,200–1,400

❖ 14 **A diamond and ruby serpent necklace**

Designed as a serpent, the body composed of a series of articulated links, the serpent's head set to the centre with a cushion-cut diamond, weighing approximately 2.56 carats, to oval-shaped ruby eyes and circular- and single-cut diamonds, inner diameter approximately 11 cm, total diamond weight approximately 8.10 carats, French import marks, gross weight 178.9 grams.

Estimate £14,000–18,000 \$22,000–28,000 €16,000–20,000

15 **A sapphire and diamond vanity case, by Lacloche Frères**

Of rectangular form, the hinged lid set with a sugarloaf sapphire thumbpiece and engraved as a sprig of bluebells and set with calibre-cut sapphires and rose-cut diamonds, opening to reveal two plain compartments each set with sugarloaf sapphire thumbpieces, to a chain handle, compact length 9.5 cm, signed 'Lacloche Frères Paris', numbered 32772, French assay marks, gross weight 139.9 grams.

Estimate £8,000–10,000 \$13,000–16,000 €9,000–12,000

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A diamond and pearl choker

The front designed as a graduating articulated panel millegrain-set with circular-cut diamonds in the garland style to a seventeen row cultured seed-pearl rear section similarly set diamond two line clasp, length 34 cm.

Estimate £25,000–30,000 \$40,000–48,000 €30,000–34,000

17

A Belle Époque diamond brooch

Designed as a stylised bow, the central old brilliant-cut diamond foliate cluster to a similarly set diamond lacework bow, terminating in an old brilliant-cut diamond tassel, length 6.3 cm.

Estimate £6,500–8,500 \$11,000–14,000 €7,500–9,500

❖ 18

A ruby diamond heart pendant necklace

Designed as a calibre-cut ruby openwork heart entwined by a line of brilliant-cut diamonds suspending a central similarly cut diamond heart, to a diamond bow surmount, millegrain-set diamond drop highlights, and suspended on a spectacle-set ruby and diamond chain, length 41 cm, pendant length 6.2 cm.

Estimate £7,000–9,000 \$12,000–14,000 €8,000–10,000

❖ 19

A pair of natural pearl, diamond and ruby chains

Each chain regularly set with five and six natural pearls, 4.2–4.8 mm and 4.3–4.8 mm respectively, and set between spectacle-set old brilliant-cut diamonds and cabochon-cut rubies, lengths 41 cm and 42 cm.

Estimate £8,000–10,000 \$13,000–16,000 €9,000–11,000

❖ 20

A Belle Époque ruby and diamond ring

The oval mixed-cut ruby set within an oval old brilliant-cut diamond cluster to similarly cut diamond shoulders, ring size N½, Russian and French assay marks to base of shank.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000

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- ❖ 21 **A ruby and diamond horse's head brooch**
The horse's head pavé-set throughout with diamonds to a square- and cabochon-cut ruby bit and similarly cut ruby eye, length 6.8 cm.
- Estimate** £4,000–6,000 \$6,500–9,500 €4,500–6,500

- ❖ 22 **A pair of ruby and diamond earclips**
Each designed as a sugarloaf-cabochon ruby set to the centre of a cluster of radiating baguette-cut diamonds to square-cut diamond accents, diameter 2 cm, French assay marks, clip fittings.
- Estimate** £6,000–8,000 \$10,000–13,000 €7,000–9,000

- ❖ 23 **A ruby cigarette case, by Mauboussin**
Of rectangular form, the hinged box lid set with square-cut rubies arranged in a honeycomb design flanked by reeded decoration, opening to reveal a polished interior, the side profile hinged and opening to reveal a compartment storing a polished cigarette holder set with similarly-cut rubies, length 8.7 cm, signed Mauboussin, numbered 5270, French assay marks.
- Estimate** £6,000–8,000 \$10,000–13,000 €7,000–9,000

- 24 **A diamond rivière necklace**
A graduating line composed of 67 brilliant-cut diamonds weighing approximately, one diamond deficient, 20.00 carats, length 42 cm.
- Estimate** £25,000–35,000 \$40,000–50,000 €30,000–40,000

- ❖ 25 **An Art Deco ruby and diamond double clip brooch**
Each clip designed as a fan of oval shaped rubies tied by a geometrically styled ribbon pavé-set with single- and brilliant-cut diamonds, length 6.5 cm, c. 1930, French assay marks.
- Estimate** £13,000–15,000 \$22,000–24,000 €15,000–17,000

- ❖ 26 **A pair of ruby and diamond earclips**
The flowerhead cluster earclips set with oval mixed-cut rubies and brilliant-cut diamonds throughout, maker's mark, length 2.5 cm.
- Accompanied by report number GF10120380, dated 15 December 2010, from the Asian Institute of Gemological Sciences (AIGS), Bangkok, stating that the sample tested was found to be natural ruby HT(Pb).
- Estimate** £2,600–3,000 \$4,200–4,800 €3,000–3,500



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27 **An opal and diamond ring**

The central oval opal, weighing approximately 14.00 carats, claw-set within a brilliant-cut diamond cluster to baguette-cut diamond shoulders, ring size O.

Estimate £3,500–5,500 \$6,000–9,000 €4,000–6,000

28 **An opal and diamond necklace**

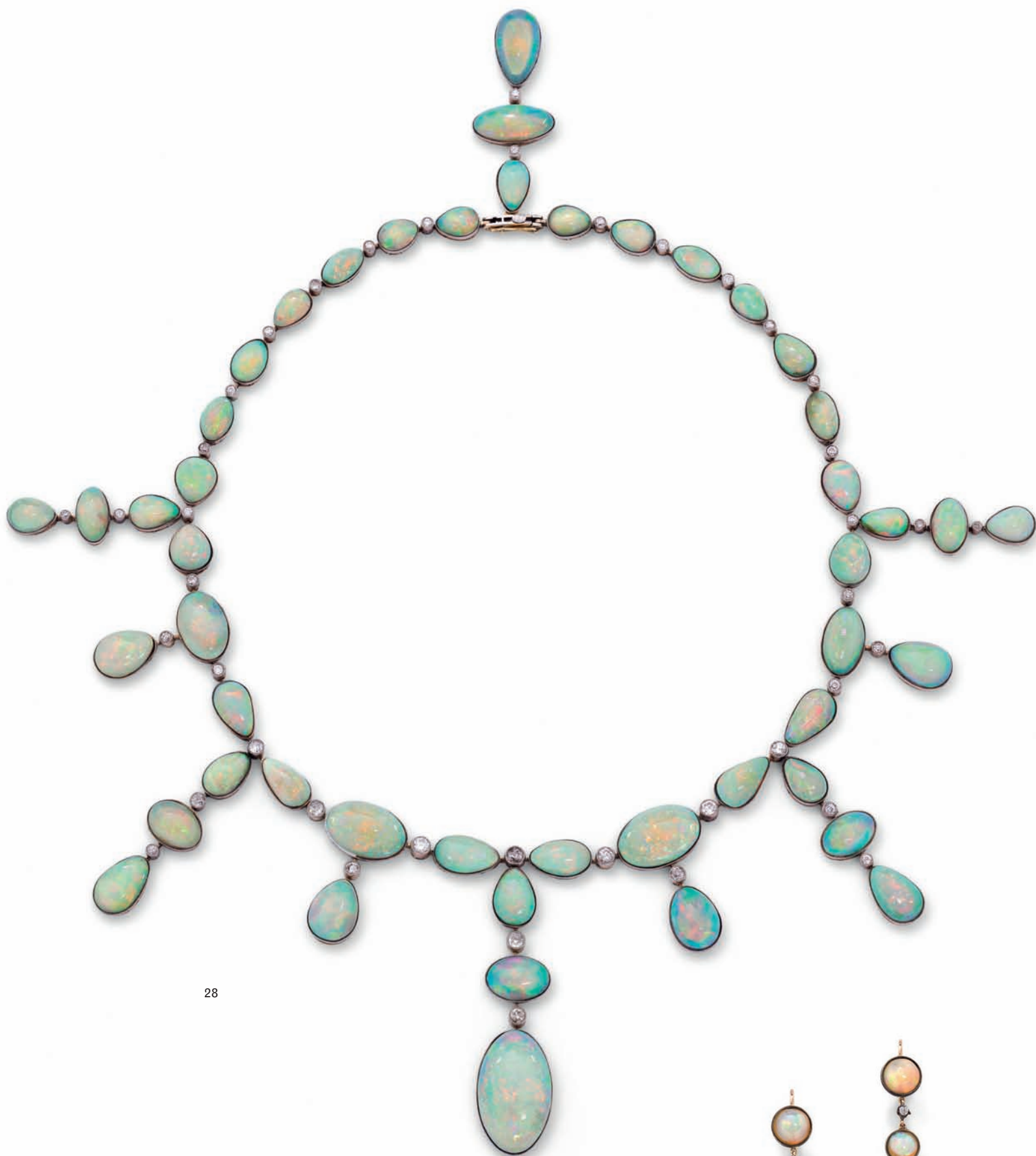
Designed as a line of graduating variously-shaped cabochon opals, millegrain-set between brilliant-cut diamond spacers to a graduating fringe of similarly shaped opals and opal pendant clasp, necklace length 43 cm, central pendant length 6.3 cm.

Estimate £14,000–18,000 \$22,000–28,000 €16,000–20,000

29 **A pair of opal and diamond ear pendants**

Each designed as a graduating line of variously-shaped cabochon opal between old brilliant-cut diamond spacers, length 6.3 cm, total opal weight approximately 11.8 carats, ear wire fittings.

Estimate £1,200–1,800 \$1,900–2,900 €1,400–2,000



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Σ 30 **An Art Deco jade, diamond and onyx pin**

The jade disc offset below an onyx plaque and applied old brilliant-cut diamond linear motifs, Austrian assay marks to rear, length 6.2 cm, c. 1930.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000

Σ 31 **A coral, onyx, rock crystal and diamond necklace**

The necklace designed as a series of triangular plaques of alternating onyx and frosted rock-crystal, to brilliant-cut diamond spacers, terminating in similar plaques of coral and onyx set within a graduating double fan motif pendant drop with brilliant-cut diamond highlights, length 28.5 cm, pendant drop 4.8 cm.

Estimate £3,000–5,000 \$4,800–8,000 €3,400–6,000

32 **A pair of French-jet Art Deco ear pendants**

Each designed as oblong- and circular-shaped rose-cut french-jet drops with swirl motif accents, to a further circular rose-cut french-jet drop and surmount, length 9.3 cm, clip fittings.

Estimate £800–1,200 \$1,300–2,000 €900–1,400

Σ 33 **A pair of Art Deco coral and onyx ear pendants**

Each designed as fan-shaped drops composed of a tapered flute of onyx inset with coral, to a rose-cut diamond cap and articulated circular-cut diamond surmount, length 5.2 cm, post fittings.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,300

Σ 34 **A coral, onyx and diamond ring**

The carved coral and onyx set with a line of brilliant-cut diamonds to each shoulder, to a polished shank, ring size N¾, c. 1950.

Estimate £6,000–8,000 \$10,000–13,000 €7,000–9,000



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A diamond, onyx and enamel pendant

The pear-shape rose-cut diamond set within a similarly-shaped onyx border, suspended from a black enamel and circular-cut diamond floral surmount, to black enamel torpedo-shaped batons and trace-link chain, length 28 cm, pendant drop 3 cm.

Estimate £4,000–6,000 \$6,500–9,500 €4,500–6,500

A pair of onyx and diamond ear pendants

Each composed of a central old brilliant-cut diamond suspended within an onyx ring from a line of old single-cut diamonds, millegrain-set throughout, length 4 cm, one diamond deficient.

Estimate £2,000–3,000 \$3,200–5,200 €2,300–3,300

A coral, onyx and diamond necklace

The collar designed as a series of graduating plaques, the central zig-zag motif set with brilliant-cut diamonds, to further triangular-cut coral and onyx highlights and a concealed clasp.

Estimate £9,000–11,000 \$14,500–17,500 €10,000–12,000



36

A pair of of diamond and onyx earrings

The central brilliant-cut diamond foliate panel suspending an onyx ring within which is suspended a millegrain-set diamond drop to a further three rose-, brilliant- and pear-cut drops, all suspended from a diamond and onyx surmount, length 6 cm, shepherd's hook earwires.

Estimate £2,500–3,500 \$4,000–6,000 €2,800–4,000

A pair of onyx and diamond ear pendants

Each designed as an onyx drop with applied circular-cut diamond foliate motif suspended from a seed pearl and similarly cut diamond foliate drop and surmount, length 6.5 cm.

Estimate £2,000–4,000 \$3,200–6,200 €2,300–4,300

An Art Deco diamond and onyx line bracelet

Composed as an articulated line of alternating sections of brilliant-cut diamond and French-cut onyx, to a concealed clasp and engraved gallery, length 18.2 cm.

Estimate £2,400–3,400 \$3,800–5,800 €2,700–3,700



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41 A Belle Époque aquamarine, seed pearl and diamond pendant

Designed as a briolette-cut aquamarine drop, weighing approximately 12.00 carats, suspended within a frame set with rose-cut diamonds, edged in seed pearls and suspended from a cushion-shaped aquamarine and similarly set diamond and seed pearl surmount, to a fancy-link chain, length 42 cm, pendant length 7 cm.

Estimate £4,500–6,500 \$7,000–10,000 €5,000–7,000



42

42 A thistle pin, by Mario Buccellati

Designed as a spray of three thistles enhanced by naturalistically textured sepals, stems, and extending three similarly textured leaves, length 10 cm, c. 1950, signed 'M Buccellati'.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000 Ω

43 An aquamarine and pearl necklace and ear pendant suite

The oval mixed-cut aquamarine, weighing approximately 65.00 to 70.00 carats, claw-set within a scalloped half-pearl and light blue enamel frame to a similarly set surmount and suspended from a similar blue enamel baton-link chain, necklace length 46 cm, pendant length 5.7 cm; accompanied by earclip pendants of similar design, length 5.8 cm.

Estimate £7,500–9,500 \$12,000–16,000 €8,500–10,500 Ω

44 A flower brooch, by Buccellati

Designed as a spray of roses, the petals, leaves and stalks naturalistically textured, the flowerheads set with circular-cut diamond stamens, length 7.6 cm, signed 'Buccellati'.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000 Ω



43



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46

45 **A diamond pendant**

The gently scalloped circular pendant set with rose- and circular-cut diamonds to a similarly cut diamond spacer and surmount, length 5 cm.

Estimate £6,000–8,000 \$10,000–14,000 €8,000–10,000 Ω

46 **A pair of diamond ear pendants**

Of pendeloque form, each designed as a central line of vari-shaped rose-cut diamonds within a brilliant-cut diamond foliate frame to a circular rose-cut diamond surmount, length 6.3 cm.

Estimate £10,000–12,000 \$16,000–19,000 €11,500–13,500 Ω

47 **A Belle Époque pearl and diamond brooch**

Designed as a three-leaf clover, a pearl to the centre of each clover-leaf and to the centre, and set throughout with old brilliant-cut diamonds, width 2.8 cm, mounted in silver and gold.

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

Estimate £1,300–2,300 \$2,000–4,000 €1,500–2,500



45



47

48 **An natural pearl and diamond necklace**

Composed of 13 strands of pearls, approximately measuring between 5 and 3 mm, to an antique clasp designed as opposing lion heads, chased and embossed and set with various-cut diamond accents to the head, eyes, ears and collars, length approximately 49 to 53 cm.

Estimate £30,000–40,000 \$48,000–68,000 €34,000–44,000 Ω

49 **A pair of emerald and diamond ear pendants**

Each composed of a baroque emerald bead between an articulated rose-cut diamond foliate and cluster surmount and similarly cut diamond accent, length 6.5 cm, total emerald weight approximately 65.00 carats, clip fittings.

Estimate £15,000–17,000 \$24,000–27,000 €17,000–19,000 Ω



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50 **A pair of emerald and diamond ear pendants**

Each designed as an asymmetrical variously-shaped diamond cluster suspending detachable drops composed of a pear-shaped emerald within a brilliant-cut diamond cluster to a marquise-cut diamond surmount, length 6.5 cm.

Estimate £28,000–32,000 \$45,000–50,000 €32,000–36,000 Ω

51 **A diamond bracelet**

The central marquise-cut diamond set to the centre of a stylised scrolling baguette-cut diamond knot, extending to two lines of similarly cut diamonds set with brilliant-, pear- and marquise-cut diamond highlights, to a concealed diamond-set clasp, c. 1950, length 16 cm.

Estimate £14,000–18,000 \$22,000–28,000 €16,000–20,000

52 **A diamond-set evening bag**

Of basket-weave design, the hinged cover decorated with a line of brilliant-cut diamonds opening to reveal a mirror, double torsade chain handle, 15 × 8.5 cm, gross weight 325.5 grams, French import marks.

Estimate £7,500–9,500 \$12,000–15,000 €8,500–10,500

53 **An emerald and diamond ring**

The central rectangular step-cut emerald set within a cluster of similarly cut diamonds and emeralds, ring size K.

Estimate £11,000–13,000 \$18,000–20,000 €13,000–15,000 Ω

54 **An elegant pair of emerald and diamond earclips**

Each designed as a stylised snowflake, the rectangular step-cut emerald set to the centre of a radiating baguette-cut diamond cluster to a brilliant-cut diamond frame, diameter 2.9 cm, total emerald weight approximately 6.00 carats, clip fittings.

Estimate £22,000–26,000 \$35,000–45,000 €25,000–30,000 Ω

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A lapis lazuli, diamond and emerald owl pin, by Van Cleef & Arpels

Modelled as an owl, the central bevelled lapis lazuli body accented with pavé-set diamond wings, head and ears, to oval mixed-cut emerald eyes, length 4.3 cm, c. 1960, signed 'V.C.A.'.

Estimate £9,000–11,000 \$14,000–18,000 €10,000–12,000



56

A diamond and emerald snake ring

The textured body of the snake entwined and looped as a stylised figure of eight, the back set with a line of brilliant-cut diamonds terminating in a similarly cut diamond cluster to the head, set with circular-cut emerald eyes, ring size M, length 4 cm.

Estimate £4,000–6,000 \$6,500–9,500 €4,500–6,500



57

A lapis lazuli and diamond ring, by Cartier

The carved lapis lazuli set to the centre with brilliant-cut diamonds within an 18-carat gold lozenge-shaped plaque, ring size N, signed 'Cartier London', full UK import marks.

Estimate £1,500–2,000 \$2,400–3,400 €1,700–2,300



58

A diamond, emerald and enamel 'Lion Ebouffie' clip brooch, by Van Cleef & Arpels

Designed as a textured seated lion cub, with a brilliant-cut diamond muzzle, circular-cut emerald eyes, and a black enamel nose, length 5 cm, c. 1960, signed 'Van Cleef & Arpels', no. 10895, French assay marks for gold.

Estimate £3,000–5,000 \$5,000–8,000 €3,500–5,500

A retro diamond and sapphire necklace

Designed as a series of paired leaves, each leaf alternately set with a brilliant-cut diamond and a similarly cut sapphire, to a concealed clasp, length 39.5 cm, c. 1960.

Estimate £4,000–6,000 \$6,500–9,500 €4,500–6,500

A diamond clip, by Boucheron

Designed as two opposing leaves, each set to the centre with a graduating line of brilliant-cut diamonds, length 7.5 cm, c. 1960, clip fitting to rear, signed 'Boucheron Paris', French assay marks.

Estimate £3,500–5,500 \$5,500–8,500 €4,000–6,000

A ladies diamond wristwatch by Jaeger LeCoultre for Kutchinsky

The tapered 18-carat gold articulated bracelet of ladder design flanked to either side by diagonal links, set to the centre with a hinged foliate cover decorated with brilliant-cut diamond accents, opening to reveal a circular watch, the brushed dial with baton quarter hours, dial signed 'Jaeger LeCoultre', the backwind watchcase signed 'Kutchinsky London', length 16 cm, full London hallmarks.

Estimate £2,500–3,500 \$4,000–6,000 €2,800–4,000



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- ❖ 62

A diamond gemset jardinière brooch

Designed as a basket of flowers and set with circular-cut diamond and ruby flower clusters, carved emerald leaves and cultured pearl accents, width 5.0 cm.

Estimate £2,400–3,400 \$4,000–5,500 €2,800–3,800
- ❖ 63

A pair of cultured pearl, diamond and gemset earclips

Each designed as a pavé-set diamond foliate cluster accented by brilliant-cut diamonds, cabochon rubies, emeralds and sapphires and terminating in a cluster of three cultured pearls, length 4.7 cm, collapsible post and clip fittings.

Estimate £4,500–5,500 \$7,200–8,800 €5,000–6,000
- ❖ 64

A ruby, diamond and sapphire ring

The central oval cabochon ruby set within a calibre-cut ruby cluster to a further brilliant-cut diamond cluster accented to the shoulders by similarly cut diamonds and sugarloaf sapphire points, ring size M.

Estimate £6,000–8,000 \$10,000–13,000 €7,000–9,000

- 65

A basket-weave box, by Schlumberger

Of ovoid form and finely woven basket-work design, the side profiles set with cabochon-cut sapphire accents to a polished lipped thumbpiece, length 9 cm, signed 'Schlumberger', French assay marks, maker's marks, numbered 4157, gross weight 125.8 grams.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000
- 66

An anchor link bracelet, by Hermès

Of ropework anchor-link design with loop and bar closure, length 21.5 cm, signed 'Hermès Paris', French assay marks for 18-carat yellow gold.

Estimate £6,000–8,000 \$10,000–14,000 €7,000–9,000
- 67

A ropework bracelet, by Boucheron

The ropework chain links to a concealed clasp, signed 'Boucheron, Paris', French assay marks, length 20 cm.

Estimate £3,500–5,500 \$5,500–8,500 €4,000–6,000
- ❖ 68

A ruby and diamond ring

The oval mixed-cut ruby set within scrolling pave-set diamond shoulders, ring size L ½, French import marks.

Estimate £8,000–10,000 \$13,000–16,000 €9,000–11,000



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66



67



68



Σ 69 **A pair of turquoise, diamond and mother-of-pearl earclips, by Fred**

Each mother-of-pearl and brilliant-cut diamond plaque set to the centre with a pear-shaped cabochon turquoise, length 3.3 cm, signed 'Fred Paris, 18kt France', French assay marks.

Estimate £2,000–4,000 \$3,200–6,200 €2,300–4,300

70 **A retro tank bracelet**

Designed as a three row rectangular domed brick-link, length 19.8 cm, French import marks.

Estimate £2,500–3,500 \$4,000–6,000 €2,800–3,800

71 **A gold necklace, by Kutchinsky**

Designed as a series of open textured 18-carat gold oval links, the necklace divides to make two bracelets, total length 37 cm, signed 'Kutchinsky', London hallmark, gross weight 153.2 grams.

Estimate £5,000–7,000 \$8,000–11,000 €6,000–8,000

72 **A diamond and sapphire giraffe brooch, by Tiffany & Co.**

The finely textured galloping giraffe with brilliant-cut diamond horns and circular-cut sapphire eyes, length 7.5 cm, signed 'Tiffany & Co. 1991, Germany'.

Estimate £1,800–2,200 \$2,900–3,600 €2,200–2,800

73 **A turquoise and diamond flower pin, by David Webb**

The oval cabochon turquoise set within brilliant-cut diamond petals, to similarly cut diamond leaves and textured stem, length 7 cm, signed 'Webb 18K', French import marks for 18-carat gold and platinum.

Estimate £4,500–6,500 \$7,200–10,200 €5,000–7,000



71



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74 **An enamel and diamond snake bracelet**

The coiled, sprung body of composed of articulated scale sections applied with black enamel and white enamel highlights, to circular-cut diamond eyes and pavé-set diamond head detail, maximum internal diameter 6.5 cm.

Estimate £4,000–6,000 \$6,500–9,500 €4,500–6,500

75 **An enamel ring**

Designed as a serpent, the flexible coiled individually linked body decorated in black and white enamel, the black enamel head set with a pavé-set diamond detail, to circular-cut diamond eyes, ring size adjustable from size K.

Estimate £1,000–2,000 \$1,600–3,200 €1,200–2,200

❖ 76 **A diamond, ruby and enamel zebra bangle**

The bangle designed as the head of a zebra with a body of articulated sections applied with black and white enamel, the eyes set with cabochon rubies, and the mouth and tail grasping a pavé-set diamond ring with further pavé-set diamond detail to the head and ears, inner diameter 5.5 cm.

Estimate £12,000–14,000 \$19,000–22,000 €14,000–16,000



76

77 **An original onyx necklace**

Designed as a repeating series of intersecting gold-lipped onyx cones, to a polished cone concealed clasp, length 53 cm.

Estimate £3,000–5,000 \$5,000–8,000 €3,500–5,500

78 **An enamel and emerald snake bangle**

The coiled body designed as bevelled sprung sections in white enamel and polished highlights, the head set with marquise-shaped emerald eyes, inner diameter approximately 6.5 cm.

Estimate £7,500–8,500 \$12,000–14,000 €8,500–9,500 Ω

79 **A black enamel bangle with detachable diamond clips**

The hinged black enamel bangle of cross-over form, each end terminating in detachable Art Deco clips of geometric form set with single- and brilliant-cut diamonds, which may be worn separately as single clips, or attached to the accompanying frame and worn as a double clip, inner diameter 5.8 mm.

Estimate £4,500–6,500 \$7,500–10,500 €5,200–7,200



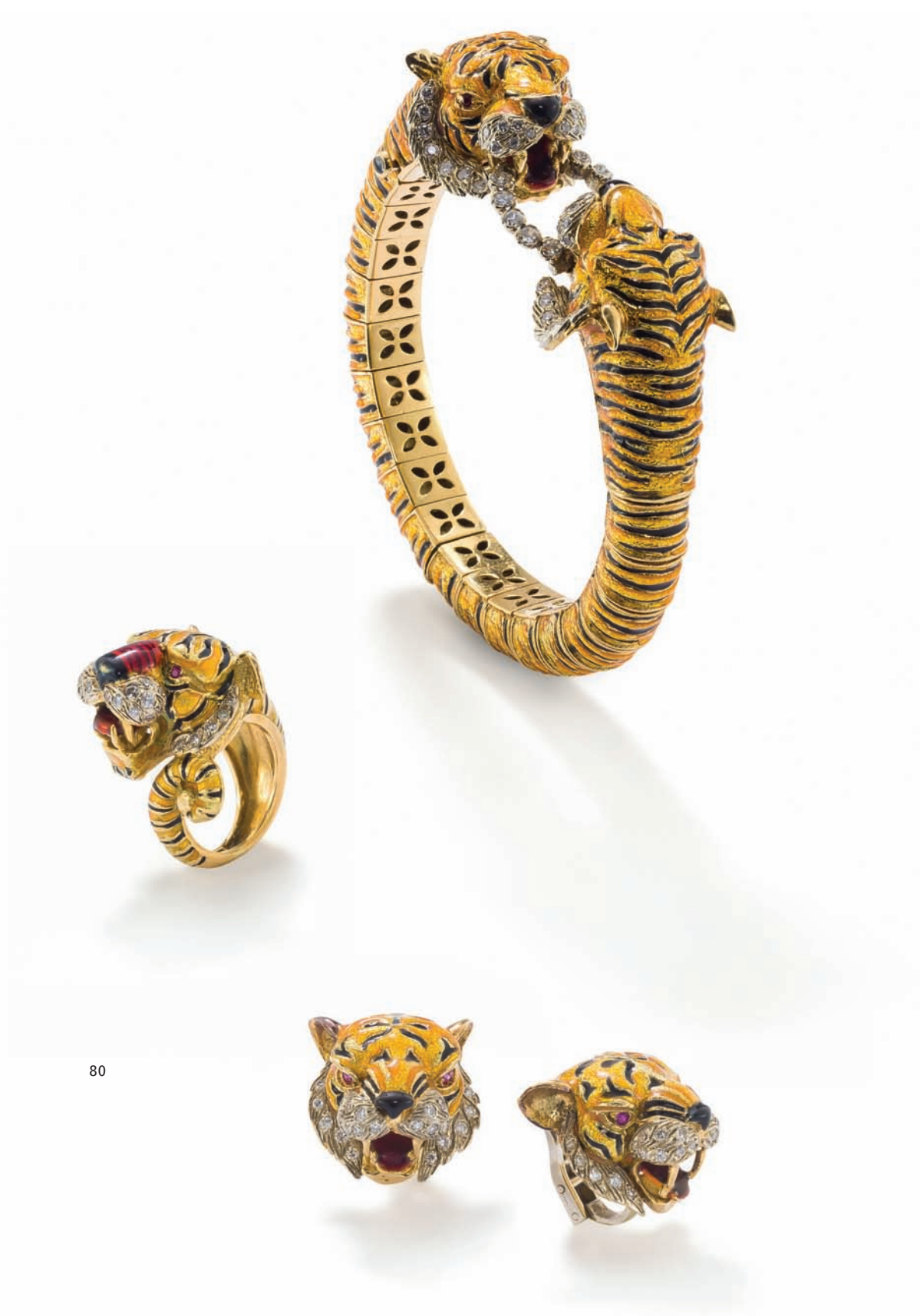
77



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79



80

✦ 80

A diamond and enamel demi-parure, by Frascarolo

Comprising an articulated bangle designed as a pair of opposing tigers grasping a circular-cut diamond ring in their jaws, decorated with polychrome enamel with circular-cut ruby eyes and highlighted with brilliant- and single-cut diamonds, inner diameter 5.3 cm, a pair of earclips and ring of similar design en suite, ring size G½, maker's marks, gross weight 143.2 grams.

Estimate £9,000–12,000 \$14,500–19,000 €10,000–14,000

81

An amazing diamond and enamel panther bracelet

Modelled as a roaring panther and articulated throughout, the black enamel body collet-set with brilliant-cut diamonds, to a similarly cut diamond muzzle and green enamel eyes, estimated diamond weight 3.70 carat, length 22 cm, gross weight 168.8 grams.

Estimate £12,000–15,000 \$19,000–24,000 €14,000–17,000





83

- 82

A rock crystal and diamond ring, by David Webb

The large carved rock crystal of lattice design set to the centre with a pavé-set diamond dome within a brilliant-cut diamond cluster and onyx border,ring size O, signed 'Webb'.

Estimate £3,500–4,500 \$5,500–7,500 €4,000–5,000
- 83

A pair of rock crystal earclips, by David Webb

Each composed of a domed carved rock crystal of lattice design, clip fittings, length 2.5 cm, signed 'Webb'.

Estimate £12,000–15,000 \$20,000–24,000 €14,000–17,000



82

- Σ 84

A diamond, mother-of-pearl, and onyx necklace and bracelet suite

Comprising collar necklace and bracelet, designed as a series of articulated links pavé-set with diamonds and carved mother-of-pearl palmette motifs alternately linked by similarly set diamond and onyx spacers, concealed clasp, necklace length 44 cm, bracelet length 16.7 cm, total diamond weight approximately 21.00 carats, French assay marks, maker's mark 'HT', gross weight 235.1 grams.

Estimate £15,000–18,000 \$24,000–28,800 €17,000–20,000
- 85

A diamond brooch, by Van Cleef & Arpels

Modelled as a stylised butterfly, the body pavé-set with diamonds, length 6 cm, signed 'V.C.A.', numbered B1380 A19.

Estimate £2,800–3,800 \$4,500–6,000 €3,200–4,200 Ω



84

85



87

Σ 86

A pair of coral and diamond earrings

Each designed as coral drops set with a brilliant-cut diamond spiral cap, suspended from a cabochon coral spacer, to a coral and circular-cut diamond surmount, length 4.5 cm, post fittings.

Estimate £1,200–1,800 \$1,900–2,900 €1,400–2,000

Σ 87

A coral and diamond necklace by Mauboussin

Designed as a stylised lotus flower, the carved coral petals set to the centre with a brilliant-cut diamond within a pavé-set diamond oval frame, suspended from a domed similarly set diamond surmount, to a twisted ropework chain, length 70 cm, pendant length 5.7 cm, signed 'Mauboussin, Paris'. Accompanied by a blue suede Mauboussin case.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000



86



88

Σ 88

A coral and diamond ring

Of bombé design, set with rows of graduating coral beads to brilliant-cut diamond highlights, ring size M.

Estimate £2,800–3,500 \$4,500–5,500 €3,200–4,200

89

A citrine and diamond necklace

Designed as a series of collet-set circular-cut citrines, set to the front with brilliant-cut diamond spacers, and plain baton spacers to the rear, the concealed clasp marked '750' and indistinct assay marks, length 38 cm, one damaged citrine near clasp.

Estimate £4,000–6,000 \$6,400–9,400 €4,500–6,500

Σ 90

A citrine, coral and diamond ring, by VITA

The oval-shaped citrine set with graduating pavé-set diamond claws and a carved coral bezel, ring size M½, signed 'VITALab'.

Estimate £2,800–3,500 \$4,500–5,500 €3,200–4,200



89



90



91 **An emerald and diamond ring**

Designed as a centrally-set cut-cornered rectangular-cut emerald between similarly cut emerald shoulders with removable pavé-set diamond jacket, ring size N, emeralds weighing approximately 15 carats.

Estimate £38,000–48,000 \$60,000–80,000 €42,000–52,000

92 **An emerald and diamond brooch, by Yard**

The central heart-shaped emerald, weighing approximately 6.00 carats, to the centre of a stylised beribboned spray set throughout with circular- and baguette-cut diamonds, length 6.8 cm, plaque signed 'Yard'.

Estimate £30,000–40,000 \$48,000–68,000 €34,000–44,000 Ω

93 **A diamond and emerald ring**

The central cushion-cut diamond, weighing approximately 5.00 carats, claw-set between heart-shaped emerald shoulders, total emerald weight approximately 6.30 carats, ring size L.

Estimate £30,000–40,000 \$48,000–68,000 €34,000–44,000 Ω

94 **A pair of diamond earclips**

Each designed as a stylised scrolling knot set with baguette-, marquise and circular-cut diamonds, terminating in a pear-shaped diamond drop, length 2.7 cm, clip fittings.

Estimate £5,000–7,000 \$8,000–12,000 €5,600–7,600 Ω

92



93



94



95

95 **A pair of cultured pearl and diamond ear pendants**

Each designed as a cultured pearl to a pavé-set diamond cap suspended from a detachable slightly graduating line of circular-cut diamonds to a similarly cut diamond surmount, length 7 cm, post fittings.

Estimate £5,000–7,000 \$8,000–11,000 €6,000–8,000

96 **A cultured pearl and diamond necklace**

Designed as a gently graduating row of cultured pearls to a pavé-set diamond lobster-claw clasp, length 51.5 cm.

Estimate £13,000–18,000 \$20,000–30,000 €15,000–20,000

97 **A cultured pearl and diamond ring**

The spherical cultured pearl measuring 15.5 mm within a pavé-set diamond surround to similarly set foliate shoulders and bezel, ring size N.

Estimate £2,000–3,000 \$3,200–4,800 €2,500–3,500



96

97



98

98 **A pair of spiral hoop and diamond earrings**

The brilliant-cut diamond pavé-set half hoop surmount suspending a series of graduating hoops descending a central spiralled axis, total length 8.5 cm.

Estimate £3,700–4,700 \$6,000–8,000 €4,200–5,200

99 **A multicoloured sapphire and diamond bib necklace**

The graduating bib collet-set throughout with variously coloured sapphires, weighing approximately 177.00 carats, and similarly set diamonds, inner diameter 12.5 cm, diamonds estimated 6.30 carats.

Estimate £12,000–15,000 \$20,000–24,000 €14,000–17,000 †

100 **A pair of pink tourmaline and peridot ear pendants**

Each designed as an alternating line of circular-cut peridot and tourmaline set within stylised foliate motifs, terminating in a pear-shaped briolette-cut pink tourmaline, length 5.4 cm, ear wire fittings.

Estimate £1,400–2,400 \$2,200–4,200 €1,600–2,800

101 **An amethyst, blue topaz, aquamarine and diamond bracelet**

Composed of alternately set cabochon topaz and amethyst, connected by trace-link chains set with baguette-cut aquamarines and brilliant-cut diamonds, length 18 cm.

Estimate £2,000–4,000 \$3,200–6,200 €2,300–4,300



99



100



101



102

102 **An amethyst, diamond and turquoise ring**
The oval mixed-cut amethyst set to the centre with pavé-set diamond claws to a polished turquoise bezel, ring size M ½.
Estimate £2,500–3,500 \$4,000–6,000 €3,000–4,000

103 **A pair of turquoise and diamond ear pendants**
Each designed as a cabochon turquoise and circular-cut diamond cluster clip suspending a graduating tassel of turquoise and pavé-set diamond drops to circular-cut diamond spacers, length 8 cm, French import marks.
Estimate £9,000–11,000 \$14,000–18,000 €10,000–12,000

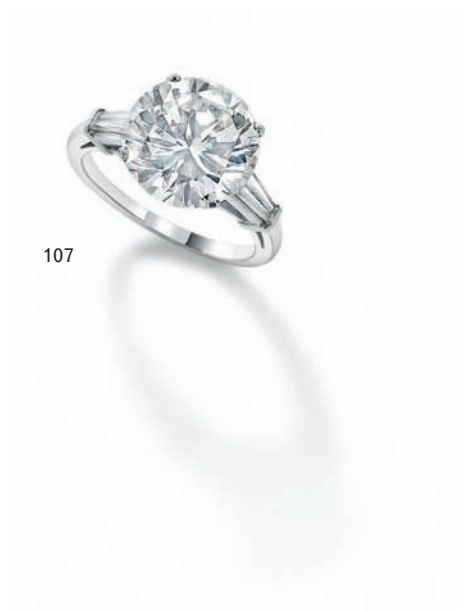
104 **An aquamarine and diamond ring**
The rectangular-shaped aquamarine, estimated to weigh approximately 65.00 to 75.00 carats, to a pavé-set aquamarine bezel and similarly set diamond chevron gallery, ring size L ½.
Estimate £6,000–8,000 \$10,000–13,000 €7,000–9,000

105 **A late 19th-century turquoise and diamond bracelet**
Of jarretière design, and mounted in silver and gold, the top composed of three circular turquoise and old swiss-cut diamond clusters on an similarly cut diamond flexible line bracelet, one terminal an old-cut diamond ball, the other a trefoil, c. 1890, maximum length 21 cm.
Estimate £4,000–6,000 \$6,500–9,500 €4,500–6,500





106



107

- 106

An original diamond hairclip

Designed as a stylised bow, and set throughout with brilliant- and baguette-cut diamonds, total diamond weight approximately 22.00 carats, sprung clip fitting to reverse, length 10 cm.

Estimate £11,000–15,000 \$17,000–24,000 €12,500–16,500
- 107

A diamond ring

The brilliant-cut diamond, weighing approximately 4.00 carats, claw set to baguette-cut diamond shoulders, ring size K½.

Estimate £22,000–27,000 \$35,000–45,000 €25,000–35,000
- 108

A pair of diamond earclips

Each of geometric design and set throughout with baguette-cut diamonds to circular-cut diamond accents and marquise-cut diamond drops, length 3 cm, c. 1960, French assay marks, earclip fittings.

Estimate £4,000–6,000 \$6,500–9,500 €4,500–6,500

- 109

A tanzanite and diamond pendant necklace

The centre oval mixed-cut tanzanite weighing approximately 13.20 carats set within a cluster of brilliant- and baguette-cut diamonds, suspended from a graduating line of brilliant-cut diamonds, diamond weight estimated 21.75 carats, length 41.5 cm.

Estimate £25,000–35,000 \$40,000–50,000 €28,000–38,000
- 110

A tanzanite and diamond ring

The central tanzanite, weighing approximately 11.10 carats, in a raised claw setting to a brilliant-cut diamond border and similarly set bifurcated shoulders, ring size M.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000
- 111

A diamond & sapphire bracelet

Designed as a central line of repeating floral clusters of circular-cut sapphires and brilliant-cut diamonds, flanked by two lines of similarly cut diamonds, length 18 cm, with London hallmarks for 18-carat gold.

Estimate £10,000–15,000 \$16,000–24,000 €11,000–17,000



109



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The 'Sunflower' earrings are the result of a collaboration between Emanuela Burgener and the leading Italian artist Giovanni Frangi, who is well-known for his depictions of the natural world, especially the light and shade to be seen in forests and skies.

His series *Pasadena* from 2008 was inspired by the energy and forms found in botanical gardens. Inspired in turn by Frangi's works, the 'Sunflower' design is a meeting of nature and the jeweller's craft.

Emanuela Burgener for Margherita Burgener has interpreted the sunflower form in titanium and diamond creating a unique piece of jewellery of great expressiveness.

Giovanni Frangi will be attending the next edition of the Venice Biennale.



112

- 112
A pair of black diamond, diamond and titanium ear pendants, by Margherita Burgener

Each designed as a sunflower in profile and set throughout with circular-cut black diamonds and similarly cut diamond highlights, length 4.5 cm, signed 'Margherita Burgener', mounted in titanium. Accompanied by a fitted box by Margherita Burgener.

Estimate £4,500–5,500 \$7,200–9,200 €5,000–6,000

- 114
A pair of pink sapphire and diamond pendant earclips, by Fred Leighton

Of girandole form, each pear-shaped pink sapphire within a pavé-set diamond border suspended from a brilliant-cut and pavé-set arm to an oval-shaped pink sapphire and diamond surmount, plaque sign 'Fred Leighton' to rear, clip fittings, length 4.2 cm.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000 Ω

- 113
An amazing cultured pearl, red spinel and diamond 'Parabola' ring

Designed as a lily pad, the coiled shank set with brilliant-cut diamonds, to the central cultured freshwater pearl, measuring 16.1 mm, accented by pavé-set red and pink circular-cut spinels and brilliant-cut diamond highlights, ring size M, diameter 4.5 cm.

Estimate £12,000–15,000 \$19,000–24,000 €13,600–16,600

- 115
A padparadsha sapphire and diamond ring

The pear-shaped padparadsha sapphire, weighing 3.36 carats, set within a pavé-set diamond crossover, ring size L, French assay marks.

Accompanied by report number GRS2008-081711, dated 21 August 2008, from GRS Gemresearch Swisslab, Lucerne, stating the natural orange-pink sapphire to be a natural padparadsha with no indications of thermal treatment.

Estimate £20,000–22,000 \$32,000–35,000 €23,000–25,000



114



113



115



116



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116

A rubellite tourmaline and diamond ring, by Ander's

The central oval-shaped rubellite tourmaline within a pavé-set diamond bezel and bifurcated shoulders, circular-cut pink spinel accents throughout, signed 'Ander's', maker's mark, ring size L½.

Accompanied by report number GRS2010-121961, dated 14 December 2011, from Gemresearch Swisslab, Lucerne, stating the tourmaline to be Natural Rubellite, pinkish-red colour, with no indications of treatment.

Estimate £9,000–11,000 \$14,500–17,500 €10,000–12,000

117

A pair of spinel and diamond ear pendants, by Ander's

Each pear-cut pink spinel and brilliant-cut diamond drop suspended from a polished and oxidised similarly cut diamond scrolling surmount, length 6 cm, signed 'Ander's', maker's mark.

Accompanied by report number GRS2011-011417 dated 20 January 2011, from GRS Gemresearch Swisslab, Lucerne, stating the spinels to be natural, of pink colour, with no indications of treatment.

Estimate £9,000–11,000 \$14,500–17,500 €10,000–12,000



118

118 **A pair of fancy coloured diamond ear pendants**

The pear-shaped bombé drops pavé-set with vari-coloured brilliant-cut diamonds, suspended from a similarly cut diamond cluster and yellow diamond surmount, estimated diamond weight 16.10 carats approximately, length 6 cm.
Please note that the diamonds have not been tested for natural colour.

Estimate £4,500–5,500 \$7,500–8,500 €5,000–7,000 †

119 **A pair of diamond and coloured diamond ear pendants**

Each designed as an articulating triangular-shaped mesh set with faceted coloured diamond beads to a fringe of graduating briolette-cut diamond and coloured diamonds, length 7 cm, earwire clip fittings; total diamond weight approximately 31.72 carats.

Estimate £5,500–7,500 \$9,000–12,000 €6,500–8,500 Ω

120 **A diamond and coloured diamond necklace**

The necklace designed as a gently graduating mesh set with faceted coloured diamond beads to a fringe of graduating briolette-cut diamond and coloured diamonds, length 37 cm; total diamond weight approximately 110.14 carats.

Estimate £15,000–19,000 \$24,000–30,000 €17,000–22,000 Ω

121 **A coloured diamond ring**

Designed as a wide half-hoop set with articulated briolette-cut coloured diamonds, ring size N.

Estimate £5,500–7,500 \$9,000–12,000 €6,200–8,200 Ω

122 **A pair of coloured diamond ear pendants**

Each designed as a cascading drop of briolette-cut coloured diamonds, weighing approximately 44.00 carats, suspended from a brilliant-cut brown diamond stud, weighing approximately 1.50 carats.

Estimate £5,500–7,500 \$9,000–12,000 €6,500–8,500 Ω



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122





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124

123 **An antique diamond and coloured diamond clip brooch**

The openwork clip set to the centre with a brilliant-cut diamond within a coloured diamond hexagonal cluster, from which radiate baguette-cut diamond spokes and brilliant-cut coloured diamond points, to lines of single-cut diamonds between a coloured diamond and diamond star cluster surmount, length 3 cm, hinged clip fitting to rear.

Estimate £4,500–6,500 \$7,200–10,200 €5,200–7,200 Ω

124 **A pair of fancy coloured diamond and diamond earstuds**

The brilliant-cut fancy brownish orange diamonds, each weighing approximately 1.00 carat, within a similarly cut pavé diamond border, 1.1 cm wide.

Accompanied by report number 54963, dated 1 December 2009, from SSEF, Basel, stating each diamond to weigh approximately 1.00 carat, and to be of brownish orange natural fancy colour.

Estimate £4,000–6,000 \$6,500–9,500 €4,500–6,500

125 **A diamond and coloured diamond flower pin**

Designed as a floral multi-cluster spray, set throughout with brilliant-cut, marquise-cut and baguette-cut diamonds, length 5.4 cm.

Please note that the diamonds have not been tested for natural colour.

Estimate £8,000–10,000 \$13,000–16,000 €9,000–12,000

126 **A yellow diamond and diamond cluster ring**

The centre brilliant-cut yellow diamond, weighing 7.90 carats, claw set within a two row brilliant-cut diamond cluster, estimated remaining diamond weight 2.40 carats. ring size L.

Please note that the diamond has not been tested for natural colour.

Estimate £35,000–40,000 \$56,000–66,000 €40,000–45,000

127 **A sapphire and diamond butterfly brooch**

The butterfly designed with pavé-set sapphire and yellow sapphire wings, circular-cut orange sapphire antennae, to a pavé-set diamond body and wing highlights, and blackened rhodium finish, length 3.5 cm.

Estimate £1,500–2,500 \$2,400–4,000 €1,700–3,000 †



125



126



127



128

128	<p>A diamond and onyx dog pin</p> <p>Modelled as a dachshund, and pavé-set with diamonds throughout to cabochon onyx eyes and nose, length 6 cm, clip fitting to rear.</p> <p>Estimate £6,700–8,700 \$11,000–14,000 €7,500–10,500 Ω</p>
129	<p>A sapphire and diamond ring</p> <p>The oval cabochon sapphire, weighing 14.37 carats, set to pear-shape and pavé-set diamond bezel, ring size M, French import marks.</p> <p>Accompanied by report number GRS2009-110073T, dated 6 November 2009, from the Gemresearch Swisslab, Lucerne, stating the sapphire to be of Burmese origin, with no indications of thermal treatment.</p> <p>Estimate £12,000–15,000 \$19,000–24,000 €14,000–17,000</p>
130	<p>A pair of diamond and sapphire ear pendants</p> <p>Each designed as oval cabochon sapphires, weighing 7.67 carats and 6.92 carats, within a micro pavé-set diamond frame, suspended from an oval-shaped diamond cluster to micro-set diamond line surmounts, length 4.5 cm, French import marks, wire clip fittings.</p> <p>Accompanied by the following reports: report number GRS2009-110067T, dated 6 November 2009, from the Gemresearch Swisslab, Lucerne, stating the sapphire weighing 7.67 carats to be of Burmese origin, with no indications of thermal treatment. Report number GRS2009-110068T, dated 6 November 2009, from the Gemresearch Swisslab, Lucerne, stating the sapphire weighing 6.92 carats to be of Burmese origin, with no indications of thermal treatment.</p> <p>Estimate £9,000–11,000 \$14,500–17,500 €10,000–12,000</p>

131	<p>A diamond ring</p> <p>The brilliant-cut diamond, weighing approximately 5.00 carats, flanked by tapered baguette-cut diamond shoulders, ring size N.</p> <p>Estimate £40,000–50,000 \$64,000–84,000 €45,000–55,000</p>
132	<p>A diamond cross, by Chatila</p> <p>The invisibly-set princess-cut diamond cross with pavé-set diamond sides to a tapered baguette-cut diamond bail, length 4.2 cm, signed 'Chatila'.</p> <p>Estimate £3,500–4,500 \$5,500–7,500 €4,000–5,000</p>
133	<p>A diamond bracelet</p> <p>Designed as a line of brilliant-cut diamonds, length 18.7 cm, total weight approximately 10.00 carats.</p> <p>Estimate £10,000–15,000 \$16,000–24,000 €11,000–17,000</p>

129



130



131



132



133





134



135

134 **A pair of titanium, rubellite tourmaline and diamond flower earclips, by Margherita Burgener**
Each designed as a sculpted petrol-hued titanium flower, centring on an oval mixed-cut rubellite tourmaline, within a circular-cut diamond spray surround, length 4 cm, signed 'MB' for Margherita Burgener.
Estimate £1,400–1,600 \$2,300–2,600 €1,600–1,800

135 **A tourmaline and diamond ring**
The central oval mixed-cut pink tourmaline, weighing approximately 33.00 carats, claw-set within a two-row diamond cluster, ring size N½.
Diamonds estimated at 1.90 carats.
Estimate £2,500–3,500 \$4,000–6,000 €2,800–4,000

136 **A diamond necklace**
Of swagged form and comprising a series of graduating oval clusters of variously-cut diamonds within a brilliant-cut diamond frame to a circular-cut diamond fancy link back chain, length 41 cm, French import marks.
Estimate £7,000–10,000 \$11,000–16,000 €8,000–12,000

137 **A heart-shaped diamond ring**
The central heart-shaped diamond, weighing approximately 2.00 carats, set to circular-cut diamond shoulders, ring size N.
Estimate £6,000–8,000 \$10,000–12,000 €7,000–9,000

138 **A pair of diamond and titanium earclips, by Margherita Burgener**
Each designed as a sculpted blue titanium flower, to a pavé-set diamond stamen, length 4.8 cm, signed 'MB' for Margherita Burgener.
Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,300



136



138



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- 139

An impressive pair of titanium, emerald and diamond flower earclips

Each flower set to the centre with an oval mixed-cut emerald, total weight approximately 12.03 carats, to undulating petrol blue titanium petals of openwork design pavé-set with diamond highlights, collapsible post fittings and clips, diameter 5.7 mm.

Estimate £22,000–32,000 \$35,000–50,000 €25,000–36,000

- 140

A cultured pearl, ruby and diamond flower ring

The cultured pearl, measuring approximately 13 mm, set to the centre of the softly undulating petals pavé-set with rubies, to a circular-cut diamond shank, ring size M.

Estimate £6,000–8,000 \$9,600–12,600 €6,800–9,800

- 141

A diamond and gemset turtle brooch, by Demner

Designed as a turtle grasping a branch in its jaws, the carapace set to the centre with a carved sugarloaf cabochon rubellite tourmaline within a cluster of circular-cut yellow sapphires and cabochon emeralds and sapphires, to pavé-set diamond and cabochon sapphire detailed legs and similarly set diamond and cabochon amethyst head, and carved emerald leaf, length 5.7 cm, signed 'Demner NY-VIE'.

Estimate £6,000–8,000 \$10,000–13,000 €7,000–9,000

- 142

A pair of rubellite tourmaline and peridot ear pendants

Each designed as a cushion-cut peridot drop, total peridot weight approximately 24.05 carats, set within a micro-pavé diamond halo to a line of brilliant-cut diamonds suspended from a cushion-cut rubellite tourmaline surmount, total rubellite weight approximately 18.04 carats, set within a similar micro-pavé diamond halo, pavé diamond detail to rear of bezel, length 4.8 cm, post fittings.

Estimate £7,500–9,500 \$12,000–14,000 €8,500–10,500 ₤



140



141



142



143

- 143

A pair of diamond ear clips, by VITA

Each designed as a stylised graduating ruffled hoop, the ruffle edges pavé-set with diamonds to rose-cut diamond accents, length 2.8 cm, clip fittings, signed 'VITALab'.

Estimate £9,000–11,000 \$14,000–18,000 €10,000–12,000
- 144

A pair of lavender jade and diamond ear pendants, by Margherita Burgener

Each designed a domed earclip set to the centre with a brilliant-cut diamond and pavé-set with diamonds in a spiral formation suspending a detachable drop comprising a freely-moving lavender jade ring to a pavé-set diamond inner cluster and line surmount, length 6 cm, post and clip fittings.

Estimate £7,800–8,800 \$12,500–14,500 €9,000–11,000
- 145

A cultured pearl and diamond necklace

Composed of a graduating line of gunmetal coloured cultured pearls, measuring approximately from 14.9 to 12.3 mm, between pavé-set diamond rondel spacers to a similarly set diamond ball clasp, length 51 cm, total diamond weight approximately 6.20 carats.

Estimate £4,500–5,500 \$7,200–9,200 €5,000–6,000

- 146

A pair of cultured pearl and diamond rings

Each designed as a cultured pearl, of peach and rose hues, set within a pavé-set diamond foliate cup articulated from a similarly set diamond half-hoop, ring size M.

Estimate £2,000–3,000 \$3,200–5,200 €2,200–3,200
- 147

A pair of cultured pearl and diamond ear pendants

Set throughout with brilliant-cut diamonds and terminating in a detachable cultured pearl with pavé-set diamond cap, length 4.8 cm, French import marks.

Estimate £3,000–5,000 \$4,800–8,000 €3,400–6,000



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148

148 **A cultured pearl and diamond ring, by VITA**

The cultured pearl, measuring approximately 17 mm, to a pavé-set diamond-lobed bezel with black enamel highlights and similarly set diamond shank, ring size N, signed ‘VITAlab’.

Estimate £3,600–4,600 \$6,000–8,000 €4,000–6,000

149 **A pair of cultured pearl and diamond ear pendants**

Each designed as a cultured pearl, measuring approximately 15.4 mm, suspended from a pavé-set diamond cap and oval-shaped diamond surmount, length 3.4 cm, wire ear fittings.

Estimate £2,200–3,200 \$3,500–5,000 €2,500–3,500

150 **A pair of cultured pearl and diamond ear pendants**

Each designed as gently graduating pavé-set diamond links terminating in a detachable cultured pearl and similarly set diamond boule surmount, pearls measuring approximately 15.3 × 13.6 mm, ear pendant length 6.5 cm.

Estimate £1,500–2,000 \$2,400–3,200 €1,700–2,300

151 **A cultured pearl and diamond necklace**

Designed as two rows of cultured pearls, measuring approximately 9 to 10 mm, to an old brilliant-cut diamond clasp in the form of a flower, inner row length 55 cm, outer row length 59 cm.

Estimate £3,500–4,500 \$5,500–7,500 €4,000–5,000

152 **A natural pearl and diamond ring, by Dinh Van for Cartier**

Designed as a concave circular polished disc set to the centre with a natural pearl, measuring 12.80 to 12.70 mm, and set with a brilliant-cut diamond, ring size N, c. 1965, signed ‘Dinh Van, Cartier’.

Accompanied by a copy of report number 13151889, dated 22 January 2004, from the Gemological Institute of America (GIA), stating the drilled button pearl to be natural.

Estimate £12,000–14,000 \$19,000–22,000 €14,000–16,000 Ω



150



151



152



153 **A kunzite necklace**
Designed as a series of variously shaped spectacle-set kunzite, weighing approximately 133.00 carats, set at intervals to a trace-link chain, length 120 cm.
Estimate £1,800–2,200 \$2,900–3,500 €2,000–2,500

154 **An amethyst ring, by Gavello**
The circular-cut amethysts of graduating tone arranged as double-ended chevrons within articulated claw settings, to an articulated double chevron jointed shank, ring size N, length 4 cm, signed 'Gavello'.
Estimate £1,200–1,500 \$1,900–2,400 €1,400–1,700

155 **A pair of aquamarine and diamond ear pendants**
Of chandelier form, set throughout with oval mixed-cut collet-set aquamarines suspended from graduating brilliant-cut diamond bar spacers to a pavé-set diamond triangular top and a collet-set aquamarine and diamond surmount, length 8.7 cm.
Estimate £4,500–5,500 \$7,500–8,500 €5,000–6,000

156 **An aquamarine and diamond ring**
Of demi-lune profile, claw-set throughout with variously cut aquamarines and similarly cut diamond highlights, ring size R ½, length 5 cm.
Estimate £4,700–5,700 \$7,500–9,500 €5,500–6,500

157 **A pair of spectrolite ear pendants**
Each designed as a circle of variously shaped rose-cut spectrolite suspended from a pear-shaped spectrolite cluster surmount, length 6.5 cm.
Estimate £1,000–2,000 \$1,600–3,200 €1,200–2,200



155



156



157



158



159



Reverse of Lot 158

158 **An 18-carat yellow gold tonneau-shaped single button chronograph wristwatch, by Cartier**

Signed 'Cartier, Paris', Tortue Chronograph model, ref. 2356B, No. 0160 CC, c. 1998, Cal. 045 nickel-finished lever movement engraved with the Cartier logo, 22 jewels, the engine-turned silvered dial with Roman and applied dot numerals, blued steel moon-style hands, two subsidiary dials indicating constant seconds and 30 minutes register, in tonneau-shaped case with extended lugs, glazed display back secured by eight screws, chronograph mechanism operated through the sapphire-set crown, 18 carat gold Cartier bracelet and deployant clasp, case, dial, movement and clasp signed, convention hallmarks for 18-carat gold, 34 mm wide & 45 mm overall length. Accompanied by fitted presentation box and outer packaging.

Estimate £20,000–30,000 \$32,000–48,000 €23,000–33,000

159 **A diamond-set 'Pasha' chronograph wristwatch, by Cartier**

The circular white dial with three subsidiary dials indicating 30 minutes, 12-hour register and date within a pavé-set diamond bezel to the 18-carat gold deployant buckle, quartz movement, diameter 4.1 cm, signed 'Cartier', full UK convention hallmark.

Estimate £6,000–8,000 \$10,000–12,000 €8,000–10,000



160 **A pair of panther head cufflinks**

Of single-sided design, the panther heads set with brilliant-cut diamond eyes, length 2.1 cm.

Estimate £800–1,200 \$1,300–2,000 €900–1,400

161 **A pair of 18-carat yellow gold, jasper and enamel pheasant cufflinks, by Holland & Holland**

Each modelled as a bird in flight with textured body and enamelled head, to a chain link and jasper cartridge and yellow gold single-ended terminal, each terminal marked 'Holland & Holland', maker's mark, London hallmark for 18-carat gold, 1997, length 3 cm, maker's fitted case.

Estimate £500–800 \$800–1,300 €600–900



162 **A pearl stud set, by J.E. Caldwell**

Comprising a pair of cufflinks and three studs, each side of the double-sided link set with a pearl, measuring approximately 6 mm, to figure-of-eight connections, length 3 cm, signed 'Caldwell & Co.', numbered B7537, accompanied by three studs of similar design. Fitted case by C.H. Fontana & Cie.

Estimate £3,000–5,000 \$5,000–8,000 €3,400–5,400

❖ 163 **A pair of gemset elephant cufflinks**

Each designed as the head of an elephant, the scrolling trunk alternately terminating in a circular-cut green garnet and a similarly cut ruby, solid-link connections to a polished baton back, length 2 cm.

Estimate £1,200–1,500 \$1,900–2,500 €1,400–1,700



❖ 164 **A pair of Russian diamond and ruby cufflinks**

Each designed as a samarodok-style circular plaque set to the centre with a brilliant-cut diamond, chain link connections to a marquise-shaped ruby and circular-cut diamond set within a polished baton, length 3 cm, Russian marks.

Estimate £1,200–1,500 \$2,000–2,500 €1,400–1,700

165 **A pair of diamond cufflinks**

Each designed as a circular plaque set to the centre with an old brilliant-cut diamond to a radiating design of similarly cut diamonds, the solid link connection to a torpedo-shaped baton backlink, length 2 cm.

Estimate £1,500–2,000 \$2,400–3,200 €1,700–2,300



166 **A pair of enamel cufflinks**

Double sided, each designed as an oval plaque encircled with blue enamel, the centre engraved with the initial E to a crown surmount, chain link connection, length 2 cm. Accompanied by a fitted Garrards & Co. box.

Estimate £500–800 \$800–1,300 €600–900

167 **A pair of enamel cufflinks**

Double-sided, each designed as a slightly concave circular plaque with a central blue enamel ground to a white enamel border, length 2.4 cm.

Estimate £400–600 \$650–950 €450–650



168 **Reverse crystal intaglio pheasant cufflinks**

Double-sided, each designed as a reverse rock crystal intaglio, depicting alternately a standing pheasant and a pheasant in flight, baton link connection, length 2.8 cm.

Estimate £800–1,200 \$1,300–2,000 €900–1,400

169 **A pair of diamond and enamel car cufflinks**

Each designed as the front of a car in green and black enamel, the windscreen set with baguette-cut diamonds to the circular-cut diamond headlights, chain-link connection, terminating in a polished baton each end set with a cabochon ruby, length 2.3 cm.

Estimate £2,000–2,500 \$3,200–4,000 €2,300–3,000



170



172

A Belle Époque diamond pocket watch, by Cartier

The silvered dial with arabic numerals, blue steel hands and signed 'Cartier, Paris', within a rose-cut diamond surround, the reverse with applied similarly cut diamond scrolls and border, to a rose-cut diamond fob and pin, length 5.8 cm, maker's mark 'HD' and circular flower within a lozenge.

Estimate £7,000–9,000 \$11,000–14,000 €8,000–10,000

173

A Belle Époque diamond pocket watch, by Cartier

The silvered dial set with arabic numerals, blue-steeled hands, signed 'Cartier', to a cabochon sapphire-set winder, pavé-set diamond initials MNL to reverse, turning within an old single-cut diamond double ogee fob, length 4.3 cm, French import marks.

Estimate £7,000–9,000 \$11,000–14,000 €8,000–10,000

170

A fine platinum automatic skeletonised perpetual calendar wristwatch with phases of the moon, by Audemars Piguet

With finely engraved nickel-finished lever movement, 38 jewels, 21-carat gold rimmed, pierced and engraved rotor, the skeletonised dial with four white rimmed subsidiary dials indicating day, date, month and phases of the moon combined with the lunar calendar, in circular case with stepped bezel, downturned lugs, glazed display snap on back, 3.6 cm diameter, together with a platinum Audemars Piguet buckle, case, dial and movement signed, and numbered D7822.

Estimate £18,000–22,000 \$30,000–35,000 €20,000–25,000

171

An Art Deco diamond and rock crystal pocket watch

The octagonal-shaped rock crystal framing a similarly-shaped watch dial, arabic hour markers, to a single-cut diamond surmount and bail, skeleton back, Swiss movement, length 5 cm, French assay marks, maker's mark 'L.R.', numbered 98941, to a baton-link fob chain.

Estimate £4,000–6,000 \$6,500–9,500 €4,500–7,000

171



172



173





174 **A sapphire, rock crystal and lapis lazuli dress set, by Margherita Burgener**

Comprising a pair of cufflinks, each link set with a square slice of lapis lazuli under a cabochon dome within a circular-set sapphire surround, to a pavé-set sapphire baton terminal, accompanied by four similar buttons, signed 'MB' for Margherita Burgener.

Estimate £2,600–3,600 \$4,000–6,000 €3,000–4,000

175 **A diamond tuxedo suite**

Comprising a pair of cufflinks and four buttons, the cufflinks designed as a circular plaque, set with brilliant- and baguette-cut diamonds, to solid-link connections and pavé-set diamond hexagonal back links, length 2 cm, accompanied by four circular pavé-set diamond buttons.

Estimate £7,500–8,500 \$12,000–14,000 €8,500–9,500

176 **A pair of diamond and rock crystal jockey cufflinks**

Each designed as a jockey's cap, the carved rock crystal set with a circular-cut diamond peak and similarly cut diamond band to a baguette-cut diamond visor, solid-link connection to a pavé-set and baguette-cut diamond horseshoe backlink, length 2.3 cm.

Estimate £3,000–3,500 \$4,800–5,800 €3,400–4,400

177 **A pair of diamond and sapphire cufflinks**

The square chequer-board plaque set with brilliant-cut diamonds and French-cut sapphires, to a solid link connection and a pavé-set diamond hexagonal back link, length 2 cm.

Estimate £2,300–2,800 \$3,700–4,500 €2,600–3,000



Σ 178 **A pair of pearl and mother-of-pearl cufflinks**

Double-sided, each designed as an octagonal plaque set to the centre with a seed pearl within a circular onyx disk to a mother-of-pearl ground, chain-link connection, length 2 cm.

Estimate £400–600 \$650–950 €450–650

❖ 179 **A pair of diamond and ruby skull cufflinks**

Double-sided, each modelled as a skull with either brilliant-cut diamond or circular-cut ruby eyes, chain-link connection, length 4 cm.

Estimate £1,000–2,000 \$1,600–3,200 €1,200–2,300

❖ 180 **A pair of ruby cufflinks**

Each designed as a square plaque set with circular-cut rubies to a similarly cut ruby baton backlink, solid bar connection, length 2.5 cm.

Estimate £3,000–5,000 \$4,800–7,800 €3,400–6,000

181 **A pair of black diamond and diamond cufflinks, by Margherita Burgener**

Each double-link set to the centre with an octagonal-shaped black diamond, total black diamond weight approximately 8.87 carats, to a pavé-set diamond surround, joined by a circular-link chain, cufflink length 2.5 cm, signed 'MB' for Margherita Burgener.

Estimate £6,000–8,000 \$10,000–12,000 €7,000–9,000

Σ 182 **A pair of ruby, mother-of-pearl and enamel cufflinks**

Double-sided, composed of an oval plaque millegrain-set to the centre with an oval cabochon ruby to an oval ground and white enamel border, chain-link connections, length 3 cm.

Estimate £600–1,200 \$1,000–2,000 €700–1,400

183 **A pair of onyx and diamond cufflinks**

Double-sided, each designed as two graduating circular onyx plaques set to the centre with a circular-cut diamond to chain connection links, length 2 cm.

Estimate £700–1,000 \$1,200–1,600 €800–1,200



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184

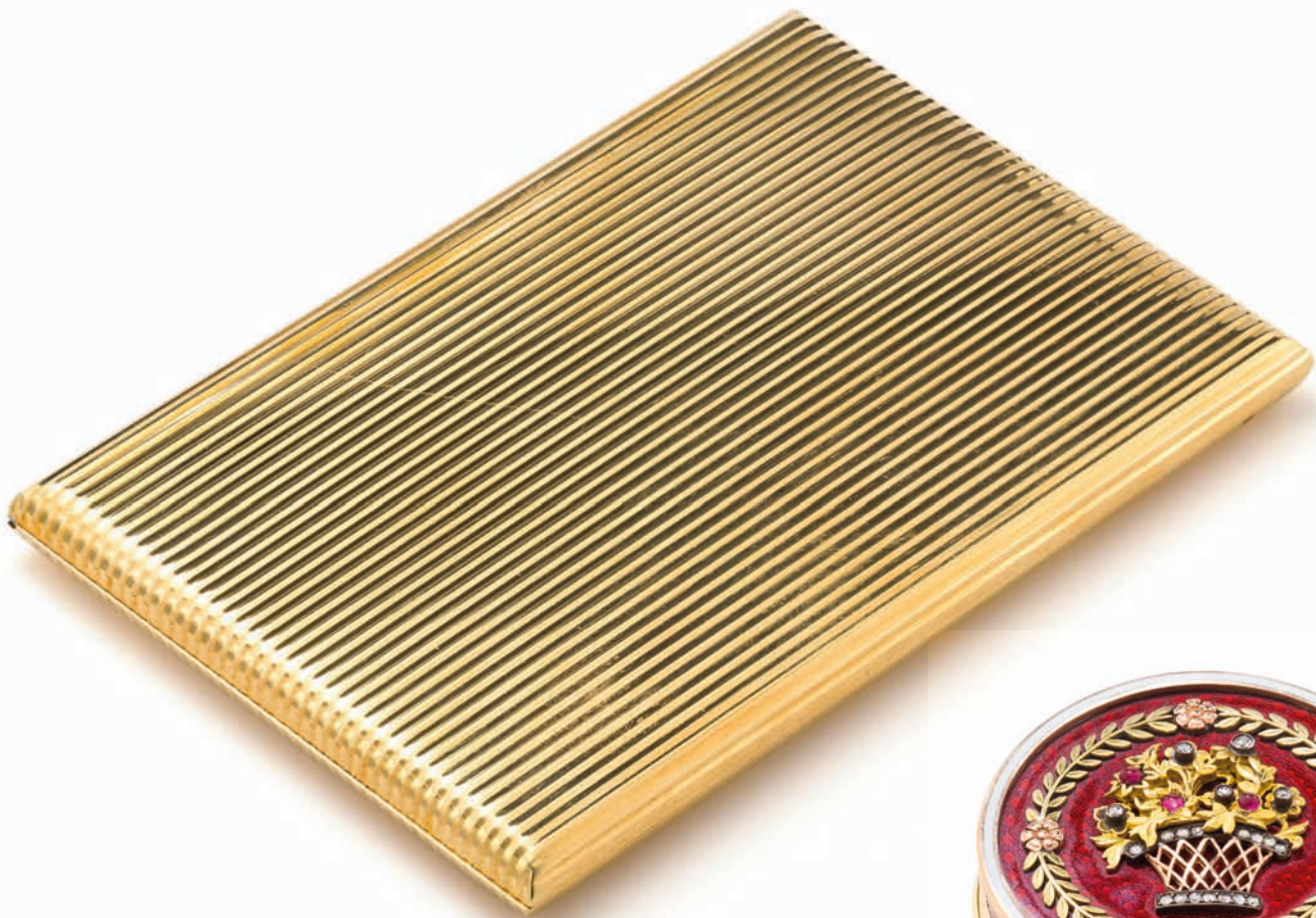


- 184 **A Russian ashtray, cigar cutter & match box cover**
- The ashtray of square shape, engraved faux bois decoration and inscribed 'tax H. UPMANN Habana', and 'Fabrica de tabacos. Moscow-Paris', the matchbox cover similarly engraved, and associated cigar cutter, Russian assay marks, maker's mark 'B.C.', length of ashtray 10 cm, length of matchbox cover 2 cm.
- Estimate** £4,700–5,200 \$7,500–8,500 €5,500–6,500

- 186 **A Russian jewelled enamel box**
- Circular, in Fabergé taste, the lid applied with a jewelled open-work basket of floral sprays within a laurel-leaf surround on translucent red enamel over a wavy guilloché ground to an opaque white enamel border, further embellished with ribbon-tied reeded mounts, Russian marks, diameter 4.9 cm.
- Estimate** £8,000–10,000 \$13,000–16,000 €9,000–11,000

- 185 **A cigarette case, by Asprey London**
- The hinged 18-carat gold case of rectangular form, reeded decoration to the front and back and opening by means of a concealed sliding mechanism, length 12.7 cm, signed 'Asprey London', maker's mark, full London hallmark for 18-carat gold, 1961, gross weight 246.1 grams.
- Estimate** £6,000–8,000 \$10,000–12,000 €7,000–9,000

- 187 **A two-colour gold and sapphire cigarette case, by Alexander Tillander**
- Of oblong form, the sides, base and hinged cover with curved reeding intersected by a four-ray reeded 'starburst', to a cabochon sapphire thumbpiece, a hinged vesta compartment, interior marked 'AT' '72' kokoshnik mark 1896–1908, width 9.4 cm.
- Estimate** £6,000–8,000 \$9,500–12,500 €6,500–9,500



185



186



187



188



189

188 A Russian coin, 1828

The Russian 3 rouble coin made of platinum.

Estimate £5,000–8,000 \$8,000–13,000 €6,000–9,000

Platinum was first used by pre-Columbian South American natives to produce artefacts of white gold-platinum alloy. It was referenced in European writings as early as the 16th century, but it was not until the Spanish explorer Antonio de Ulloa published a report on a new metal of Colombian origin in 1748 that it was investigated by scientists, who noted its resistance to corrosion and very high melting point. These properties combined with its beauty and rarity prompted King Louis XV of France to declare it the only metal fit for a king.

Platinum first became known in Russia in 1819 where it was observed as minor inclusions in rocks. By 1826, richer deposits had been identified and the mining and purifying of platinum was being developed. A Russian decree issued on 24 April 1828 noted that “among the treasures of the Ural Mountains also occurs platinum, which [previously] was located almost exclusively in South America. For the easy sale of this precious metal, it is desirable to introduce it in coins”. Minting started with 3 rouble coins, followed by 6 rouble and 12 rouble coins in 1829 and 1830 respectively.

The denominations of 3, 6 and 12 roubles were chosen specifically because the minters used the same moulds for the new platinum coins as they had for the traditional silver coins. Platinum is twice as heavy as silver and so was valued approximately six times more than silver. The platinum 3 rouble coin was the same size as the silver 25 kopek (0.25 rouble). Thus the 3 rouble coin is marked “3 roubles per silver”. The accompanying phrase “pure Ural platinum” refers to the coins being minted from unrefined Ural platinum which was therefore not free from other noble metals, such as iridium and palladium, meaning that no other metal was intentionally added during production.

189 An original cigarette case, by Fabergé

Of elongated ovoid form, the reeded case set with a cabochon sapphire thumbpiece, length 12.5 cm, Russian assay marks, maker's marks, in a fitted case.

Estimate £12,000–14,000 \$20,000–22,000 €14,000–16,000

190 An 18th-century Burmese dagger with sapphire and diamond handle

A fine gem-set Burmese 18th-century ceremonial dagger, the broad steel edged blade partly carved on each side inlaid with silver and incised with floral scrolls, the handle decorated in gold and terminating in a lobed brilliant-cut diamond cluster centred upon a cabochon sapphire, to a similarly decorated hilt, length 28.5 cm.

Estimate £22,000–27,000 \$35,000–45,000 €25,000–30,000

191 A Russian silver samorodok cigarette case, by Joseph Abramovich Marshak

The lid set with a commemorative silver medal depicting the Imperial Russian Eagle, to a cabochon sapphire thumbpiece, gilt interior, marks for Josef Abramovich Marshak, St. Petersburg 1908–17, numbered ‘2126’, width 12.5 cm.

Estimate £5,000–8,000 \$8,000–13,000 €6,000–9,000



Detail of Lot 190

190



191



192

192

A spectacular rubellite tourmaline, diamond and coloured diamond skull ring, by A. Codagnato

Designed as a grinning skull entwined by pavé-set diamond and coloured diamond snakes, the head set to the centre with a cabochon rubellite tourmaline to diamond crystal eyes, ring size L, c. 1970, signed 'A. Codagnato'.

Estimate £10,000–15,000 \$16,000–24,000 €12,000–17,000



193

193

An early 19th-century enamel and diamond skull stick pin

The grinning white enamel skull with rose-cut diamond eyes, on a square-section pin, length 7 cm.

Estimate £1,500–1,800 \$2,400–2,900 €1,700–2,000



194



195

194

A Line Vautrin power compact

Of square form, the hinged gilt bronze compact set to the front with the legend of 'Les 4 Ages de la Femme' to a mirrored interior, length 8.9 cm, signed to the rear 'Line Vautrin'.

David Gill Gallery

Estimate £1,000–1,200 \$1,600–2,000 €1,100–1,400

195

A cross pendant, by Line Vautrin

The sculptural gilt bronze cross with incised cross-hatched decoration to the centre, to a pendant bail, length 5.5 cm,

David Gill Gallery.

Estimate £600–800 \$1,000–1,300 €700–900



196

196

A French plexiglas collar

The polished 18-carat gold circular neckpiece suspending a rounded rectangular plexiglas plaque with an applied abstract gold motif of polished and vermiculated 18-carat gold, inner diameter of neck piece 11.9 cm, French assay marks, maker's mark 'RB', full UK import hallmarks.

Estimate £2,000–4,000 \$3,200–6,400 €2,300–4,500

197

A citrine and amethyst torque, by Nathalie Hambro

The oval mixed-cut citrine set to the centre of the twisted 18-carat yellow and white gold ropework collar, the ends terminating in cube sections set with cabochon amethysts, concealed front fastening, signed 'Nathalie Hambro', full London hallmark, length approximately 38 cm.

Estimate £1,800–2,800 \$3,000–4,500 €2,000–3,000

EXHIBITED Unique piece commissioned for the exhibition *Celebration in Gold and Silver*, to celebrate the Queen's Golden Jubilee, Goldsmiths Hall, London, 2002

198

An amethyst ring, by Paloma Picasso

The lozenge-shaped sugarloaf-cabochon amethyst collet-set to a polished similarly-shaped mount, ring size M, signed 'Paloma Picasso'.

Estimate £4,000–6,000 \$6,500–9,500 €4,500–6,500

199

A kunzite ring, by Nathalie Hambro

The emerald-cut kunzite, weighing approximately 48.00 carats, mounted in alternating yellow and white 18-carat gold wirework shank and bezel, ring size J½, signed 'Nathalie Hambro', full London hallmark.

Estimate £1,300–2,300 \$2,000–3,800 €1,500–2,600

EXHIBITED Unique piece commissioned for the exhibition *Celebration in Gold and Silver*, to celebrate the Queen's Golden Jubilee, Goldsmiths Hall, London, 2002



197



198



199



200

200

A Billy Boy powder compact

Of circular form, the hinged lid designed as an old analogue telephone dial opening to reveal a circular mirror and powder compartment, diameter 8.5 cm.

The present lot was included in the exhibition 'Fashion and Surrealism' at the Victoria and Albert Museum, London, in 1988.

Estimate £400–600 \$650–950 €450–650

201

Nike necklace, by Paul Wunderlich

The central articulated pendant designed as the body of Nike, the sculptural outstretched wings continued by a single wire, terminating in a shepherd's crook fastening, signed 'Wunderlich' to the reverse, numbered 1701, pendant length 9 cm.

Estimate £1,800–2,000 \$2,900–3,200 €2,000–2,300

Paul Wunderlich (1927–2010)

Born in Berlin, Wunderlich studied in Hamburg and went on to teach etching and lithography at his college. He lived in Paris for three years and then returned to Hamburg to teach at Hochschule until 1968. Wunderlich's expertise in printmaking led him to creative collaborations with prominent artists such as Emil Nolde and Oskar Kokoschka. Though best known as a printmaker, he also worked as a sculptor and designed both jewellery and furniture. He has had many one man shows worldwide and his work is included in the collections of MOMA (New York), The Victoria and Albert Museum and British Museum in London, and the Hirschorn Gallery in Washington, as well as many other public collections.



201

❖ 202

A unique diamond gemset torque collar, by Masenza, Lorenzo Guerrini

The torque set to the front with cabochon sapphires, to repoussé floral motifs set with circular-cut diamond, ruby and sapphire highlights, hinge to the rear, signed 'Masenza – Roma' and 'Lorenzo Guerrini', inner diameter 11 cm, c. 1950.

Estimate £28,000–38,000 \$45,000–60,000 €32,000–42,000

LITERATURE Martine Newby Haspeslagh, *Sculpture to Wear*, London, [2010], page 18.

Lorenzo Guerrini first studied at the Umanitaria School of Art in Milan from 1926 to 1930, where he started to work with goldsmiths. On moving to Rome, he became a pupil of the sculptor Alberto Gerardi until 1938 when he travelled widely throughout Eastern Europe, eventually studying in Berlin for three years. After his return to Italy he held his first one-man exhibition of carved metal reliefs in 1947 in the Galleria Barbaroux, Milan, and then in the Galleria dell'Obelisco, Rome.

In 1946 Guerrini became the second artist to accept Mario Masenza's invitation to collaborate in the creation of gold jewels. He continued to work with Masenza until 1952 while producing at the same time abstract medals that he included in the 9th edition of the Milan Triennale in 1951. Later in 1969, he also took part in the 'Prima mostra del goiello d'arte firmato' in Turin organised by the goldsmith Diderico Gherardi who had himself previously worked with Masenza.

This 18-carat gold collar was produced in Masenza's workshop. The collar, embossed with a floral design is further embellished with cabochon sapphires and circular-cut rubies and diamonds. It is hinged at the back so that the opening is wide enough for it to wear. After leaving Masenza, Guerrini started to sculpt in stone, preferring to cut the stone directly from the rock face in quarries to create the more Brutalist sculptures for which he is now known.

(Adapted from Martine Newby Haspeslagh, *Sculpture to Wear*, London, [2010], page 18)



Please note that some photographs on these pages have been enlarged for illustrative purposes. For the actual size, please refer to the dimensions given in the lot information.

‘Goldfinger’ Cuff, by Bruno Martinazzi, no. 3/12, c. 1969

The cuff designed as a man’s fingers holding the wearer’s wrist, signed ‘Martinazzi III/ XII’, inner diameter 5.8 cm.

Estimate £25,000–35,000 \$40,000–60,000 €28,000–40,000

LITERATURE *The Art of Jewellery and Artists’ Jewels in the 20th Century*, Florence: Giunti Gruppo Editoriale, 2001, p. 408; Martine Newby Haspeslagh, *Sculpture to Wear*, London, [2010], p. 30

Bruno Martinazzi started by studying music and then later chemistry in his native Turin. He left the chemical industry in 1951, however, to work as an apprentice to the goldsmiths, the Mussa brothers, while also attending night school at the Scuola Orafi Girardi. His art and sculpture studies then took him to Florence and Rome resulting in his first one-man show of enamelled copper and silver reliefs in 1954.

In 1960, Martinazzi participated in an exhibition of Italian jewellery, ‘Show of Jewellery Art’, which was partly organised through Arnaldo and Gio Pomodoro and held in the Neiman-Marcus store in Dallas, Texas. The following year he took part in the International Exhibition of Modern Jewellery at the Goldsmiths Hall, London, where he also received an award. In 1967 he completed his Marce della Pace, a series of bracelets and brooches that feature abstracted figures walking in step or standing in a crowd. As a confirmed pacifist like Cesar this was his protest against the Vietnam War.

The 20-carat yellow and 18-carat white gold Goldfinger bangle is his most iconic piece. He designed it in 1969 and produced it in both left-hand and right-hand versions, each in an edition of 12. A much later edition was issued in 2003. The cuff was conceived as the ends of a man’s fingers holding the wearer’s wrist, which may be seen both as a simple gesture of tenderness and friendship as well as one of protest against restraint, and the power to hold someone back with your hand.

(Adapted from Martine Newby Haspeslagh, *Sculpture to Wear*, London, [2010], page 30)



Please note that some photographs on these pages have been enlarged for illustrative purposes. For the actual size, please refer to the dimensions given in the lot information.



JEWELS

7 JUNE 2011 FROM 5PM CLARIDGE'S, LONDON

LOTS 204–370

Viewing at Phillips de Pury, 45–47 Brook Street at Claridge's
Wednesday 1 June – Monday 6 June, 10am – 7pm

Opposite An amazing diamond and enamel panther bracelet, Lot 81



204

Σ 204

A 19th-century Renaissance-style blister-pearl, pearl, ruby and emerald Merman pendant

The Merman set with a blister-pearl torso with applied rose-cut diamond cluster, to a variously-cut diamond, sapphire and ruby set fish-tail, carved and stained ivory arms and face, baroque pearl highlights, all suspended from a pearl chain surmount, length 10 cm.

Estimate £2,800–3,800 \$4,500–6,500 €3,200–4,200

207

A gold cruciform pendant

Designed as an incised Latin cross set within an openwork lobed and trefoiled frame, length 4.5 cm, believed to be approximately c. AD1400.

Estimate £4,000–6,000 \$6,400–9,400 €4,500–6,500

205

An antique intaglio garnet ring

The oval-shaped carved intaglio garnet depicting a bison in landscape the collet-setting with incised decoration to similarly decorated shoulders, ring size M.

Estimate £800–1,200 \$1,300–2,000 €900–1,400

208

A Late Antique emerald and gold ring

The oval-shaped cabochon emerald collet-set with applied wire basket-work decoration and similarly decorated shank, ring size T ½, c. AD300–600.
Accompanied by a letter dated 24 May 2010, from the Colchester and Ipswich Museum Service, stating that in discussion with the British Museum it is the feeling that the ring is late antique, dateable approximately to AD300–600 and likely to originate from mainland Europe.

Estimate £3,000–5,000 \$5,000–8,000 €3,400–5,400

206

A carnelian intaglio ring

The oval carnelian intaglio depicting the profile of male set within a polished gold bezel and shank, ring size K ¾, c. AD100.

Estimate £1,000–2,000 \$1,600–3,200 €1,200–2,200



205



206



207



208



209

209 **A French citrine cross pendant necklace**

The necklace composed of ten tooled rectangular plaques each set to the centre with a square-cut citrine suspending a cross pendant set with eleven similarly cut citrines within a tooled swagged border, necklace length 56 cm, pendant length 8.5 cm, French assay marks.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000

210 **A gemset and enamel cross pendant**

Set to one side throughout with oval mixed- and circular-cut emeralds and variously-coloured garnets applied to an elaborate foliate ground of black and white champlevé enamel, the reverse similarly enamelled, length 9.8 cm, maker's mark GL.

Estimate £8,000–10,000 \$13,000–16,000 €9,000–11,000

211 **A Russian diamond, amethyst and peridot crucifix pendant**

Applied with Christ crucified, the cross set with variously-shaped amethysts at the cruciform points, delineated in circular-cut diamonds and accented with four oval peridots, to a circular-cut diamond, amethyst and peridot tassel drop and a similar crown pendant surmount, length 17.5 cm, Russian assay marks to rear, fitted case.

Estimate £15,000–20,000 \$24,000–32,000 €17,000–23,000

212 **A rubellite and enamel cross pendant**

The opaque light blue enamel ground collet-set to the front with vari-shaped cabochon rubellites and similarly set old brilliant-cut diamonds within a chased foliate and white and enamel border, the reverse blue ground delicately chased with foliate motifs highlighted with red enamel to a similar white enamel foliate border, chased white, blue and red enamel bell-shaped drop accents to a similarly decorated ring fitting, length 11 cm.

Estimate £1,000–2,000 \$1,500–3,500 €1,200–2,300



210



211



212



213

213

A gold and enamel bracelet, attributed to Vever

Comprising four translucent blue guilloché enamel panels each within a chased floral frame and applied portrait and bouquet plaques with festoon and circular-cut diamond collet connections, length 18.1 cm, c. 1900, with French and Russian assay marks, signed 'L. Gautrait', maker's mark for Léon Gariod.

Estimate £10,000–12,000 \$16,000–19,000 €11,000–14,000

Lucien Gautrait (1865–1937)

Lucien Gautrait was the chief-engraver for the Parisian jeweller Léon Gariod, and together they worked for the Maison Vever. Vever described Gautrait's work as being executed with a rare perfection and charming. Known pieces of Gautrait's work show him to be a highly skilled gold chaser, imbuing form with movement and life. This can be seen specifically within this bracelet, notably in the ribboned swag festoons and guilloché enamel ground, and the female portrait plaques. This bracelet bears the signature 'L. Gautrait' in two places, to the rear of one of the plaque panels, and also to the rear of one of the ribbon-ends; the maker's mark for Léon Gariod, 'LG', within a vertical lozenge on the tongue of the clasp. The combination of French assay marks and Russian import marks indicates this piece was made in France for the Russian market before 1908.

214

A Russian light blue enamel and silver-gilt cigarette case

The hinged box of rectangular form and oblong profile with translucent light blue enamel over a wavy guilloché ground, the thumbpiece a line of rose-cut diamonds, length 9.5 cm, the interior marked to the cover and base with the kokoshnik mark for St. Petersburg 1908–26, and workmaster's initials GN for Gabriel Sakarinpoika Niukkanen.

Estimate £8,000–10,000 \$13,000–16,000 €9,000–11,000

215

An enamel picture frame, by Fabergé

The circular frame enamelled in translucent pink enamel over a wavy guilloché ground between opaque white enamel borders to a scrolling ribboned bow surmount, circular ivory panel and silver scrolled strut to reverse, length 5.3 cm, maker's mark, kokoshnik mark 1896–1908.

Estimate £18,000–22,000 \$28,000–35,000 €20,000–25,000

216

A Russian diamond and enamel cigarette case, 3rd Artel

The hinged box of rectangular form and oblong profile with translucent dark blue enamel over a wavy guilloché ground to a rose-cut diamond thumbpiece, applied scrolled mounts to the sides, length 9.5 cm, marked inside cover and base with kokoshnik mark for St. Petersburg 1908–26, and marks for 3rd Artel, in fitted case.

Estimate £10,000–12,000 \$16,000–20,000 €11,000–14,000



214



215



216



217



218

217 **A sapphire and diamond pendant**

The oval mixed-cut sapphire, weighing 14.55 carats, set to a brilliant-cut diamond cluster and surmount, suspended on a trace-link chain, necklace length 40 cm.

Accompanied by report number 02124, dated 18 October 2009, from The Gem & Pearl Laboratory, London, stating the sapphire to be of Sri Lankan origin, with no evidence of heat treatment observed.

Estimate £6,000–8,000 \$9,500–12,500 €7,000–9,000

218 **A Russian sapphire and diamond arrow brooch**

The central cushion-cut sapphire set within a rose-cut diamond cluster to a pavé-set diamond winged arrow, length 7.8 cm, Russian marks to pin.

Estimate £6,000–8,000 \$10,000–13,000 €7,000–9,000

219 **An antique en tremblant diamond brooch**

Designed as a flower spray set throughout with old-cut diamonds, the central flower mounted *en tremblant*, mounted in silver and gold.

Estimate £26,000–30,000 \$42,000–48,000 €30,000–35,000

220 **An antique Maltese diamond cross**

The central old-cut diamond to the diamond sprays with graduating four-stone line spacers, mounted in silver and gold, c. 1845, length 4 cm.

Estimate £7,000–9,000 \$11,000–15,000 €8,000–10,000

221 **An antique diamond brooch**

Designed as a fleur de lys and set throughout with old brilliant-cut diamonds, length 5.5 cm, French assay marks.

Estimate £6,000–8,000 \$9,500–12,500 €7,000–9,000

222 **An antique diamond flower brooch**

Set throughout with old brilliant-cut diamonds to a central similarly cut diamond, diameter 4 cm, mounted in silver and gold, later rhodium-plated.

Estimate £6,000–8,000 \$10,000–13,000 €7,000–9,000



219



220



221



222



223



224

223 A diamond tiara/bracelet

The tiara designed as a series of graduating openwork millegrain-set diamond clusters, diamond weight approximately 23.00 carats, to a polished wire frame, detaches to a bracelet with concealed clasp, length 19 cm, French import marks.

Estimate £25,000–30,000 \$40,000–48,000 €28,000–34,000

224 A pair of antique diamond ear pendants

Of chandelier form and composed of three rows, each old brilliant-cut diamond set within stylised foliate collets to similarly cut diamond collet spacers, suspended from an arc of collet-set diamonds to a further diamond surmount, length 7.5 cm.

Estimate £9,000–11,000 \$14,500–17,500 €10,000–12,000



225

225 A pair of antique diamond and cultured pearl ear clips

Each designed as a five petal flower set throughout with old brilliant- and circular-cut diamonds, and set to the centre with a cultured pearl, length 2.5 cm, later post and clips fittings.

Estimate £2,500–3,500 \$4,000–6,000 €2,800–3,800

226 A diamond garland necklace

Designed as a series of old brilliant-cut diamond floral clusters with diamond collet and foliate motif spacers, to a central foliate swag and floral cluster pendant, indistinct assay marks, length 42.5 cm.

Estimate £14,000–18,000 \$22,500–28,500 €16,000–20,000

227 A pair of late 19th-century diamond ear pendants

The old brilliant-cut diamond foliate surmount suspending a similarly set diamond foliate drop, to a central articulated line of diamond-set stylised tulip motifs, between two outer lines of diamonds, all terminating in pear-shaped, old brilliant-cut diamond drops, millegrain-set throughout, length 9.5 cm.

Estimate £15,000–17,000 \$24,000–27,000 €17,000–19,000



226



227



228 **An antique natural pearl and diamond pendant/clasp**

The oval-shaped double cluster set with old brilliant-cut diamonds to a centrally set coloured cushion-cut diamond and rose-cut diamond accents, terminating in a natural pearl drop with collet-set diamond cap, length 4 cm, concealed pendant loop and integrated double clasp fitting to rear.

Accompanied by report number A011P023VR/R, dated 29 March 2011, from the Austrian Gemmological Society, Vienna, stating the pearl measuring 9.08 × 7.88 cm is natural.

Estimate £12,000–15,000 \$19,000–25,000 €13,500–17,500

229 **A pair of pearl and diamond ear pendants**

Each designed as brilliant-cut diamond double cluster set to the centre with a pearl suspended from a line of similarly cut diamonds and flanked by two rows of seed pearls to a single-stone diamond surmount, length 4 cm.

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

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000

230 **A pair of natural pearl and diamond cluster earrings**

Each composed of a central natural pearl within a millegrain-set old brilliant-cut diamond cluster, length 2.1 cm.

Accompanied by report number A011P016VR/R, dated 22 February 2011, from the Austrian Gemmological Society stating that each pearl, measuring 11.54 × 10.58 × 7.2 mm and 12.16 × 10.24 × 7.5 mm, is natural saltwater.

Estimate £14,000–16,000 \$22,000–26,000 €16,000–18,000

❖ 231 **A natural pearl, diamond and ruby collar necklace**

Composed of seven rows of natural pearls, each measuring approximately 3.4–3.9 mm, to a circular stylised floral fully detachable clasp set with oval mixed-cut rubies and old-cut diamonds, length 35 cm.

Accompanied by report number 02P011VR/R, dated 25 January 2011, from the Austrian Gemmological Society, stating the pearls to be natural.

Estimate £6,000–8,000 \$10,000–13,000 €6,800–9,800

232 **A pair of diamond and natural pearl ear pendants**

Of pendeloque form, the bow surmount set with old brilliant-cut diamonds, to a similarly cut diamond garland and articulated pearl drop, estimated diamond weight 6.30 carats, length 5 cm.

Accompanied by report number 04064, dated 27 April 2011, from The Gem & Pearl Laboratory, London, stating the pearls measuring 13 × 10 × 10 mm and 13 × 11.2 × 8 mm, to be natural saltwater.

Estimate £11,000–13,000 \$18,000–20,000 €12,500–14,500

❖ 233 **A pair of ruby and diamond ear pendants**

Of chandelier form, the brilliant-cut diamond line surmount suspending oval-shaped rubies, further brilliant-cut diamonds, terminating in pear-shaped diamond drops, diamonds 4.20 carat approximately, length 4.2 cm.

Estimate £6,000–8,000 \$10,000–12,800 €7,000–9,000



231



232



233



234

234

An opal and diamond pendant

Designed as a pear-shaped cabochon opal set within a brilliant-cut diamond frame to a similarly cut diamond spacer suspended from an oval cabochon opal set within a similar diamond frame, total opal weight approximately 28.00 carats, necklace length 40 cm, pendant length 5.8 cm.

Estimate £4,500–6,500 \$7,200–10,200 €5,200–7,200

235

An impressive opal necklace

Composed of three graduating rows of opal beads to a cabochon opal clasp, total opal weight estimated 548 carats, length inside row 46.5 cm, length outside row 55 cm.

Estimate £35,000–45,000 \$56,000–76,000 €40,000–50,000

236

An opal and diamond ring

The central oval cabochon opal, weighing approximately 13.55 carats, set with circular-cut diamond accents to the shoulders, ring size O ½.

Estimate £1,000–2,000 \$1,600–3,200 €1,200–2,200

237

A pair of opal and diamond ear pendants

Each designed as a central millegrain-set pear-shaped opal suspended within an articulated drop-shaped frame set with circular-cut diamonds to a tapered and foliate similarly cut diamond surmount, length 6.5 cm, wire earfittings.

Estimate £3,000–5,000 \$5,000–8,000 €3,400–5,400



235



236



237



238



239

❖ 238 **A pair of antique ruby and diamond ear pendants**

Each antique heart-shaped drop set to the centre with a similarly-shaped ruby, each weighing approximately 3.60 -3.90 carats, within a brilliant-cut diamond cluster to a connecting circular-cut ruby spacer and later similarly cut diamond set scallop-shaped surmount, total diamond weight approximately 5.50 carats, length 4.5 cm, post fittings.

Estimate £60,000–80,000 \$95,000–125,000 €68,000–90,000

❖ 239 **A Burma ruby and diamond ring**

The central oval mixed-cut ruby, weighing 5.83 carats, within a surround of brilliant-cut diamonds to similarly cut diamond shoulders, ring size N.

Accompanied by report number 55069, dated 18 December 2009, from S.S.E.F., Basel, stating the ruby to weigh 5.83 carats, to be of Burmese origin with no indications of heating.

Estimate £40,000–50,000 \$65,000–85,000 €45,000–55,000

❖ 240 **A Belle Époque ruby and diamond necklace/tiara**

Designed as graduating articulated v-shaped sections of old brilliant- and single-cut diamonds and calibre-cut rubies, each section centred with a similarly cut diamond star motif, to a later baton-link back chain, converts to a tiara with frame attachment, necklace length 43 cm, one diamond deficient.

Estimate £12,000–15,000 \$19,000–24,000 €14,000–17,000

❖ 241 **A ruby and diamond ring**

The central cushion-shaped cabochon ruby, weighing approximately 10.00 carats, set to the centre of a marquise-cut diamond cluster.

Accompanied by report number 04067, dated 30th April 2011, from The Gem & Pearl Laboratory, London, stating the ruby to be natural with no evidence of heat treatment observed.

Estimate £10,000–12,000 \$16,000–19,000 €11,000–13,000

❖ 242 **A pair of ruby and diamond ear pendants**

Of chandelier form, each articulated and set throughout with pear-shaped and marquise-cut rubies with circular-cut diamonds accents, length 7.5 cm, post and clip fittings.

Estimate £7,000–9,000 \$11,000–14,000 €8,000–10,000



240



241



242



243

❖ 243

An antique pair of natural coloured pearl, diamond and ruby ear pendants

The diamond and ruby floral surmount suspending a stylised bunch of variously coloured iridescent grey and black pearl grapes, 5.3-6.5 mm, to a realistically modelled diamond-set cap, length 5 cm.

Accompanied by report No. 03675 dated 22 January 2011 from The Gem & Pearl Laboratory, London, stating that the pearls were found to be natural saltwater, no evidence of treatment was observed.

Estimate £20,000–30,000 \$32,000–48,000 €23,000–33,000

244

A natural pearl and diamond pin

The circular pierced plaque of geometric design, set with natural pearls measuring 1.1–4.9 mm, and old brilliant-cut diamonds, with marquise-cut diamond highlights, all within a pearl surround, diamonds approximately 3.00 carats total, diameter 3.8 cm.

Accompanied by report number 03611, dated 11 January 2011, from The Gem & Pearl Laboratory, London, stating that the centre pearl and samples from the drilled pearls were found to be natural saltwater.

Estimate £4,000–6,000 \$6,500–9,500 €4,500–6,500

245

A pearl and pink pearl pin

The pink pearl, measuring approximately 9.3 × 8 mm, set to the centre of a graduating line of old brilliant-cut diamonds terminating at each end with a pearl, measuring approximately 8.3–8 mm, and a tinted pearl, measuring approximately 8.2 × 9 mm, length 5.7 cm, French assay marks.

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

Estimate £7,000–9,000 \$11,000–15,000 €8,000–10,000

246

A pink pearl and diamond pendant

The pink pearl, measuring approximately 9.2 × 8.35 mm, within a circular-cut diamond set cap and suspended from a line of collet-set French-cut diamonds to a similarly set line of square- and rose-cut diamonds and further trace-link chain, length 43 cm, pendant length 4.5 cm.

Estimate £3,000–4,000 \$5,000–7,000 €3,500–4,500

247

A Belle Époque pearl and diamond ring

The pierced openwork foliate domed band decorated with circular-cut diamonds and set with a line of graduating pearls of aubergine and cream tint, ring size K, French assay marks.

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

Estimate £2,000–4,000 \$3,200–6,200 €2,300–4,300

248

A pair of natural coloured pearl and diamond ear pendants

Each pendant drop set with three part-drilled pearls, graduating from 5.5–10.5 mm, and variously coloured iridescent purplish grey, iridescent black, yellow, cream and white, between which are mounted old-European brilliant-cut diamonds, length 4 cm, wire earclips.

Accompanied by report No. 03733 dated 12 February 2011 from The Gem & Pearl Laboratory, London, stating that the pearls were found to be natural saltwater pearls, no evidence of treatment was observed.

Estimate £10,000–12,000 \$16,000–19,000 €11,000–14,000



244



245



246



247



248



249

249

A pair of Art Deco natural pearl and diamond ear pendants

Each designed as a natural pearl drop suspended from an articulated geometric line set with baguette- and brilliant-cut diamonds to a similarly cut diamond single stone surmount, length 5.5 cm, post fittings.

Accompanied by report number 966946, dated 12 October 2000, from The Precious Stone Laboratory, London, stating that the pearls measuring 9.0–9.12 × 13.40 mm and 9.49 × 8.30 × 13.57 mm were found to be natural pearls.

Estimate £28,000–38,000 \$45,000–65,000 €32,000–42,000

250

A natural pearl and diamond necklace

The central swag motif variously set throughout with old brilliant-cut diamonds, terminating in a graduating fringe composed of seven drop shaped natural pearls, to a detachable diamond-set neckchain set with two natural button pearls, early 20th-century/composite, length 48 cm, pendant drop 7 cm.

Accompanied by report number 03715, dated 1 February 2011, from The Gem & Pearl Laboratory, London, stating that the pearls were found to be of natural saltwater origin.

Estimate £200,000–300,000 \$320,000–480,000 €230,000–340,000





251

251

A pair of Art Deco style diamond ear pendants

Of geometric design, each rub-over set old brilliant-cut diamond suspending further brilliant-cut and similarly set baguette-cut diamonds, terminating in a pear-cut diamond drop, the diamonds estimated to weigh approximately 5.50 carats, length 4.5 cm.

Estimate £7,000–9,000 \$11,000–14,000 €8,000–10,000



252

❖ 252

A ruby, diamond, emerald, onyx pendant necklace

The central triangular sugarloaf cabochon-cut ruby within a stylised pavé-set brilliant-cut diamond plaque, with baguette-cut diamond highlights, to an outer border of calibre-cut emeralds and onyx, suspending an articulated similarly set diamond, emerald and onyx pendant drop, terminating in a tapered baguette-cut diamond, pear-shape cabochon ruby diamond cluster drop, all suspended from a millegrain-set circular-cut diamond trace-link back chain, length 23 cm, pendant drop 13.5 cm.

Estimate £7,000–9,000 \$11,000–14,000 €8,000–10,000



253

❖ 253

A diamond and ruby tie pin

Modelled as the profile of a duck, the head pavé-set with diamonds and oblong-shaped ruby eye, to a polished pin and lozenged-shaped pin guard, length 8.5 cm.

Estimate £1,000–1,200 \$1,600–1,900 €1,200–1,400

Σ 254

A French Art Deco onyx, lacquer and mother-of-pearl box

Hinged to the rear and of ovoid form, the black lacquer ground inset with criss-cross batons of mother-of-pearl, each end set with polished oval-shaped onyx to a polished thumbpiece, width 8.7 cm, French assay marks, maker's mark 'W&C'.

Estimate £4,000–6,000 \$6,500–9,500 €4,500–6,500

255

An emerald and diamond beetle pin

Modelled as a stylised beetle, the head, thorax and abdomen set with variously-shaped cabochon emeralds to brilliant-cut diamond eyes, the legs textured and accented with similarly cut diamonds, length 7.3 cm.

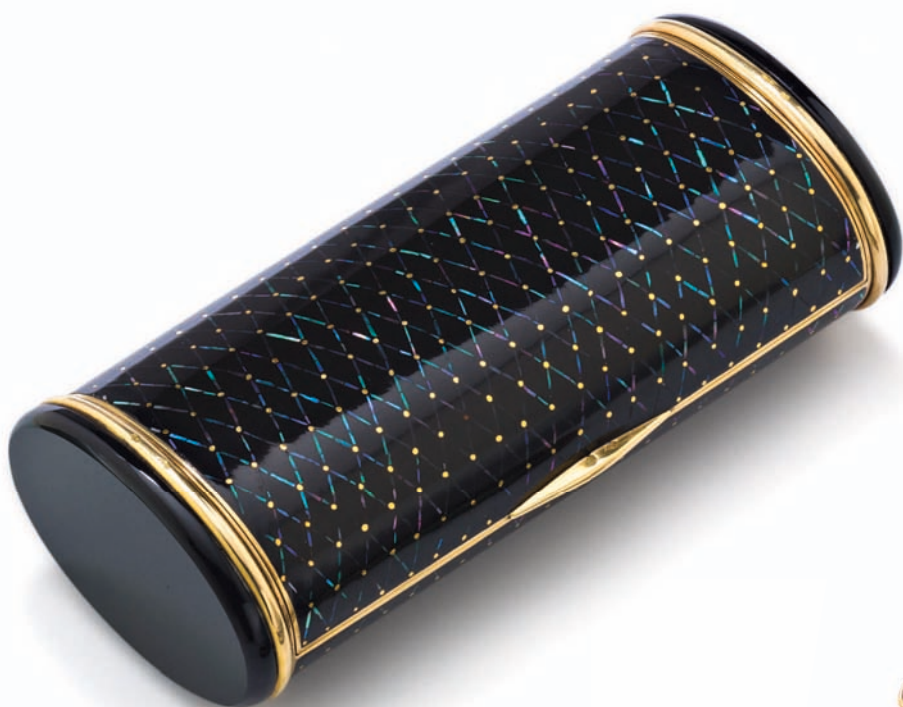
Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000

Σ 256

An Art Deco diamond, jade and enamel box

The hinged box of rectangular form, the black enamel ground with red coral enamel border set to the centre with rose-cut diamond and carved jade stylised oriental blossom motif, to a sugarloaf sapphire thumbpiece, width 7.8 cm, French assay marks.

Estimate £2,500–3,500 \$4,000–6,000 €3,000–4,000



254



255



256



257

A Belle Époque diamond bow pin

The stylised bow set to the centre with an old brilliant-cut diamond and pavé-set throughout with similarly cut diamonds to a rose-cut diamond border, length 7.8 cm, later rhodium plating and pin fitting.

Estimate £9,000–11,000 \$14,000–18,000 €10,000–12,000



258

A pair of diamond and briolette diamond drop ear pendants

Each designed as a brilliant-cut diamond collet-set surmount from which drops an articulated graduating line of circular-cut diamonds and similarly cut diamond circular panel, terminating in a graduating briolette-cut diamond fringe, length 5.75 cm, one diamond deficient.

Estimate £8,000–10,000 \$13,000–16,000 €9,000–12,000

An Art Deco diamond and sapphire bracelet

Designed as three articulated openwork geometric panels, each set to the centre with a marquise-cut diamond and calibre-cut sapphire detail, and set throughout with variously-cut diamonds, interspersed by similarly set diamond geometric spacer links and concealed clasp, length 19 cm, French assay mark, stamped 'platinum'.

Estimate £20,000–25,000 \$32,000–40,000 €22,000–30,000

An Art Deco diamond clip

The shield-shaped plaque mounted with circular-cut diamonds to the stylised palmette termination set with similarly cut diamonds and pear-shaped diamond detail, c. 1930, length 4.7 cm.

Estimate £8,000–10,000 \$13,000–16,000 €9,000–11,000

An antique emerald and diamond pendant brooch

The cushion-shaped diamond within an old-cut diamond cluster set to the centre of a similarly cut diamond foliate frame and pendant bail, terminating in a pear-shaped diamond and oval mixed-cut emerald drop, mounted in silver and gold.

Estimate £22,000–24,000 \$35,000–40,000 €25,000–27,000



259



260



261



262



263

262 An antique natural pearl and diamond brooch

In the garland style, the central natural pearl surmounting a palmette motif set with single- and Swiss-cut diamonds amidst similarly set scrolling foliate border, terminating in natural pearl drop and diamond-set cap, set in silver and gold, detachable brooch fitting, length 6.5 cm.

Accompanied by report number 1122931414, dated 30 December 2010, from the Gemological Institute of America (GIA), stating that both pearls were found to be natural saltwater pearls.

Estimate £11,000–15,000 \$17,500–24,500 €12,500–17,500 Ω

264 An important natural pearl, aquamarine and diamond necklace

The seven rows of gently graduating natural pearls, measuring between 9.6–2.6 mm, strung to an oval clasp set to the centre with a mixed-cut aquamarine and circular-cut diamond cluster, encircled within a white enamel frame, shortest length 55 cm, longest length 72.5 cm.

Accompanied by report number 04050, dated 23 April 2011, from The Gem & Pearl Laboratory, London, stating the pearls to be natural saltwater.

Estimate £150,000–200,000 \$240,000–34,000 €170,000–23,000

263 A pair of natural pearl and diamond ear pendants

Each designed as an old brilliant-cut diamond and natural pearl line suspending a similarly cut diamond and natural pearl fan and three row tassel, length 7 cm.

Accompanied by report number 03981, dated 5 April 2011, from The Gem and Pearl Laboratory, London, stating that the pearls measure between 7.7–7.8 mm and 2.0 mm and were found to be natural saltwater with no evidence of treatment observed.

Estimate £12,000–14,000 \$20,000–22,000 €14,000–16,000





265

265 **A pair of diamond and natural pearl ear pendants**

Each designed as a line of pear-shaped and brilliant-cut diamonds terminating in a natural pearl and diamond drop, length 6.5 cm.

Accompanied by the following reports:

- report number 03916, dated 22 March 2011, from The Gem & Pearl Laboratory, London, stating that the drop shaped pearls, measuring 14.2 × 9.0 mm, and 13.4 × 8.6 mm, are natural saltwater.
- report number 611K9G1522979, dated 5 November 2010, from the British Gemmological Association (BGI), London, stating the pear-shaped diamond weighing 1.07 carats to be D colour and SI1 clarity.
- report number 611K9G1522978, dated 5 November 2010, from the British Gemmological Association (BGI), London, stating the pear-shaped diamond weighing 1.18 carats to be F colour and SI3 clarity.
- report number 611K9G1522976, dated 5 November 2010, from the British Gemmological Association (BGI), stating the pear-shaped diamond weighing 1.14 carats to be F colour and SI2 clarity.
- report number 611K9G1522975, dated 5 November 2010, from the British Gemmological Association (BGI), London, stating the pear-shaped diamond weighing 1.10 carats to be G colour and SI2 clarity.
- report number 611K9G1522974, dated 5 November 2010, from the British Gemmological Association (BGI), London, stating the pear-shaped diamond weighing 0.90 carats to be F colour and SI2 clarity.
- report number 611K9G1522973, dated 5 November 2010, from the British Gemmological Association (BGI), London, stating the pear-shaped diamond weighing 1.17 carats to be F colour and SI2 clarity.

Estimate £30,000–40,000 \$48,000–68,000 €34,000–44,000



266

266 **A natural pearl, diamond and sapphire Art Deco ring**

The central natural button pearl, measuring 11.51-11.71 × 9.08 mm, set within a calibre-cut sapphire double cluster to a circular-cut diamond bezel and shoulders, ring size O.

Accompanied by report number 03773, dated 22 February 2011, from The Gem & Pearl Laboratory, London, stating the pearl to be natural saltwater.

Estimate £8,000–10,000 \$13,000–16,000 €9,000–12,000

267 **A natural pearl and diamond pendant**

The detachable drop-shaped natural pearl, measuring approximately 17.5 × 12.05–12.3 mm, suspended within a pavé-set diamond openwork frame to a baguette- and brilliant-cut diamond surmount, length 6.2 cm.

Accompanied by report number 0606140, dated 29 June 2006, from the Gubelin Gemlab, Lucerne, stating the drop-shaped pearl to be natural saltwater, light cream with purple and green overtones.

Estimate £60,000–70,000 \$100,000–110,000 €68,000–78,000 Ω



267



268



269

268

A pair of natural pearl and diamond earrings

Each drop-shaped natural pearl, measuring approximately 12.60 × 10.60 × 14.70 mm and 12.35 × 10.80 × 13.75 mm, suspended within a pavé-set diamond openwork frame to a baguette- and brilliant-cut diamond surmount, pearl drops detachable, length 5 cm.

Accompanied by the following reports:

- report number 39416, dated 27 May 2002, from the SSEF Gemmological Institute, Basel, stating the two natural pearls to be natural saltwater.
- report number 08/2821, dated 3 December 2008, from the Gem and Pearl Testing Laboratory of Bahrain, stating both pearls to be natural pearls.

Estimate £52,000–62,000 \$83,000–103,000 €59,000–69,000 Ω

269

A pearl and diamond ring

Of stepped geometric form, and set with a brilliant-cut diamond, weighing approximately 1.49 carats, to a button pearl, measuring approximately 8 mm, and further brilliant-cut diamonds, ring size L ½, c. 1935, French assay marks.

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

Estimate £7,000–9,000 \$11,500–14,500 €8,000–10,000

Please note that some photographs on these pages have been enlarged for illustrative purposes. For the actual size, please refer to the dimensions given in the lot information.



270



271

270 **A pair of diamond ear pendants**

Of geometric design, each central brilliant-cut diamond suspended within an openwork single-cut diamond halo and pierced geometric surmount, to a similarly cut diamond articulated surmount, length 3.7 cm, approximate weight of principal diamonds 3.00 carats.

Estimate £7,000–9,000 \$11,200–14,200 €8,000–10,000

271 **An Art Deco aquamarine and diamond ring**

The rectangular cut-cornered aquamarine, approximately weighing between 30.00–35.00 carats, set to baguette- and single-cut diamond shoulders, ring size K ½, numbered 36077.

Estimate £6,000–8,000 \$10,000–13,000 €7,000–9,000 Ω

272 **An Art Deco aquamarine and diamond pendant**

The step-cut aquamarine within a polished stepped frame set with brilliant-cut diamond accents to a similarly cut diamond surmount and bail, length 4.7 cm, French assay marks.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000

273 **A pair of aquamarine and diamond ear pendants**

Each designed as an oval-shaped mixed-cut aquamarine within a palmette old brilliant-cut diamond cluster to an articulated entwined single-cut diamond line surmount, length 5.5 cm, French import marks.

Estimate £3,000–5,000 \$4,800–7,800 €3,400–6,000

274 **An Art Deco aquamarine and diamond ring**

The cut-cornered rectangular-cut aquamarine claw-set to stepped circular-cut diamond shoulders, ring size N.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000



272



274



273



275 A pair of diamond and emerald ear pendants

The brilliant-cut diamond bow surmount suspending a centrally-set cushion-cut diamond with a millegrain-set calibre-cut emerald and old brilliant-cut diamond cluster, diamonds approximately 2.00 carats total, length 2.5 cm.

Estimate £4,000–6,000 \$6,500–9,500 €4,500–6,500

278 An emerald and diamond ring

The cut-cornered trap-cut emerald set within a cushion-shaped brilliant-cut diamond cluster, to a similarly cut diamond bezel, diamond weight approximately 5.50 carats, ring size I, c. 1960.

Estimate £12,000–15,000 \$19,000–24,000 €14,000–17,000

276 An Art Deco emerald and diamond ring

The centrally-set oval modified brilliant-cut emerald millegrain-set within a square cluster of rose-cut and old single-cut diamonds, to trifurcated shoulders set with graduating old single-cut diamonds, c. 1930., ring size M.

Estimate £4,000–6,000 \$6,500–9,500 €4,500–6,500

279 An Art Deco diamond and emerald bracelet

The articulated pierced openwork geometric panels set throughout with old single- and brilliant-cut diamonds, centring on a graduating line of rectangular, step-cut emeralds, to an engraved gallery, length 19.3 cm, French assay marks, maker's mark 'J.D'.

Estimate £25,000–30,000 \$40,000–48,000 €28,000–34,000

277 An Art Deco diamond and emerald brooch, by Cartier

Of hexagonal form, and designed as a series of intersecting batons, each baton millegrain-set with rose-cut diamonds and terminating in millegrain-set cabochon emeralds, length 29 mm, signed 'Paris, Cartier, Londres'.

Estimate £4,000–6,000 \$6,500–9,500 €4,500–6,500



278



279



280



281

280

An Art Deco diamond pendant necklace

Composed of a graduating line of brilliant-cut diamonds from which is suspended a detachable similarly cut diamond *trompe l'oeil* cap and graduating diamond tassel, millegrain-set throughout, the total diamond weight approximately 75 carats, necklace length 40 cm, pendant tassel length 8.3 cm, French assay marks.

Estimate £70,000–80,000 \$110,000–130,000 €80,000–90,000

281

A pair of diamond ear pendants

Each designed as a line of millegrain-set brilliant-cut diamonds from a pave-set diamond surmount, terminating in a pear-shaped and brilliant-cut diamond drop, length 6.8 cm.

Estimate £9,000–12,000 \$14,500–19,500 €10,000–14,000

282

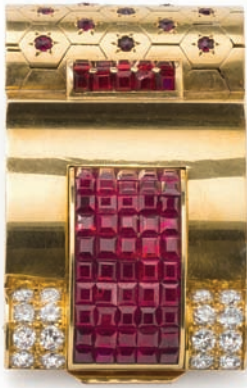
A diamond bracelet/necklace

Designed as four graduating rows of old brilliant-cut diamonds to a detachable Art Deco-style diamond clasp, the detached sections can be worn as a graduating rivi re, diamond weight approximately 60 carats, bracelet length 18 cm, rivi re length 57 cm.

Estimate £50,000–60,000 \$80,000–100,000 €56,000–66,000



282



283

❖ 283 **A 'Ludo Hexagon' ruby and diamond clip, by Van Cleef & Arpels**

Of geometric form, the central panel invisibly-set with square-cut rubies between brilliant-cut diamond highlights to a further similarly cut ruby panel and circular-cut ruby honeycomb pattern detail, length 4.4 cm, c. 1950, signed 'Van Cleef & Arpels', numbered 52398, maker's mark, French assay marks.

Estimate £18,000–20,000 \$30,000–40,000 €20,000–25,000

❖ 284 **A pair of ruby and diamond clip brooches**

Each designed as a scrolled fan set throughout with square-cut rubies and brilliant-cut diamonds accents, length 2.9 cm, c. 1950.

Estimate £7,200–9,200 \$11,500–13,500 €8,100–10,100



284



285 **An aquamarine and diamond 'Passementerie' brooch, by René Boivin**

The stylised reefknot pavé-set with circular-cut aquamarines and similarly set brilliant-cut diamond detail, terminating in two pear-shaped aquamarine drops,length 8 cm, c. 1950, French assay marks.

Accompanied by a certificate, dated May 2011, from Françoise Cailles, Paris, confirming the attribution and authenticity of the bracelet to Rene Boivin, c. 1950.

We are grateful to Madame Françoise Cailles for her generous help in authenticating and dating this lot.

Estimate £15,000–20,000 \$24,000–30,000 €17,000–20,000

286 **A 'Bijoux Berberes' bracelet, by René Boivin, c. 1931**

Designed as a wide articulated bracelet composed of 5 rows of small golden balls fixed to a cylindrical clasp, length 17.3 cm, French assay marks, maker's mark, with certificate of authenticity from Françoise Cailles.

Accompanied by a certificate, dated 2 October 2010, from Françoise Cailles, Paris, confirming the attribution and authenticity of the bracelet to Rene Boivin, c. 1931.

We are grateful to Madame Françoise Cailles for her generous help in authenticating and dating this lot.

Estimate £12,000–15,000 \$19,000–24,000 €14,000–17,000

287 **A pair of earclips, by Herz Belperron**

Each designed as a stylised double knot, length 3.8 cm, signed 'Herz Belperron', maker's mark, French assay mark.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000

Suzanne Belperron (1900–83)

Her total departure from the restraints of classic jewellery design brought her to the attention of Elsa Schiaparelli who wore Belperron's jewellery in *Vogue* in 1933. Her reputation soon spread entirely by word of mouth and before long clients on both sides of the Atlantic, including Grace Kelly, Colette, the Duke of Windsor, Daisy Fellowes and movie stars such as Gary Cooper and Charlie Chaplin, were visiting her Paris salon. Belperron never signed her pieces in the belief that her designs, like couture, were recognizable on their own. Her pieces can be identified by the marker's mark of Darde et Groene, who produced her designs; additionally, many of the pieces she made in partnership with Bernard Herz and Herz's son Jean are signed 'Herz-Belperron'.



285



286



287



288

The serpent is an enduring motif in jewellery history, symbolising wisdom, life and eternity. Serpent necklaces in the form of *ouroboros* became a fashionable expression of eternal love during the nineteenth century. The symbol of the snake biting its own tail represents the concept of enduring love, and romantically of something existing before any beginning with such force or qualities that it cannot be extinguished.

The sinuous and graceful form of the snake also offers jewellers a compelling opportunity for the masterful expression of their craft, as demonstrated here by Codagnato.

288

A superb diamond and coloured diamond serpent bangle, by A. Codagnato

Designed as a coiled serpent, its body articulated and engraved as snake scales and decorated with a line of collect-set diamonds to a pavé-set diamond head and tail, the head decorated to the centre with a pear-shape rose-cut diamond and pear-shaped diamond eyes, inner diameter approximately 7 cm, c. 1960s, signed 'A. Codagnato'.

Estimate £45,000–55,000 \$70,000–90,000 €50,000–60,000

289

A spectacular diamond and coloured diamond serpent necklace, by A. Codagnato

Designed as a serpent grasping its tail in its jaws, the long body articulated and engraved as snake scales and decorated with a line of collect-set diamonds, the head and tail pavé-set with diamonds and coloured diamonds to pear-shape diamond eyes, length approximately 57 cm, c. 1960s, signed 'A. Codagnato'.

Estimate £55,000–65,000 \$90,000–100,000 €62,000–72,000



COLLECTION OF A LADY



290

290 **A pair of diamond and enamel earclips, by Buccellati**

Each designed as an oval plaque of green guilloché enamel over a tooled and figured ground set with an applied flower motif set with brilliant- and rose-cut diamonds, length 2.2 cm, signed 'Gianmaria Buccellati', numbered, clip and post fittings.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000

291 **A suite of diamond and sapphire jewellery, by Buccellati**

Comprising a brooch realistically modelled as a bunch of grapes, the vine leaves pavé-set with brilliant-cut diamonds from which cascade grapes of sapphire beads, pin-clip fitting to rear, length 4.8 cm, signed 'Buccellati', numbered N2284; accompanied by a pair of earclips of similar design, length 2.8 cm, signed 'Buccellati', numbered N2285. With grey leather box signed 'Gianmaria Buccellati'.

Estimate £20,000–30,000 \$32,000–52,000 €23,000–33,000

292 **A pair of diamond and emerald ear pendants, by Gianmaria Buccellati**

Comprising a pair of ear pendants, each set with a kite-shaped emerald within a brilliant-cut diamond and textured yellow gold drop-shaped foliate motif frame suspended by a diamond collet from a similarly set detachable surmount, length 5 cm, signed 'Gianmaria Buccellati'. With signed grey pouch.

Estimate £20,000–25,000 \$32,000–42,000 €22,000–28,000



291



292

COLLECTION OF A LADY



293

Σ 293

A jade and diamond ring

The oval cabochon jade set to the centre of the tapered openwork honeycomb band, accented with circular-cut diamonds, ring size M, signed 'Gianmaria Buccellati'.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000

Σ 294

A unique jade and diamond parure, by Gianmaria Buccellati

Comprising a collar necklace set with a series of 56 irregularly shaped jades, weighing approximately 31.25 carats, set within brilliant-cut diamond cluster drops suspended from rose-cut diamond surmounts to similarly cut diamond swag spacers, concealed clasp, length approximately 39 cm, signed 'Buccellati'; accompanied by a similar bracelet composed of 16 gently graduating irregularly shaped jades set within brilliant-cut diamond clusters and spacers to rose-cut diamond swags, concealed clasp, length 19 cm, signed 'Buccellati'; ear pendants ensuite composed of jade and diamond clusters drops of similar design to a jade and diamond multi-swag cluster surmount, length 5.8 cm, signed 'Buccellati'.

Accompanied by Replacement Valuation, dated February 2009, signed by Gianmaria Buccellati.

Estimate £75,000–85,000 \$120,000–140,000 €85,000–95,000

LITERATURE Sylvia Luzzatto, ed., *Buccellati: Timeless Art*, Milan, 2009, p. 138
EXHIBITED *Buccellati: Timeless Art*, Moscow Kremlin Museums, September 2008 – January 2009



294



COLLECTION OF A LADY



Illustration of creation of Lot 296



- 295

A pair of diamond ear pendants, by Gianmaria Buccellati

Each of pierced openwork 'honeycomb' design, the articulated foliate drops highlighted in pavé-set diamonds suspended from a circular-cut diamond spacer to a similar foliate surmount, length 6.3 cm, signed 'Buccellati', numbered X5251.

Estimate £20,000–25,000 \$30,000–40,000 €22,000–32,000
- 296

A diamond brooch by Gianmaria Buccellati

The pierced openwork honeycomb 'seafoam' brooch accented with brilliant-cut diamonds and rigato engraving to the sides, length 5.4 cm, signed 'Buccellati'. In original grey suede pouch.

Estimate £25,000–35,000 \$40,000–60,000 €28,000–38,000
- 297

A diamond bangle, by Gianmaria Buccellati

The pierced openwork 'honeycomb' centre regularly set with lozenge-shaped pavé-set diamond motif and diamond accents flanked by circular-cut diamond and pavé-set diamond clusters, to rigato engraving to the edges, inner diameter 5.4 cm, total diamond weight 9.44 carats, signed 'Buccellati', numbered X3299.

Accompanied by Replacement Valuation, dated February 2009, signed by Gianmaria Buccellati.

Estimate £45,000–65,000 \$70,000–100,000 €52,000–72,000

LITERATURE Sylvia Luzzatto, ed., *Buccellati, Timeless Art*, Milan, 2009, p. 153

EXHIBITED *Buccellati: Timeless Art*, Moscow Kremlin Museums, September 2008 – January 2009
- Σ 298

A ruby and diamond ring, by Buccellati

The pierced openwork honeycomb band set to the centre with a oval ruby and circular-cut diamond cluster, and decorated with similarly cut diamond accents, ring size L ½, signed 'Buccellati'.

Estimate £6,000–8,000 \$10,000–12,000 €7,000–9,000
- 299

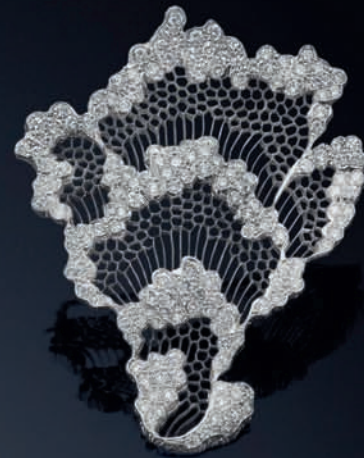
A diamond ring, by Buccellati

Of pierced openwork honeycomb design, the central line of circular-cut diamonds flanked by two lines of similarly cut diamonds, ring size L ½, signed 'Buccellati'.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000



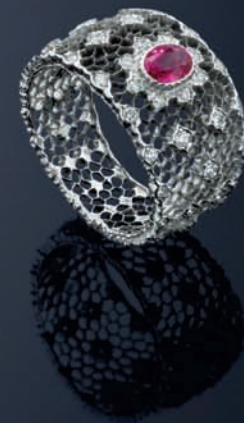
295



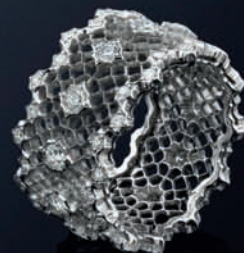
296



297



298



299



300

A pair of diamond waterfall earclips

Designed as a waterfall of collet-set brilliant-cut diamonds set within a graduating knife-edge lattice, length 6.6 cm.

Estimate £9,000–10,000 \$14,500–16,500 €10,000–12,000

301

A rare double star sapphire and diamond ring

Set with a double star cabochon sapphire weighing 50.45 carats within a brilliant-cut diamond petal motif double-cluster, to graduating brilliant-cut diamond shoulders, ring size P.

Accompanied by report number 2764/10, dated 29 August 2010, from Gemlab, Liechtenstein, stating that the sapphire is of Sri Lankan origin, with no indications of heat or any other treatment. The report goes on to state, “Blue star sapphires of such large size and good transparency that exhibit distinct double asterism are very rare”.

Also with original bill of sale dated 23 April 1997 from Jurgen Paasch, Zurich, for the sum of 195,000.00 CHF.

Estimate £30,000–40,000 \$48,000–68,000 €34,000–44,000

302

A black diamond and diamond snake bangle

The flexible coiled body of the snake pavé-set with black diamonds to a similarly set diamond tail tip and head, and black diamond detail to head and eyes, total diamond weight approximately 85.00 carats.

Estimate £45,000–55,000 \$70,000–90,000 €50,000–60,000

❖ 303

A rare diamond bracelet watch, by Faraone Milano

Designed as a flexible coiled serpent and set throughout with brilliant-cut diamonds to circular-cut ruby eyes, the mouth opening to reveal a circular backwind watch, the silvered dial with baton and arabic numerals and signed 'Jaeger LeCoultre', diameter approximately 5.5 cm, diamond weight approximately 35 carats, signed 'Faraone Milano'.

Estimate £40,000–60,000 \$65,000–95,000 €45,000–65,000



302



303



detail of Lot 303



304 **A sapphire and diamond ring, by Van Cleef & Arpels**

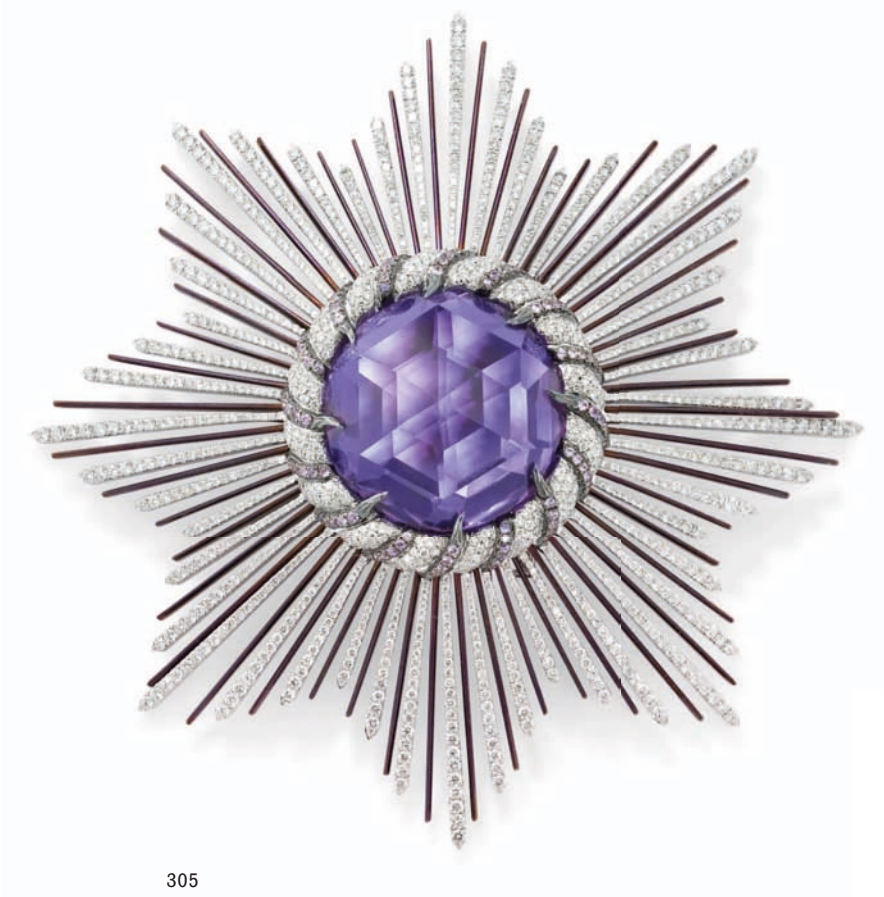
The oval-shaped sapphire, weighing 15.38 carats, to the tapered baguette-cut diamond shoulders, signed 'VCA NY', numbered '3238 SO', ring size M½.

Accompanied by report number 2854/11, dated 27 January 2011, from Gemlab, Liechtenstein, stating that the sapphire is of Sri Lankan origin with no indications of heating or any other treatment.

Estimate £50,000–60,000 \$80,000–100,000 €55,000–65,000



Please note that some photographs on these pages have been enlarged for illustrative purposes. For the actual size, please refer to the dimensions given in the lot information.



305

305 An important amethyst, diamond and purple sapphire brooch

Of starburst form, the central double rose-cut amethyst set within a twisted ropework frame alternately pavé-set with diamonds and purple sapphires, to a radiating starburst of graduating pavé-set diamond and purple titanium rays, diameter 9.2 cm.

Estimate £30,000–40,000 \$48,000–64,000 €34,000–45,000



306

306 A diamond ring

The cushion-cut diamond, weighing 15.50 carats, claw-set within a pavé-set diamond spiralling bezel, to a similarly set diamond shank, ring size L½.

Estimate £90,000–100,000 \$145,000–165,000 €100,000–120,000

307 A diamond line bracelet

Designed as a continuous line of modified rose-cut diamonds set within micro-pavé clusters, estimated diamond weight 6.50 carats, length 19 cm.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000 †

308 A diamond bracelet

Designed as a continuous line of modified rose-cut diamonds set within micro-pavé borders, length 20.5 cm.

Estimate £11,000–13,000 \$18,000–20,000 €12,500–14,500 Ω

309 A diamond pendant necklace

The octagonal step-cut pear-shaped diamond, weighing approximately 14.67 carats, set within a pavé-set diamond border to an undulating diamond surmount, the detachable pendant drop suspended from a similarly set diamond line and stylised loop and back, French assay marks, length 41 cm, pendant drop 6 cm.

Accompanied by report number AZ 33703, dated 25 March 2009, from the European Gemological Laboratory, stating that the diamond is Natural Fancy Champagne colour.

Estimate £62,000–72,000 \$100,000–120,000 €70,000–80,000

This necklace is pictured being worn by Princess Mathilde of Belgium in *Point de Vue*, 12 January 2010, page 31.

307



308



309





310



311

310

A diamond ring

Claw-set to the centre with a marquise-cut diamond, weighing 5.11 carats, to marquise- and pear-cut diamond shoulders, ring size M.

Accompanied by a copy of report number F3B54582, dated 19 February 2002, from the International Gemological Institute, Antwerp, stating that the diamond weighing 5.11 carats is J colour and SI2 clarity.

Estimate

£24,000–34,000

\$40,000–55,000

€28,000–40,000

❖ 311

A pair of ruby and diamond earclips

Designed as a double cluster, the centre circular transitional-cut diamond claw-set within a brilliant-cut diamond cluster, the whole within a calibre-cut ruby outer cluster, diamond weight 3.80 carats approximately, diameter 1.8 cm.

Estimate

£12,000–15,000

\$19,000–24,000

€13,500–16,500

❖ 312

A ruby and diamond bracelet, by Dianoor

A ruby and diamond strap bracelet by Dianoor, composed of three rows of oval and circular cut rubies within an articulated frame of brilliant-cut diamonds, to five strands of brilliant-cut diamonds and a bar clasp, engraved with the stone weights, diamond weight approximately 22.61 carats total, ruby weight approximately 67.17 carats total, length 18 cm, signed Dianoor.

Accompanied by report number 04068, dated 30 April 2011, from The Gem & Pearl Laboratory, London, stating that samples tested were natural rubies, all but one with no evidence of heat treatment. Please refer to the Jewels Department for further details.

Estimate

£35,000–55,000

\$53,000–75,000

€40,000–60,000

❖ 313

A pair of diamond and ruby ear pendants, by Dianoor

Each designed as a tassel of five lines of brilliant-cut diamonds to applied pear-shape ruby and brilliant-cut diamond flower clusters, detachable from the similarly cut ruby and diamond double flower cluster surmounts, length 9 cm, signed 'Dianoor', collapsable post and clip fittings, total diamond weight approximately 24.96 carats.

Estimate

£20,000–30,000

\$32,000–48,000

€23,000–33,000



312



313



314

314 **A fine emerald ring**

The octagonal step-cut emerald, weighing 6.65 carats, in a four-claw setting, to baguette-cut diamond shoulders, ring size L.

Accompanied by report numbered CS38667, dated 6 November 2006, from the American Gemological Laboratories (AGL), New York, stating that the emerald is natural, of Colombian origin, and exhibits insignificant clarity enhancement.

Estimate £80,000–100,000 \$130,000–160,000 €90,000–110,000 ₣

315 **An emerald and diamond necklace and earring suite**

The necklace designed as a series of graduating undulating pavé-set diamond spirals, each spiral set to the centre with a circular-cut emerald, to similarly set diamond scrolling spacers, length 37 cm, together with a pair of earrings of similar design, length 5.7 cm. collapsible post and clip fittings; total emerald weight approximately 35.26 carats; total diamond weight approximately 23.29 carats.

Accompanied by a copy of report number 08-G-0465, dated 14 March 2008, from the Gem Tech Lab, Geneva, stating that the emeralds to be natural and likely to be of Colombian origin.

Estimate £110,000–150,000 \$175,000–250,000 €125,000–175,000



315



316

- 316 **A pair of aquamarine, amethyst and diamond ear pendants, by Margherita Burgener**
- Each designed as pavé-set diamond foliate earclips, suspending either a detachable pear-shaped aquamarine drop, total weight approximately 64.12 carats, or a similarly-shaped amethyst drop, weighing approximately 34.48 carats, to an oval brilliant-cut diamond highlight, length 5.5 cm, signed 'MB' for Margherita Burgener.
- Estimate** £10,000–12,000 \$16,000–20,000 €11,000–14,000

- 317 **A rubellite tourmaline and diamond ring, by Margherita Burgener**
- Set with a pear-shaped rubellite tourmaline, weighing approximately 46.00 carats, within pavé-set diamond floral shoulders and bezel, length 3.3 cm, ring size L ½, signed 'Margherita Burgener'.
- Estimate** £11,000–13,000 \$17,600–20,600 €12,400–14,400

- 318 **An aquamarine, diamond and onyx pendant, by Margherita Burgener**
- The centre pear-shaped aquamarine, weighing approximately 72.95 carats, set within a chamfered two-row circular-cut diamond bezel, to a tapered onyx surround, similarly cut diamond line highlight and tapered pavé-set diamond bail, suspended from a spectacle-set diamond chain of adjustable length, length of pendant 7 cm, total length of chain 78 cm.
- Estimate** £12,000–14,000 \$19,200–22,200 €13,600–15,600

- 319 **An aquamarine and diamond ring, by Margherita Burgener**
- The centre rectangular-cut aquamarine, weighing approximately 24.37 carats, to pavé-set diamond shoulders, length 2.5 cm, ring size N ½, signed 'MB' for Margherita Burgener.
- Estimate** £5,500–7,500 \$9,000–12,000 €6,200–8,200



318



317



319



320

320

A diamond and pink sapphire ring

The central oval mixed cushion-cut pink sapphire, weighing 6.56 carats, claw-set between modified brilliant-cut diamond shoulders, total diamond weight approximately 3.15 carats, ring size M.

Accompanied by report number 1112250641, dated 21 October 2009, from the Gemological Institute of America, GIA, Carlsbad, stating the natural pink sapphire to be of Sri Lankan origin with no indications of heating.

Estimate £15,000–18,000 \$24,000–28,000 €17,000–20,000 Ω

321

A spectacular diamond and titanium 'Antic Rose' brooch

Realistically modelled as a rose in brushed dusky-violet titanium, the petals delineated in pavé-set diamonds with rose-cut diamond highlights, brooch fitting and pendant hooks to rear, diameter 10 cm.

Estimate £25,000–35,000 \$40,000–56,000 €28,000–40,000

322

A pair of titanium 'violet' earclips, by JAR Paris

Each designed as a sculpted purple titanium violet blossom, length 3 cm, signed 'Jar', maker's mark. Accompanied by original signed leather pouch.

These limited edition earrings were launched in 2002 to coincide with the exhibition of JAR's work at Somerset House in London.

Estimate £700–1,500 \$1,200–2,400 €800–1,600



321



322



323

- 323

A pair of emerald and diamond cluster ear pendants

Each set with a pear-shaped emerald within a brilliant- and marquise-cut diamond cluster suspended from a line of similarly cut diamonds to a brilliant-cut diamond cluster surmount, clip and post fittings, length 4.5 cm.

Estimate £7,500–9,500 \$12,000–15,000 €8,500–10,500

- 324

A spectacular diamond necklace and ear pendant suite

The necklace designed as a graduating fringe of pear-, brilliant- and marquise-cut diamond cluster pendants suspended from a line of brilliant-cut diamonds, the central similarly cut triple cluster motif set with marquise-cut diamond spacers and surmount, to a concealed cluster clasp, length 40 cm, pendant length 6.2 cm; the associated earrings of chandelier form, each composed of three rows of graduating pear-shaped and brilliant-cut diamond clusters between pairs of marquise-cut diamond spacers, clip and collapsible post fittings, length 6 cm, total diamond weight approximately 75 carats.

Estimate £70,000–75,000 \$112,000–120,000 €80,000–85,000 Ω



324

Please note that some photographs on these pages have been enlarged for illustrative purposes. For the actual size, please refer to the dimensions given in the lot information.



❖ 325

A diamond and ruby necklace and clip suite, by VITA

Comprising a necklace and four clips, the necklace composed as a line of brilliant-cut diamonds to a further similarly cut diamond swag, length 40.5 cm, accompanied by four clips of graduating size designed as floral clusters each set to the centre with a brilliant-cut diamond to a marquise-shaped ruby cluster and similarly cut diamond accents, diameter 3.5 cm to 1.6 cm, total diamond weight approximately 42.00 carats, total ruby weight approximately 52.60 carats.

Estimate £55,000–75,000 \$90,000–120,000 €60,000–80,000



Please note that some photographs on these pages have been enlarged for illustrative purposes. For the actual size, please refer to the dimensions given in the lot information.



326

326 A lady's gold and diamond wristwatch, by DeLaneau

Of quartz movement, the pavé-set diamond dial, with polished gold hands, within a circular-cut diamond bezel and pavé-set diamond heart-shaped lugs to the polished gold and circular-cut diamond and gold three-row bracelet, length 18.5 cm, Swiss assay marks and UK convention hallmarks, dial signed 'DeLaneau', case numbered G345.

Estimate £5,000–7,000 \$8,000–12,000 €6,000–8,000



327

327 An 18-carat gold and diamond box, by Dianoor

The hinged rectangular box of oval section decorated to the front and sides with rubover-set brilliant-cut and marquise-cut diamonds and yellow diamonds in a foliate design, the thumbpiece stamped 'Dianoor' and '750', London hallmark, 10.7 cm wide, 150 gm gross.

Please note that the diamonds have not been tested for natural colour.

Estimate £8,000–10,000 \$13,000–16,000 €9,000–12,000



328

328 A pair of spessartite garnet and diamond earrings

Each designed as a sculpted golden flower, set to the centre with a circular-cut spessartite garnet within a circular-cut diamond spray surround, length 3.1 cm.

Estimate £2,500–3,500 \$4,000–6,000 €2,800–3,800

329 A diamond collar

The flexible collar designed as a series of alternating pavé-set diamond and fancy yellow diamond bombé panels, total estimated diamond weight 49.90 carats, diameter 12.5 cm, gross weight 157.1 grams.

Please note that the diamonds have not been tested for natural colour.

Estimate £12,000–15,000 \$20,000–24,000 €14,000–17,000 †

330 A bombé diamond bangle

The wide tapered bombé hinged bangle pavé-set with brilliant-cut diamonds, total diamond weight approximately 80.00 carats, inner diameter 5.9 cm.

Estimate £70,000–80,000 \$110,000–130,000 €80,000–90,000



329



330



331

331

An emerald and sapphire 'Coco' ring, by Chanel

Of bombé design, the cushion shaped mixed-cut emerald, weighing approximately 6.00 carats, within a buff-top sapphire surround, to a broad tapering hoop, ring size O, signed 'Chanel', numbered 6D 1454, makers mark, French assay mark.

Estimate £28,000–35,000 \$45,000–55,000 €32,000–40,000

332

A yellow sapphire earclip and brooch suite

The brooch designed as a flower and pavé-set with circular-cut yellow sapphires to an enamel stamen, length 5.5 cm, accompanied by earclips of a similar design, length 3.7 cm, total yellow sapphire weight approximately 39.98 carats.

Estimate £6,000–8,000 \$10,000–13,000 €7,000–9,000

333

An impressive diamond bracelet

Composed of four rows of brilliant-cut diamonds, weighing 51.37 carats, to a pavé-set diamond clasp, length 16.5 cm.

Estimate £70,000–90,000 \$110,000–140,000 €80,000–100,000



332



333



334

Σ❖ 334

A jade diamond and ruby butterfly pin

The stylised butterfly outerwings pavé-set with brilliant-cut diamonds and cabochon-cut ruby highlights throughout, to carved jadeite inner wings set with diamond highlights, detachable pin fitting, French assay marks for platinum and gold, wingspan 9.5 cm, length 6.5 cm, fitted case.

Estimate £7,000–10,000 \$11,000–16,000 €8,000–11,000

335

A vibrant fire opal and diamond sautoir

Designed as six sections of three rows of graduating faceted fire opal beads, strung between single-cut and old brilliant-cut diamond 'C' motif spacers, to a diamond clasp, suspending a similarly cut and graduating multi-tasselled fire opal pendant drop from a diamond foliate surmount and cap, French import marks for platinum and gold, length 50 cm, pendant drop 9.5 cm.

Estimate £9,500–10,500 \$15,000–17,000 €11,000–13,000





337



336

336

An emerald and diamond ring

The modified cabochon emerald, weighing approximately 15 carats, set within a black enamel border, to brilliant-cut diamond-set stylised fleur-de-lys shoulders and further diamond highlights, ring size N.

Estimate £5,500–6,500 \$8,800–10,800 €6,500–8,500

❖ 337

An emerald, ruby and diamond butterfly necklace

The stylised wings each set with a trapiche emerald, within a pavé-set old brilliant-cut diamond border and lower wing sections, to cabochon ruby highlights, the butterfly body centrally-set with a cut-cornered rectangular-cut ruby and similarly set diamonds, all suspended on a detachable millegrain-set diamond trace-link chain, chain length 58 cm, pendant length 6.5 cm, with fitted case.

Estimate £14,000–16,000 \$22,000–26,000 €16,000–18,000

338

An emerald and diamond sautoir

Designed as five sections of four rows of graduating faceted emerald beads, weighing approximately 150.00 carats, strung from old brilliant-cut diamond garland and foliate motif spacers, to a diamond clasp, and terminating in a seven row emerald bead tassel with old brilliant-cut diamond cap and diamond collet fringe, diamond weight estimated 12.50 carats, French import marks for 18-carat gold and platinum, indistinct maker's mark, length 68 cm, tassel drop 11 cm, with fitted case.

Estimate £15,000–17,000 \$24,000–27,000 €17,000–20,000



338



339

339

A palladium and diamond ring

Of spherical design, pavé-set throughout with brilliant-cut diamonds and mounted in palladium, diamonds approximately 14.00 carats, ring size L½, full UK hallmark for palladium.

Estimate £6,000–8,000 \$9,500–12,500 €7,000–9,000

Palladium has been used in jewellery since 1939, and is recognised as a precious metal alongside platinum, gold and silver. Palladium, part of the platinum family group of metals, consequently shares many properties in common with platinum – it is a very white lustrous metal and does not tarnish. First discovered in 1803 by the English chemist William Hyde Wollaston, he named palladium after the ancient Greek goddess Pallas Athene. The pictorial symbol for palladium within the full UK hallmark is the likeness of Pallas Athene. The purity of the metal is indicated numerically in parts per thousand within three conjoining circles.

340

A pair of diamond ear pendants

Each designed as a pavé-set diamond drop suspended from a line of spectacle-set diamonds to a brilliant-cut diamond surmount, total diamond weight approximately 27.25 carats, length 7.5 cm.

Estimate £22,000–32,000 \$35,000–51,000 €25,000–36,000

341

An emerald, sapphire and diamond cuff

Set throughout with step-cut emeralds, circular-cut sapphires and brilliant-cut diamonds, estimated diamond weight 4.70 carat, length 6.8 cm, inner diameter 6.2 cm.

Estimate £4,500–5,500 \$7,200–9,200 €5,000–7,000 †



340

342

A carved emerald and diamond brooch/pendant

The shield-shaped emerald, weighing approximately 135.00 carats, carved with foliate details to front and back and set within a brilliant-cut diamond looped frame, length 4.6 cm, multiple concealed pendant attachments, double pin fitting.

Estimate £50,000–70,000 \$80,000–110,000 €55,000–85,000 Ω

343

An emerald and diamond ring

The oval mixed-cut emerald, weighing approximately 12 carats, set to the centre of a wide band set with baguette- and brilliant-cut diamonds, ring size N.

Estimate £10,000–15,000 \$16,500–18,500 €11,500–13,500 Ω

344

A sapphire and diamond ring

The oval mixed-cut sapphire, weighing 5.05 carats, within a pavé-set diamond crossover bezel and similarly cut diamond shank, ring size O, French import marks.

Accompanied by report number GRS2009-080173T, dated 18 August 2009, from the GRS Gemresearch Swisslab, Lucerne, stating the natural sapphire to show no indication of thermal treatment.

Estimate £6,000–8,000 \$9,500–12,500 €7,000–9,000



341



342



343



344



345



346

345 **A magnificent fancy coloured diamond, pink pearl, and demantoid garnet flower ring, by Michael Youssouffian**

The central fancy yellow diamond cluster set within a further cluster of pink pearls and circular-cut diamond highlights, to a pavé-set demantoid garnet foliate cluster border and similarly set diamond trifurcated shoulders, ring size L½, numbered and signed 'MY' for Michael Youssouffian. Signed box.

Please note that the diamonds have not been tested for natural colour.

Estimate £22,000–32,000 \$35,000–50,000 €25,000–35,000

346 **A pair of peridot and diamond ear pendants, by Ander's**

Of chandelier form, the oval mixed-cut peridot within pavé-set diamond clusters, accented with diamond highlights to a similarly set peridot and diamond cluster surmount, signed 'Ander's', length 7 cm.

Estimate £7,000–9,000 \$12,000–14,000 €8,000–10,000

347 **An impressive sapphire and diamond 'Nautilus' cuff**

The openwork cuff set throughout with circular-cut sapphires, weighing approximately 51.22 carats, and similarly cut diamond accents, total diamond weight approximately 5.89 carats.

Estimate £35,000–45,000 \$56,000–76,000 €40,000–50,000

348 **A pair of sapphire and diamond ear pendants**

Each designed as an oval mixed-cut sapphire drop within a circular-cut diamond cluster to a pear-shaped diamond cluster and diamond line surmount, length 3.7 cm, total sapphire weight approximately 15.65 carats, total diamond weight approximately 2.72 carats.

Estimate £11,000–13,000 \$17,500–20,500 €12,500–14,500 Ω

349 **An important sapphire and diamond ring**

The oval mixed-cut sapphire, weighing 24.70 carats, claw-set to the centre of a raised pavé-set diamond cluster to brilliant-cut diamond shoulder accents, ring size P.

Accompanied by report number 2759/10, dated 9 August 2010, from the Gemlab, Liechtenstein, stating the natural sapphire to be of Madagascan origin with no indications of heat treatment.

Estimate £25,000–35,000 \$40,000–60,000 €28,000–40,000



347



348



349

❖ 350

An important ruby and diamond demi-parure

Comprising a necklace and pair of pendant earclips, the necklace designed as a graduating V-shaped collar set with two rows of oval mixed-cut rubies flanked by two rows of marquise-cut diamonds, to pear-cut diamond accents; the earrings composed of a similarly cut ruby and diamond elongated cluster pendant suspended from a further ruby and diamond cluster surmount, maker's marks, earring length 5.5 cm, total ruby weight approximately 118.47 carats, total diamond weight approximately 48.02 carats.

Accompanied by report nos. 9602112-1 and 2, dated 27 February 1996, from Gubelin Gemmological Laboratory, Lucerne, stating that the rubies tested were found to be natural rubies originating from Burma.

Estimate £220,000–250,000 \$350,000–450,000 €250,000–300,000



Please note that some photographs on these pages have been enlarged for illustrative purposes. For the actual size, please refer to the dimensions given in the lot information.

An impressive diamond, antique emerald and green garnet necklace and ear pendant suite, ‘Flirting with Ice’, by Michael Youssouffian

The necklace designed as a bib collar and set with irregularly-shaped rose-cut ‘icy’ diamonds within pavé-set diamond borders and spacer-links, to a central section set with an antique carved emerald within a similarly set green garnet border, and similarly set carved emerald and green garnet highlights, further circular rose-cut diamond highlights throughout, length 41 cm, numbered and signed ‘MY’ for Michael Youssouffian; matching ear clips en suite, retractable post fittings, length 4 cm.

Estimate £75,000–85,000 \$120,000–14,000 €85,000–95,000



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352

A superb natural fancy intense yellow diamond ring, by Michael Youssouffian

Designed as a flower, the natural fancy intense yellow cushion-cut diamond, weighing 22 carats, set to the centre of pavé-set fancy yellow and yellow diamond petals, ring size L, remaining diamond weight 6.92 carats.

Accompanied by report number 1132021353, dated 26 January 2011, from the Gemological Institute of America, Carlsbad, stating the diamond to be natural fancy intense yellow, VS2 clarity.

Estimate £360,000–560,000 \$570,000–770,000 €400,000–600,000

353

An important diamond and coloured diamond necklace and bracelet suite

Comprising a necklace designed as a graduating slightly bombé bib composed of brilliant and fancy-cut diamonds of various hues including orange, yellow, brown, pink and white, length 43.5 cm, total diamond weight approximately 189.0 carats; accompanied by a bracelet of similar design, length 18 cm, total diamond weight approximately 25.48 carats.

Please note that the diamonds have not been tested for natural colour.

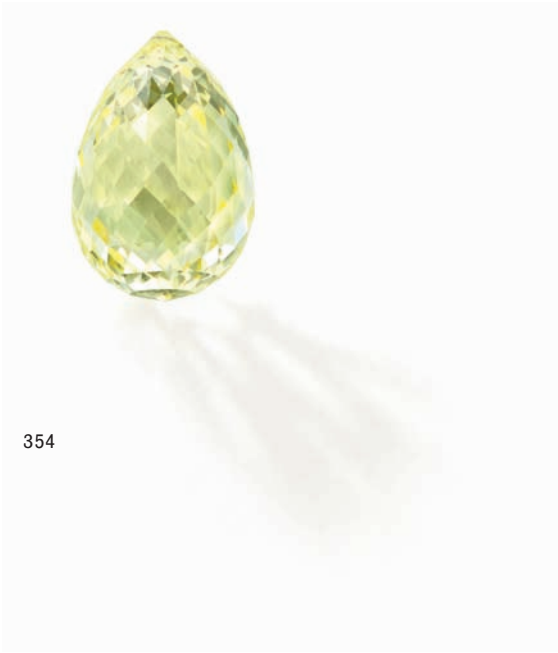
Estimate £280,000–380,000 \$450,000–550,000 €315,000–415,000



352



353



354 **A magnificent natural fancy light yellow briolette diamond**

A ring mount designed as a central natural fancy light yellow diamond, weighing 31.90 carats, set within a graduating cluster of briolette- and brilliant-cut coloured diamonds has been made to match Lot 355.

Accompanied by report number 14907246, dated 15 April 2010, from the Gemological Institute of America (GIA), Carlsbad, stating the diamond to be natural fancy light yellow, VS1 clarity.

Estimate £300,000–400,000 \$465,000–565,000 €330,000–430,000

355 **A magnificent pair of natural fancy yellow diamond ear pendants, by Michael Youssouffian**

Each designed as a central briolette-cut natural fancy yellow diamond, weighing 22.78 carats and 20.34 carats respectively, set to a briolette- and brilliant-cut coloured diamond surmount and graduating drop, pave-set diamond earwires, length 5.8 cm, remaining diamond weight 4.72 carats.

Accompanied by the following reports:

- report number 14907250, dated 16 April 2010, from the Gemological Institute of America (GIA), Carlsbad, stating the 22.78 carat briolette diamond to be natural fancy yellow, VS1 clarity.
- report number 14907253 dated 16 April 2010, from the Gemological Institute of America (GIA), Carlsbad, stating the 20.34 carat briolette diamond to be natural fancy yellow, VS1 clarity.

Estimate £400,000–600,000 \$600,000–800,000 €440,000–640,000





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356

356

An emerald and diamond ring

The octagonal step-cut emerald, weighing 8.78 carats, claw-set within a scalloped openwork pavé-set diamond bezel, set with pear-shaped rose-cut diamond accents to trifurcated pavé-set diamond shoulders, ring size I.

Accompanied by report number 0701011, dated 9 January 2007, from the Gubelin Gemlab, Lucerne, stating the natural emerald to be of Colombian origin with indications of minor clarity enhancement.

Estimate £95,000–125,000 \$150,000–200,000 €110,000–140,000

357

A superb emerald and diamond necklace and ear pendant suite

The necklace composed of a graduating central swag of variously-shaped brilliant-, rose- and briolette-cut diamonds suspended by means of a concealed clasp and micro pavé-set diamond rondel from a similarly set diamond torque terminating in a pear-shaped rose-cut diamond, detachable to allow the addition of the emerald and diamond side pendant designed as a central pear-shaped emerald, weighing 35.90 carats within a cluster of rose- and briolette-cut diamonds to a micro pavé-set diamond frame, necklace length approximately 45.5 cm, total diamond weight approximately 83.03 carats; accompanied by a pair of similar earrings, length 5.9 cm, emerald weight approximately 14.01 carats, total diamond weight approximately 13.37 carats, post fittings.

Accompanied by copies of the following reports:

- Necklace pendant: report number 0801747, dated 6 February 2008, from the Gubelin Gem Lab, Lucerne, stating the emerald, weighing 35.90 carats, to be of Colombian origin with indications of minor clarity enhancement.
- Earrings: report number 0709679, dated 10 October 2007, from the Gubelin Gem Lab, Lucerne, stating the emerald, weighing 7.23 carats, to be of Colombian origin with indications of minor clarity enhancement; and report number 0709678, dated 10 October 2007, from the Gubelin Gem Lab, Lucerne, stating the emerald, weighing 6.78 carats, to be of Colombian origin with indications of minor clarity enhancement.

Estimate £375,000–575,000 \$600,000–900,000 €425,000–625,000

357





A ruby and diamond ring, mount by Van Cleef & Arpels

The cushion-cut ruby, weighing 7.16 carats, set to the centre of a brilliant-cut diamond cluster to pavé-set diamond shoulders, ring size L, signed 'MRE V.C.A.', French assay marks.

Accompanied by the following reports:

- report number 0903879, dated 31 March 2009, from Gubelin Gemlab, Lucerne, stating the ruby to be of Burmese origin with no indications of heat treatment.
- report number 95013511, dated 20 May 2008, from the AGTA, New York, stating the ruby to be of Burmese origin with no indications of heating.
- the hardback book *Jewel Folio*, number 5, dedicated to an analysis of this particular ruby, published by The AGTA, New York, [2008], details the attributes of the ruby, noting that the stone is extremely clean for a ruby of this size.

Estimate £365,000–465,000 \$585,000–685,000 €410,000–510,000



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359



360

359

A diamond bracelet, by Mellerio

Designed as a central line of graduating baguette-cut diamonds, weighing approximately 35.00 carats, within a frame of graduating brilliant-cut diamonds, signed 'Mellerio Paris', French assay marks, length 17.8 cm.

Estimate £35,000–45,000 \$56,000–72,000 €40,000–50,000

360

A diamond ring

The emerald-cut diamond, weighing 15.01 carats, within a pavé-set diamond bezel and shank, ring size L.

Accompanied by a copy of report number 06027263001, dated 20 November 2006, from HRD, Antwerp, stating the diamond to be K colour and VS1 clarity.

Estimate £137,000–147,000 \$220,000–240,000 €155,000–165,000

361

A spinel, pink diamond and diamond ear pendants, by Michael Youssouffian

Each designed as a central circular-cut spinel and brilliant-cut diamond cluster within a scalloped pink diamond border suspended within a similarly cut pink spinel and diamond cluster, within a further border of diamond and oval-shaped spinel and pink diamond clusters, to a surmount of similar design, length 9.5 cm, maker's mark for Michael Youssouffian, in signed box.

Estimate £35,000–45,000 \$56,000–76,000 €40,000–50,000

362

A pink sapphire and diamond ring

The rectangular mixed-cut pink sapphire, weighing 5.08 carats, claw-set between six princess-cut diamonds, ring size M½, French assay marks.

Accompanied by report number, GRS2007-072308, dated 23 July 2007, from the Gemresearch Swisslab, Lucerne, stating the sapphire to be natural, vivid pink and with no indications of thermal treatment.

Estimate £22,000–25,000 \$35,000–40,000 €25,000–30,000



361



362



363

363 **A diamond brooch, by Boucheron**
Of stylised double-loop design set throughout with brilliant- and baguette-cut diamonds terminating in a similarly cut diamond tassel and cluster detail, length 5.5 cm, signed 'Boucheron Paris', French assay marks.

Estimate £12,000–16,000 \$20,000–26,000 €14,000–18,000

364 **A star sapphire and diamond ring**
The oval-shaped sugarloaf cabochon star-sapphire, weighing approximately 36.00 carats, set within a brilliant-cut diamond cluster to circular-cut diamond shoulders, ring size Q ½.

Estimate £10,000–15,000 \$16,000–24,000 €11,000–17,000



364

365 **A diamond necklace**
Designed as a graduating line of asscher-cut diamonds, total diamond weight approximately 33.64 carats, length 40 cm.

Estimate £50,000–60,000 \$80,000–100,000 €56,000–66,000

Σ 366 **A diamond and ruby flower brooch, by Cartier**
Designed as a stylised flower, the pavé-set diamonds set to the centre with a circular-cut ruby and baguette-cut diamond cluster to radiating lines of similarly-cut diamonds and further circular-cut ruby accents, width 6.0 cm, c. 1960, total diamond weight approximately 11.20 carats, total ruby weight approximately 2.60 carats, signed 'Cartier', numbered 30841.

Estimate £10,000–12,000 \$16,000–19,000 €11,500–13,500 Ω

367 **A pair of diamond ear pendants**
Each designed as a stylised leaf, articulated and set throughout with brilliant- and baguette-cut diamonds, length 7.2 cm, total diamond weight approximately 25.00 carats.

Estimate £12,000–15,000 \$19,000–24,000 €14,000–17,000 Ω



365



366



367

A rare and important natural yellow cultured pearl necklace and three similar pearls

The single strand composed of 27 cultured pearls of natural golden yellow colour graduating from approximately 17.20 to 15 mm, accompanied by a single undrilled cultured pearl of natural golden yellow colour, measuring approximately 18.40 to 18.26 mm, and a pair of undrilled cultured pearls of natural golden yellow colour, measuring 15.22 to 14.87 mm, and 15.08 to 14.96 mm.

Accompanied by copies of the following reports;

- Single strand: report number 58028, dated 10 December 2010, from SSEF, Basel, stating that the 27 saltwater cultured yellow pearls showed no indications of artificial colour modification.
- Single pearl: report number 58090, dated 10 December 2010, from SSEF, Basel, stating that the single undrilled saltwater cultured yellow pearl showed no indications of artificial colour modification.
- Pair of pearls: report number 58029, dated 10 December 2010, from SSEF, Basel, stating that the pair of undrilled saltwater cultured yellow pearls showed no indications of artificial colour modification.

Estimate £170,000–220,000 \$270,000–350,000 €190,000–250,000



Golden South Sea pearls are among the rarest and most sought-after pearls produced in the world today. They are naturally produced in small quantities in Australia, the Philippines and Indonesia by the gold-lip variety of the *Pinctada maxima* pearl oyster. A full strand of golden South Sea pearls such as the present lot is extremely hard to find, and represents the ultimate in luxury. These gold pearls are relatively new to the jewellery world, and are already to be seen on the celebrity circuit, their scarcity and beautiful natural sheen making them a favourite of fashion icons and stars today.



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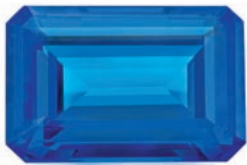
A rare and fine natural tanzanite, unmounted

The octagonal step-cut natural tanzanite, weighing 65.02 carats.

Accompanied by the following reports:

- report number 11020219, dated 24 February 2011, from Gubelin Gemlab, Lucerne, stating the stone to be tanzanite, natural zoisite variety.
- report number CS40580, dated 2 July 2010, from The American Gemological Laboratory (AGL), New York, stating the stone to be tanzanite, natural zoisite variety, with no evidence of heat or clarity enhancement, and of Tanzanian origin.

Estimate £128,000–148,000 \$200,000–300,000 €145,000–245,000



"In the modern era of gemstones, only a few materials have been able to achieve an equal status with other historically significant gems in the view of important connoisseurs and collectors. Tanzanite stands out as a pre-eminent example of a new gemstone that has achieved regal status in less than a decade. Shortly after its discovery in the Mererani Hills of Northern Tanzania in 1967, Henry B. Platt, the great grandson of Louis Comfort Tiffany and the president of Tiffany & Co., remarked that this was the most beautiful blue stone discovered in the past 2,000 years. Curiously, there is only one source of tanzanite in the world. These unusual gemstones owe their formation to the unique environment attributed to the specific geologic conditions that permitted tanzanite to form.

"This exceptional 65.02 carats tanzanite described in AGL Report No. CS40580 is extraordinarily rare. In addition to its remarkable size, this gem possesses vivid colouration, very high clarity and brilliance. The vast majority of tanzanite owes its intriguing violet to blue colouration to a relatively low temperature heating process that transforms the originally brown stones. However, a very small percentage of stones come out of the ground already exhibiting a dominant violet to blue hue. Such natural colour tanzanite is very rare. This 65.02 carat tanzanite is just one of these exclusive natural-coloured tanzanite rarities.

"For the aficionado of tanzanite, this gemstone represents a unique time capsule of Tanzanian history and its contribution to the world of gemstones."

(Excerpt from accompanying letter, dated 2 July 2010, from Christopher P. Smith, President, American Gemological Laboratories LLC)



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A magnificent emerald and diamond parure

Comprising a necklace, bracelet and pair of ear pendants; the necklace composed of twenty four variously-cut emeralds, set within pear-shaped and brilliant-cut diamond surrounds, to a cushion-shaped emerald and brilliant-cut diamond cluster clasp, inner diameter approximately 12 cm, the bracelet composed of four slightly graduating octagonal step-cut emeralds centring around a fancy step-cut emerald, all set with a surround of pear-shaped and brilliant-cut diamonds, length 18 cm, the ear pendants each composed of a detachable drop set with an octagonal step-cut emerald within a pear-shaped, marquise- and brilliant-cut diamond surround, to a similarly cut diamond cluster surmount, length 6.4 cm, maker's mark, French assay marks, total diamond weight estimated to be approximately 135.00 carats.

Accompanied by report number 59281, dated 11 April 2011, from the Swiss Gemmological Institute (SSEF), Basel. Please see the following pages for illustrations of this report.

Estimate £1,600,000–2,200,000 \$2,600,000–3,600,000 €1,800,000–2,500,000 Ω



Identification: 31 E M E R A L D S (variety of natural beryl)

Comments: The analysed properties confirm the authenticity of these transparent emeralds.

No indications of clarity modification (A8, A10, A11, A13, B1, B2 and B5)

Indications of clarity modification.
Minor amount of oil in fissures (A3-A7, A9, A15-17, A22, B4 and D).
Moderate amount of oil in fissures (A1, A2, A12, A14, A18-A21, A23, A24, B3 and C).

Origin: Colombia,
except B2: Brazil


Correspondence table for residue quantification								
Text	Minor residue in healed fissures		Moderate residue in healed fissures		Significant residue in healed fissures	Residue in cavities		
Alphanumeric system	TE 1	TE 2	TE 3	TE 4	TE 5	C 1	C 2	C 3

Important note: The conclusions on this Test Report reflect our findings at the time it is issued. A gemstone can be modified and / or enhanced at any time. Therefore, the SSEF can reconfirm at any time that the stones are in accordance with the Test Report.

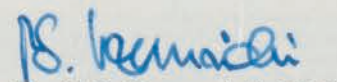
Please see comments on reverse side.

SSEF - SWISS GEMMOLOGICAL INSTITUTE
Gemstone Testing Division

Basel, 11 April 2011 cy


C. Parenzan, MSc, GG




Dr. M.S. Krzemnicki, FGA





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SSEF



TEST REPORT No. 59281

on the authenticity of the following gemstones, mounted in a necklace (A),
 a bracelet (B) and a pair of ear-pendants (C+D) with diamonds

Shape & Cut:	A1:	antique cushion, brilliant / step cut
	A7:	rectangular with cut corners, step cut
	A2-A6, A8-A24:	octagonal, step cut
	B1, B2, B4, B5, C and D:	octagonal, step cut
	B3:	round, fancy / step cut

Total weight:	A: approximately 251 grams
	B: approximately 81.9 grams
	C: approximately 22.4 grams
	D: approximately 21.7 grams
	(including mounting and diamonds)

Pos.	Measurements:	Calculated weights:
A	from 7.90 x 7.35 x 4.60 mm	from 1.9 ct
	to 20.05 x 13.80 x 9.80 mm	to 19 ct
B	from 11.30 x 8.95 x 5.70 mm	from 4.0 ct
	to 13.65 x 14.10 x 6.55 mm	to 7.8 ct
C	16.60 x 14.60 x 7.55 mm	13 ct
D	16.05 x 14.45 x 8.50 mm	14 ct

Measurements and calculated weights are approximate only.

Total estimated weight: approximately 213 ct

Colour: green of medium strong saturation

SCHWEIZERISCHES GEMMOLOGISCHES INSTITUT
INSTITUT SUISSE DE GEMMOLOGIE
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To whom it may concern

Basel, 11 April 2011

Exceptional Emerald Jewellery

The emerald jewellery described in the Test Report No 59281 by the Swiss Gemmological Institute SSEF possesses extraordinary characteristics and merits special mention and appreciation.

The described 31 emeralds are impressive in size and exhibit an outstanding purity, combined with a highly matching and well-balanced green colour. They are mounted in an impressive necklace (A), a bracelet (B) and a pair of ear-pendants (C+D) together with diamonds.

The seven central and most important emeralds of the necklace are listed below:

Position	Measurements	Calculated weight
A7	17.35 x 10.85 x 5.85 mm	7.7 ct
A16	15.90 x 13.75 x 8.95 mm	14 ct
A17	17.10 x 16.05 x 10.15 mm	20 ct
A18	16.00 x 13.40 x 8.00 mm	12 ct
A22	14.10 x 12.20 x 5.15 mm	6.5 ct
A23	20.05 x 13.80 x 9.80 mm	19 ct
A24	13.15 x 12.30 x 7.25 mm	8.2 ct

Due to the mounting, the measurements and the calculated weights are approximate only.


Except for emerald (B2), the microscopic examination revealed inclusions, which represent the hallmarks of reputed emerald deposits located in the green foothills of the *Cordillera Oriental* in the Colombian Andes. Their vivid green colour is due to a combination of well-balanced trace elements in the stones, typical and characteristic for emeralds.

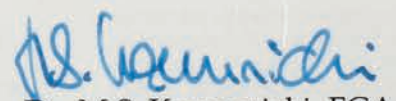
Part of the emeralds show no indications of clarity modification (Nos. A8, A10, A11, A13, B1, B2 and B5). The remaining emeralds show minor to moderate amount of oil in the present fissures. The filling of fissures in emeralds with colourless oil has a long tradition.

Assembling such a selection of natural emeralds of this purity and colour match is exceptional and the described jewellery with its combination of outstanding characteristics is a very rare treasure.

Swiss Gemmological Institute SSEF




C. Parenzan, MSc, GG


Dr. M S. Krzemnicki, FGA

BIOGRAPHIES OF JEWELLERS

3RD ARTEL

In Russia, Artels were formal co operatives – an artel is considered a factory but is the opposite of mass production. Gold and silver artels produced fine and unique objects. The third Moscow artel specialized in enamelled objects, in guilloche techniques such as cigarettes cases, table bells, boxes and photoframes. Very few objects of this provenance are known today.

ASPREY

Founded in 1781 by William Asprey in Mitcham, Surrey; Asprey was at first a silk-printing business. It was William’s son, Charles, who expanded into metallic arts, producing jewellery, silver and gold boxes and specialized in dressing cases. Asprey won a medal at the International Exhibition in 1862 for its dressing cases and was granted a warrant from Queen Victoria and from this Asprey began building up its international clientele. During the 1920s, after receiving numerous commissions from American millionaires such as J. P. Morgan and Indian maharajas, Asprey gained an important international recognition. In 1995, Asprey was bought by the Prince Jeffrey Bolkihah of Brunei and three years later merged with Garrard, the Crown Jewellers to become Asprey & Garrard. After being purchased by a private partnership in 2000, the association was dissolved in 2002. Asprey is still on New Bond Street in London, its historical location, and on Fifth Avenue in NewYork City.

AUDEMARS PIGUET

First called Audemars, Piguet & Cie., Audemars Piguet was founded in 1875 by Jules Audemars and Paul Edouard Piguet, both in their early twenties. After its official founding, the firm settled in Geneva and the partners decided to keep every step of the production of the watches under their personal control to be sure they met the standard of perfection they demanded. The firm was responsible for legendary models such as the ‘Grande Complication’ and always tried to produce the most complicated and elaborated mechanisms. They developed innovative models such as the skeleton watch, the thinnest manual winding and repeating watches ever made. After the founders’ deaths in 1918 and 1919, the firm carried on developing complex mechanisms as well as designs and still remains today one of the greatest watchmakers.

RENÉ BOIVIN

René Boivin, born in 1864, started his business in Paris in 1890 at the age of 26. A few years later, he married Jeanne Poirer, sister of the famous fashion designer, Paul Poirer. She helped her husband run the business and also took part in the designing process, and eventually took over the company after René’s death in 1917. Jeanne Boivin continued to design and hired future famous designers to work with her. Suzanne Belperron, then Vuillermé, worked for a decade by her side, from 1921 to 1931. Eventually, in 1959, Louis Girard took over the house of Boivin, which was sold in 1991 to the Asprey Group. René Boivin loved flowers and was very much inspired by them; Jeanne loved the sea and geometrical and abstract shapes. Boivin pieces have always been inspired by nature, interpreting it to produce an incredible diversity of shapes and an amazing variety of unique and fabulous jewels.

BOUCHERON

The Parisian house of Boucheron was founded by Frédéric Boucheron in 1858. It began as a small shop in the Palais Royal and quickly gained recognition when it was awarded the gold medal at the Paris International Exhibition of 1867. This was the first of many prizes the firm would garner in the following years. In 1893, their successes led them to a new location in the former mansion of Comtesse de Castiglione at 26 place Vendôme. Boucheron became the first jeweller to set up a shop in what is now the premier location of *haute joaillerie* in the world. It was from this elegant location that they continued to serve as the jeweller of choice to the social elite and to the royal families of Europe and the Middle East. After the death of Frédéric Boucheron in 1902, his son, Louis, assumed control of the company and opened branches in London, New York, Japan and the Middle East. Today, under the direction of Alain Boucheron, the great-grandson of Frédéric Boucheron, the firm remains one of the leading jewellers of the world.

BUCCELLATI

In 1903, Mario Buccellati was hired as an errand-boy by the respected Milanese jewellers Beltrami & Besnati. Sixteen years later at the age of 28, he became the owner of the firm. He went on to open shops in Rome, Florence and New York, and in turn created the style of texture-engraving that has become the Buccellati trademark. Today the firm is run by Mario’s grandson, Mario Buccellati II, who heads the US operations in New York City, and Gianmaria who heads European operations with his three children. Servicing a wide range of clients from royalty to movie stars, Buccellati continues to produce jewellery in the distinctive ‘Buccellati’ style throughout the world.

J. E. CALDWELL

James Emmett Caldwell was born in New York in 1813 and apprenticed in Philadelphia. After working for a short time in his hometown, he settled in Philadelphia. In 1839, he founded J. E. Caldwell which was to later become J. E. Caldwell & Co., with his business partner Mr. Bennett. They produced fine jewellery, silver and objets d’art; towards the beginning of the twentieth century, J. E. Caldwell began to create astonishingly fine hand-made Art Nouveau jewels. These pieces are considered to be among the best examples of American Art Nouveau. Despite moving from its historical location, J. E. Caldwell is still located in Philadelphia and is still producing jewellery to this day.

CARTIER

Cartier began its illustrious history in Paris in 1847 when Louis-François Cartier took over the workshop of Adolphe Picard on the rue Montorgueil. The firm immediately established a reputation for fine craftsmanship and a unique sense of style. His three grandsons – Louis, Pierre and Jacques – soon joined the firm. Louis remained the director of the Paris operation and, in 1899, relocated to the rue de la Paix. Jacques was in charge of London and moved the firm to its present location on New Bond Street. Pierre opened the New York branch in 1909, and in 1917 moved to the present location at 653 Fifth Avenue.

By combining the influences of Russia, the Far East, Egypt and India with some of the greatest design talents of the period, such as Charles Jacquéau and Maurice Couet, Cartier was able to create a style that was immediately recognizable and attractive to the world’s finest clientele. By adhering to the principle of excellence in design and craftsmanship, the Cartier family has maintained a reputation as one of the world’s finest jewellers. In 1972, an investment group led by Joseph Kanoui and Robert Hocq took over the management of Cartier and was responsible for the creation of ‘Le Must de Cartier’. Today, Cartier continues to create some of the world’s finest jewellery.

CHANEL

Gabrielle Chanel designed jewellery during the 1930s, creating a collection inspired by diamonds and comets. It wasn’t until 1993, however, that Chanel Joaillerie was created. The first collections were a tribute to its famous creator in their reinterpretation of the 1932 collection. In 1997, Chanel Joaillerie settled in the most logical location, the Place Vendôme, a few meters away from Mademoiselle Chanel’s suite at the Ritz. Since 1993, Chanel Joaillerie has used the iconic images and symbols that established the fame of Chanel, such as the camellia, to create modern and classic pieces of jewellery.

CHATILA

Founded in Lebanon in 1860, Chatila is now established in Switzerland and still run by its founding family. Thanks to the talent and experience of their craftsmen, Chatila has always produced pieces of jewellery that reflect their craftsmanship’s perfection and excellence. Chatila has had spectacular stones pass in their hands, including fancy coloured diamonds from red to orangy-pink, as well as some of the world’s largest rubies. The flagship store is located in Old Bond Street in London, while another store is on Madison Avenue in New York. A new, improved showroom was re opened rue du Rhone in Geneva in 2008.

CODOGNATO

The Codognato jewellery store still stands today near Piazza San Marco in Venice where it was opened in 1866 by Simeone Codognato. Simeone’s son, Attilio, specialized and became a jeweller himself. He was fascinated and inspired by the archeological discoveries that were made in Etruria towards the end of the nineteenth century. Attilio developed his activities into objets and curiosities displayed in the store’s windows. Since its opening the store has seen many famous artists and personalities pass through its doors, such as the Duchess of Windsor, Andy Warhol, Hemingway, Elizabeth Taylor, Visconti, Grace Kelly, all of whom were attracted to the unique atmosphere of the place.

Codognato has always been inspired by the antique, ancient mythology as well as contemporary art. Vanitas-themed objects, snakes and skulls to the famous Moretti, Codognato has always managed to produce atypical pieces like no other jewels. Since its beginning, Codognato has remained a family business as well as a worldwide renowned jeweller and goldsmith. Today, Attilio Codognato, great grandson of Simeone, is the head of Casa Codognato, and as he has said, “the Codognato style is a common reflection on death, and thus on life. It is not mortuary, but a message that celebrates the image of life”.

DAVID WEBB

David Webb began as an assistant in his uncle’s jewellery shop when he was 11 years old, and at 16 moved to New York to learn more about the design of jewellery. It was there he met his future business partner, Nina Silbertstein. Together they opened a shop on 47th Street and throughout the 1950s sold Webb’s designs to high-end shops such as Bergdorf Goodman and Bonwit Teller. Webb opened his own salon on East 57th Street in 1963. His designs were often striking and bold, with innovative use of carved semi-precious and precious stones, crystal and enamel. He was especially noted for his representation of animal figures that were inspired by Jeanne Toussaint of Cartier. Webb died in 1975, and today his designs are produced by the Silberstein family under his name.

DEMNER & DEMNER

In 1945, Lola Demner opened her first shop in Vienna, from which she sold Art Deco and Victorian jewellery. Nearly twenty years later, in 1964, her son Henryk started to work with her. He changed the name to Demner & Demner and started making jewellery to original designs. He created colourful pieces in animal forms and in flexible mountings. At the end of the 1980s, Demner & Demner expanded into premises in New York City. Today, following Henryk's death in 1992, the firm is under the directorship of Lola and her daughter-in-law.

DINH VAN

Born in 1927 with a Vietnamese father and a French mother, Jean Dinh Van at first wanted to be a sailor. Instead, after studying at the Arts Décoratifs in Paris, he joined Cartier's workshops where he learned the profession of jeweller. For ten years he participated in designing and creating for high society. There he discovered his love for metal and for clear designs. After ten years with Cartier, he opened his first workshop in 1965. He was one of the first to sell his creations, far from Place Vendôme, at the Publicis Drugstore on the Champs Elysées, where luxury was sold for everyone.

Jean Dinh Van always tried to create jewellery designed to 'reveal those who wear rather than to impress those who look at them'. For him, jewels should be for everyday life, not to be worn only on special occasions. He wanted to create an essential jewellery, offering an 'intimate luxury'. Dinh Van brings freshness and modernity to French jewellery and to jewellery from all around the world. Mainly focused on simple designs and universal symbols, Jean Dinh Van's designs are still incredibly modern and innovative today.

FABERGÉ

The story of the family as jewellers begins with Gustav Fabergé in 1830 who trained as a goldsmith in St Petersburg, where he opened a jewellery shop. His son, Peter Karl, can be considered the founder of Fabergé as it is known today. After a 'Grand Tour of Europe' during which he learned from the best European goldsmiths, he returned to his hometown to work with his father's workmaster Pendin. At the time the company created jewellery but was also responsible for repairing and restoring objects in the Hermitage.

After Pendin's death, Karl handled the firm on its own and started to work with his brother Agathon. One of their pieces was noticed by the Tzar during an exhibition and in 1885, the House of Fabergé was awarded the title of 'Goldsmith by special appointment to the Imperial Crown'. Fabergé became something more than a jeweller and revived the art of enamelling, paying detailed attention to every piece, producing deluxe objects and objects de fantaisie. It was the Tzar who commissioned the company to make two Easter eggs a year, one for his mother and one for his wife.

By the end of the nineteenth century, the House of Fabergé was internationally famous, employing over 500 people. Their creations included decorative objets from silver tableware to fine jewellery. They won numerous prizes all over the world and gained international recognition. The Fabergé family fled Russia the October Revolution and settled in Paris and in Switzerland. In Paris, Karl's son, Eugène established Fabergé & Cie. which traded and restored pieces made by the House of Fabergé.

FARAONE

Created in the nineteenth century in the heart of Firenze jeweller's district, Faraone soon became one of the city's most important jewellers. In 1961 it was bought by the famous Settepassi family, who had been jewellers since the 16th century and, in 1989, it was acquired by Tiffany & Co. Now a worldwide company, Faraone, is still run by the Settepassi family, even though American-owned, who maintain a tradition of quality craftsmanship and design.

FRASCAROLO

Born in 1928, Pierino Frascarolo began his career as an apprentice with the Fratelli Lunati Company. He eventually started his own business with his partner, Aldo Lenti. After a few years, they separated and Frascarolo founded Frascarolo & Co. in New York with a new partner, Adriano Gugliada. Unfortunately, Pierino died at the age of 48 in Valenza. Frascarolo is well known for his gold and enamel animals he created during the 1960s as well as for engraving ivory.

FRED

Fred was founded by Fred Samuel in Paris in 1936 on the fashionable rue Royale. From a young age, Samuel had always had a fascination for pearls and the sea. Upon opening his boutique, he became the first jeweller to bring cultured pearls to France and distinguished himself by introducing innovative artistic designs. By doing so, Samuel became the jeweller of choice of the international jet set and Hollywood celebrities of his time. His success prompted him to expand all over Europe and in 1977 to North America. In 1995, the LVMH group acquired Fred. The main boutique has since moved to place Vendôme, joining the other important names in high jewellery.

GAVELLO

Gavello was founded at the end of the 1970s by Rinaldo Gavello and his wife Martha, in Milan, and is now worldwide. Gavello jewels are designed to become a part of the woman who is wearing it and it is Rinaldo Gavello's aim to produce jewels that are one of a kind. His creations combine modern technology and precise craftsmanship as well as classic elegance.

HERMÈS

When Hermès began in 1837 it specialized in fine equestrian equipment at their main store on the rue du Faubourg Saint Honoré in Paris. Nearly 200 years later, Hermès has now fourteen different departments. All of them continue the discreet sense of style and elegance that Hermès represents. Alongside its famous bags and *carrés*, Hermès started creating jewellery in 1925, using precious metals and fine leathers. Hermès jewellery, like every object made by the House, retains the same level of inspiration, such as anchor chains and equestrian bits, all executed with a characteristic simplicity and refinement.

HOLLAND & HOLLAND

Founded by Harris Holland in 1835, Holland & Holland is a famous gun maker based in London. They are the only gun makers to hold a British Royal Warrant. Their loyal clients include royalty from all over the world. Holland & Holland also designs gentlemen's clothing and accessories, always using the highest quality materials with the same sense of style, elegance and luxury that made their reputation.

JAEGER-LECOULTRE

In 1833, Antoine LeCoultre founded his watch company in Switzerland. After inventing a machine for measuring the thousandth part of a millimetre, the company was established as a leader in micromechanics. In 1903 they invented the thinnest movement in the world, and in 1917, Edmond Jaeger joined the company and the name changed to Jaeger-LeCoultre. In 1929, they invented the smallest mechanical movement in the world, measuring 14 x 4.85 mm. One of their most famous designs, the 'Reverso', was produced in 1931 and is still being sold today.

JAR

After studying art history and philosophy at Harvard, Joel Arthur Rosenthal moved to Paris where he opened a store Place Vendôme in 1977. Virtually out of sight, the store has no name, only the initials JAR. With his partner, Pierre Jeannet, Rosenthal creates unique pieces, finding most of his inspiration from flowers. He usually works with metals such as titanium, platinum, silver, steel and white gold, with the imaginative addition of colored stones. JAR pieces were shown at the National Academy of Design in New York and in November 2002, an exhibition was held at the Gilbert Collection in Somerset House in London where nearly 400 pieces were on display.

KUTCHINSKY

Kutchinsky's began in 1890 when Joseph Kutchinsky's grandfather fled Poland and set up a jewellery manufacturing company in the east end of London. Joseph started working with the family business as early as the age of 14 years old, starting as a diamond polisher. He had to work his way up the business. After serving in the army during World War II, he came back to rebuild the family business and moved it to Knightsbridge, where he was soon joined by his two sons, Paul and Roger. Until the beginning of the 1990s, the firm was very successful, producing high quality pieces and collaborating with the greatest designers. During that time, Kutchinsky started focusing on London's booming export market, working particularly with the Middle East. In 1991, Joseph Kutchinsky sold the firm to Moussaieff Jewellers and retired. He died in 2000. There is still a Kutchinsky boutique in Knightsbridge.

LACLOCHE FRÈRES

The four Lacloche brothers founded Lacloche Frères in 1875 in Madrid. After opening stores in the south-west of France, they settled in Paris, on the famous rue de la Paix, and in London. In 1920, they bought the Fabergé store after Fabergé's personnel and assets were repatriated by the Russian government. The 1920s were a time of great success for Lacloche, who took part in many international exhibitions including the Exposition des Arts Décoratifs in Paris in 1925. Lacloche is well known for its enamelled and engraved jewels and objects such as vanities, cigarettes or powder cases.

FRED LEIGHTON

After opening a shop in Greenwich Village in New York City where everything, from clothes to hand-painted sculptures, was sold, Fred Leighton specialized in vintage jewellery from the 18th to the 20th century. Leighton also developed his own style, creating pieces of jewellery that combine the aura of the past with the best materials and craftsmanship of today.

LINE VAUTRIN

Line Vautrin was born in 1913 and started creating her first bronze objects before she was 21. She opened her first boutique at the age of 28, near the Champs Elysées in Paris and another one on Left Bank few years later. She always used bronze and gold, sometimes adding enamel beads, felt and feathers. Her creations are full of signs, symbols, rebus and riddles. In 1992, she was awarded the National Arts and Crafts Prize for her research in decorative techniques. She died in 1997. Always mischievous, Line Vautrin managed to stay original and unique.

MARGHERITA BURGNER

The designer Emanuela Burgener signs her creations as Margherita, the name of her eldest daughter to whom her jewels are dedicated. Her designs are strikingly modern and fashionable yet maintain the noble traditions of classical Italian jewellery with the exceptional and meticulous craftsmanship established by Margherita's grandfather. In 1966, he founded the Valenza workshop, in northern Italy, where the family continues to work exclusively. A passion and love for the lively colours of aquamarine and other coloured precious gemstones, selected for their highest quality from all over the world, underlie Margherita Burgener's creations.

MAUBOUSSIN

Mauboussin was first established in 1827 when a Mr. Rocher and his cousin, Baptiste Noury, opened a jewellery shop in Paris. By 1850, Noury had taken control of the firm and was joined by his nephew, Georges Mauboussin. In 1896, Mauboussin became the sole proprietor and the House of Mauboussin was created. In the following years they contributed to all of the major international exhibitions and, in 1925, were awarded the Grand Prix at the Exposition de Arts Decoratifs in Paris, where Mauboussin was given the Légion d'Honneur for his contributions to the world of jewellery. The firm soon expanded to London, Buenos Aires and New York, but due to the Great Depression, they sold their American stock to the jeweller Trabert and Hoffer, along with the right to use their name. This association lasted until the 1950s, when the partnership was dissolved. The firm continues to do business today at 20 place Vendôme in Paris.

JOSEPH MARCHAK

Joseph Marchak was born in 1854 and began his training at a jeweller's workshop when he was 14 and started his own business in 1878 in Kiev. He made gold chains and others items such as cigarette or make-up cases and used only the best materials from all over Europe. He worked with foreign goldsmiths and hired the best artists from St Petersburg and Paris for the design of his creations. He quickly became well known and travelled a great deal, taking part in many exhibitions and winning medals at international fairs such as the Chicago World's Fair in 1893. Marchak was then known as 'the Cartier of Kiev' and was one of the most important jewellers of the Russian Empire.

During the Russian Revolution, the Marchak family relocated to Paris. Alexander, the youngest son of Joseph, studied art and law and was sent to the Austrian front as part of the mandatory requirement in the Russian Army. At his father's death, in 1918, Alexander came back to Paris to carry on the family business. The 1920s were a very creative period, during which Marchak opened a store on the rue de la Paix where he sold his original designs including highly romanticized pieces in the Art Deco style featuring birds and sprays of flowers. In 1922, Marchak began collaborating with Robert Linzeler and together they won a Grand Prix at the Exposition des Arts Decoratifs. Later, on his own, Marchak won another Grand Prix at the Colonial Exhibition in 1931. Alexander Marchak retired in 1957 and left the firm in the hands of Jacques Verger who carried on the original spirit. In 2000, one of Marchak's heirs, still bearing the name, decided to relaunch the brand by creating a new collection.

MELLERIO DITS MELLER

The story of Mellerio dits Meller can be traced back to as early as 1515 in Italy where they began as jewellers, moving to Paris in 1613. After gaining special protection from the Regente Marie de Medicis, the Mellerio were allowed to work on French territory under the name Meller. The Italian family were the first jewellers to settle in the famous Rue de la Paix in Paris, in 1815. Today, Mellerio masterpieces continue to be created and sold at the famous address. Over the centuries, they have created many remarkable jewels, and have worked for most of the royal families of the world, from France to Russia, and still, after fourteen generations, offer beautiful and desirable jewels. Today, the firm is run by François and Olivier Mellerio.

PALOMA PICASSO

Daughter of Pablo Picasso, Paloma Picasso is one of the world's most successful jewellery designers. After working for Yves Saint Laurent in Paris and for the Greek designer Zolotas, she joined Tiffany & Co. in 1980. Her early creations mixed colour and many different gemstones to later give way to a more classic 'palette' of gray, gold and tan. A highly successful business woman, Paloma Picasso aims to empower women to buy jewellery for themselves.

JEAN SCHLUMBERGER

Jean Schlumberger was born in 1907 into a well-known industrial family from Mulhouse in Alsace, and was to become one of the most famous designers of the twentieth century. After studying business and finance and working in the textile industry in New Jersey, he decided in 1930 to return to Paris to work for the art publisher Braun. A few years later he focused his career on jewellery design. He quickly became well known and gained commissions from all over Europe thanks to his wide circle of friends and contacts in Parisian and European high society. He counted women such as Princesse de Faucigny Lucinge, the Duchess of Kent and Elsa Schiaparelli among his first commissioners. In 1956 he became Tiffany's main designer, from then on he designed only for them, restoring the firm's former glory. Schlumberger always tried to stay as far as possible from the classic and massive pieces of jewellery that he considered too ostentatious. He focused his designs on movement, roundness and colour, always counting on their owners to give life to his pieces.

TIFFANY & CO.

In 1837, Charles Louis Tiffany and John B. Young founded a small shop in New York City that sold Chinese bric-a-brac, fans, pottery and stationary under the name of Tiffany & Young. By 1868, Charles Tiffany had gained complete control of the company and renamed it Tiffany & Co. Inc. Beginning in 1848, he had begun to concentrate on what would eventually become their most characteristic lines – silver and jewellery.

By hiring some of the finest designers of the era, such as Paulding Farnum, and introducing such innovations as the six-prong setting for a diamond solitaire, the company soon gained a worldwide reputation for outstanding quality and design. Louis Comfort Tiffany joined his father and took over the direction of the workshops upon his father's death in 1902. It was during that period that Tiffany cemented its position as a world leader in jewellery. Walter Hoving took control of the firm in 1955 and added such design luminaries as Jean Schlumberger and Donald Claflin. By 1974, Paloma Picasso and Elsa Peretti joined the firm, which continued the tradition of Tiffany's commitment to innovative design.

TILLANDER

Born in 1837 to a poor family near Helsinki, Alexander Tillander began his apprenticeship with a goldsmith, Frederik Adolf Holstenius. In 1860, he opened a small shop in St. Petersburg and began producing simple but very fashionable gold bangles. As his business grew, he concentrated on creating simple, well-designed and well-manufactured items sold at an affordable price. Tillander acquired a reputation of quality workmanship.

During the 1880s, Tillander won the award for silver metals at the St. Petersburg and Ekaterinburg arts and craft shows. At the end of the century, Tillander was commissioned to create commemorative enamelled badges and eggs, emulating those of Fabergé. From 1907, he enjoyed the patronage of Maria Feodorovna and a few years later the patronage of the Tsar and the Tsarina as well as other wealthy patrons. The revolution ended the business in 1917 and Alexander died in 1918. After the war, his son resettled in Helsinki. From 1923 to 1957, Tillander's head designer was the son of Fabergé's Moscow master, Oskar Pihl. Pihl used simple and beautiful gems from Finland and Russia and taught a new generation of designers who, along with simplicity of style and quality craftsmanship, found inspiration in Viking and other archaeological finds.

VAN CLEEF & ARPELS

In 1898, the Parisian firm of Van Cleef & Arpels was founded by Alfred Van Cleef and his two brothers-in-law, Charles and Julian Arpels. By 1906 they had achieved substantial success and moved to the prestigious address of 22 place Vendôme. With continued success the company decided to expand to the resort areas of France and several locations abroad. Van Cleef & Arpels soon had a reputation for fine quality as well as innovation. Among these innovations was the *minaudière*, a small evening case with fitted accessories to meet the needs of society ladies, and employing the technique of 'invisible setting' which allowed precious stones to be set with no indication of the setting. When the second generation entered the business, they decided to develop a concept that would increase sales among the younger generation by appealing to its more casual lifestyle. Van Cleef & Arpels introduced 'the boutique' concept in Paris in 1954 and in New York in 1957. Thereafter, many of the leading jewellery houses of the world adopted this concept. The firm continues in business today and remains one of the world's finest jewellers.

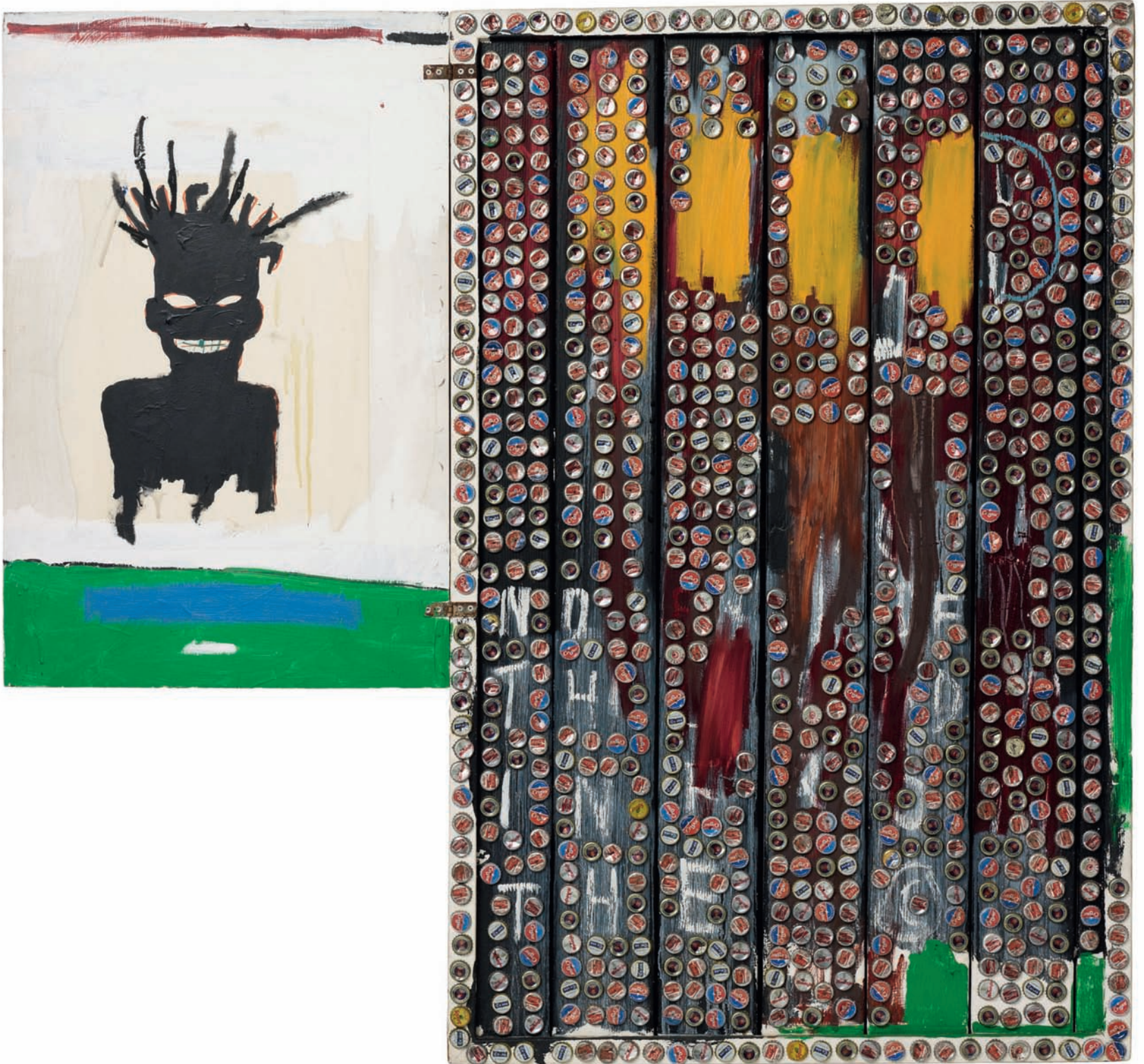
RAYMOND YARD

Raymond C. Yard started as a door boy for the prestigious New York jewellers Marcus & Co. when he was only thirteen years old. Over the ensuing years, Yard worked his way up through the company, eventually becoming manager. In 1922, John D. Rockefeller Jr. encouraged him to open his own business. Yard did just this and influential families like the Vanderbilts and movie stars such as Joan Crawford were his regular customers. He retired in 1958 and left the firm to his protégé Robert Gibson with whom he had worked for the previous twenty years. Gibson himself retired in 1989 and the firm passed to his son Bob Gibson, who remains the head of Yard today.

MICHAEL YOUSSEUFFIAN

Michael Yousseuffian has a long history in jewellery business. His grandfather was the personal jeweller to the Royal Court of Egypt until the end of the monarchy in 1956. Michael's father, Alfred, then opened shops in Geneva and in Italy, and the Geneva store is still open today. Michael Yousseuffian, now settled in Hong Kong, has won famous awards for its designs such as the Geneva Jewellery Award or the Swarovski Hong Kong Jewellery Design competition.

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Pre-Sale Estimates

Pre-sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where 'Estimate on Request' appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or VAT.

Pre-Sale Estimates in US Dollars and Euros

Although the sale is conducted in pounds sterling, the pre-sale estimates in the auction catalogues may also be printed in US dollars and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in US dollars or euros as a guide only.

Catalogue Entries

Phillips de Pury & Company may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips de Pury & Company may provide condition reports. In preparing such reports, our

specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

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

Electrical and Mechanical Lots


All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

The following key explains the symbols you may see inside this catalogue.

O Guaranteed Property


The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips de Pury & Company, by a third party or jointly by us and a third party. Phillips de Pury & Company and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

In this catalogue, if property has  next to the lot number, the guarantee of minimum price has been fully financed by third parties.

Δ Property in which Phillips de Pury & Company has an Ownership Interest

Lots with this symbol indicate that Phillips de Pury & Company owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve

Unless indicated by a , all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips de Pury & Company and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

♠ Property Subject to the Artist's Resale Right

Lots marked with  are subject to the Artist's Resale Right calculated as a percentage of the hammer price and payable as part of the purchase price as follows:

<i>Portion of the Hammer Price (in EUR)</i>	<i>Royalty Rate</i>
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right applies where the hammer price is EUR 1,000 or more, subject to a

IMPORTANT NOTICES

Items sold under temporary admission

We wish to draw your attention to changes recently made to items sold under temporary admission (originally called temporary importation). The cancelling or refunding of applicable VAT is now subject to items being exported from the European Union within 30 days of payment, rather than 90 days from the date of sale as previously required. For up-to-date information on this matter, please see the 'VAT and Other Tax Information for Buyers' section below.

Identification of business or trade buyers

As of January 2010 in the UK, HMRC have made it an official requirement for auction houses to hold evidence of a buyer's business status, due to the revised VAT rules regarding buyer's premium for lots with symbols for businesses outside the UK.

• Where the buyer is a Non-EU business, we require evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association, or government-issued documents showing that the company exists.

• Where the buyer is an EU VAT registered business, we require the above as well as the business's VAT registration number in the form of a government-issued document or paperwork from the local EU tax/VAT office showing the VAT number.

These details can be scanned and emailed to us, or alternatively they can be faxed or mailed.

If these requirements are not met, we will be unable to cancel or refund any applicable VAT.

maximum royalty per lot of EUR 12,500. Calculation of the Artist's Resale Right will be based on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

†, §, ¶, or ∅ **Property Subject to VAT**

Please refer to the section entitled 'VAT AND OTHER TAX INFORMATION FOR BUYERS' in this catalogue for additional information.

Σ **Endangered Species**

This property may require an export, import or endangered species license or permit. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

❖ **Gemstones Originating in Burma (Myanmar)**

Jadeite and rubies of Burmese origin and articles of jewellery less than 100 years old containing such gemstones may not be imported into the United States or the United Kingdom. Lots marked with ❖ contain rubies or jadeite of Burmese or unknown origin that may be subject to these restrictions. Buyers wishing to import rubies or jadeite into the United States or the United Kingdom must obtain certification of non-Burmese origin from a gemmological laboratory. There may be costs and delays associated with this process.

With respect to items containing any other types of gemstones originating in Burma (eg. sapphires), such items may be imported into the United States or the United Kingdom provided that the gemstones were mounted or incorporated into articles of jewellery outside of Burma as long as the setting is not of a temporary nature. Loose gemstones of any type originating in Burma may not be imported into the United States or the United Kingdom.

The purchaser's inability to import any item into the United States or the United Kingdom or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid. **Proof of identity in the form of government-issued identification will be required, as will an original signature.** We may also require that you furnish us with a bank reference.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips de Pury & Company staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multilingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least £500. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips de Pury & Company will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and VAT. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

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

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (eg. UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000s, 5,000, 8,000
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	by UK£10,000s
above UK£200,000	at the auctioneer's discretion

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

3 THE AUCTION

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders.

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements have been agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept Visa, MasterCard and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our premises at Howick Place, London SW1P 1BB, and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

Transport and Shipping

As a free service for buyers, Phillips de Pury & Company will wrap purchased lots for hand carry only. We do not provide packing, handling or shipping services directly. However, we will coordinate with shipping agents instructed by you in order to facilitate the packing, handling and shipping of property purchased at Phillips de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licences

Before bidding for any property, prospective bidders are advised to make independent enquiries as to whether a licence is required to export the property from the United Kingdom or to import it into another country. It is the buyer's sole responsibility to comply

with all import and export laws and to obtain any necessary licences or permits. The denial of any required licence or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to any country outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. The denial of any required licence or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

ADDITIONAL INFORMATION FOR PROSPECTIVE BUYERS OF JEWELLERY AND WATCHES

CATALOGUE ENTRIES

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all weights set forth in the catalogue entry are approximate, whether or not qualified by the terms 'stated to be' or 'approximately'. Catalogue illustrations are rarely actual size and cannot be used as precise indications of size or weight.

GEMMOLOGICAL REPORTS

As a matter of policy, Phillips de Pury & Company will obtain gemmological reports from officially recognized laboratories for certain gemstones offered for sale. A summary of these reports is included in the catalogue description for a lot, and a copy of the report is available upon request. Reports from American gemmological laboratories used by Phillips de Pury & Company will generally disclose heat enhancement or treatment of coloured gemstones. European gemmological laboratory reports will disclose heat enhancement only if specifically requested but will generally confirm when no heat enhancement or treatment has been made. Variations in approach and technology used by different gemmological laboratories may result in a lack of consensus among reports as to whether any particular gemstone has been treated, the extent of treatment and whether treatment is permanent.

It is not feasible for Phillips de Pury & Company to obtain such reports for all gemstones offered at auction. Prospective buyers should, therefore, bear in mind that coloured gemstones offered for sale without a gemmological report or a specific statement in the catalogue entry may have been treated to enhance colour, transparency or clarity. Enhancement of coloured gemstones may affect market value, and our pre-sale estimates reflect the assumption that any coloured gemstone not described in the catalogue entry as natural may have been treated.

COUNTRY OF ORIGIN

While Phillips de Pury & Company attempts to obtain accurate information on the country of origin of gemstones, we do not guarantee the correctness of the catalogue or other descriptions of gemstones including country of origin.

COLLECTION

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. All purchased lots should be collected at our premises at Howick Place, London SW1P 1BB during our regular weekday business hours. We will levy interest, storage and handling charges on uncollected lots.

IMPORTANT NOTICES

TO ALL PURCHASERS OF COLOURED GEMSTONES

Clients are advised that many coloured gemstones are treated to enhance their properties. For example, heating is commonly used to improve the colour or transparency of rubies and sapphires; oiling is commonly used to enhance the clarity of emeralds. Such enhancement procedures are widely accepted by the international jewellery profession. While heat enhancement of colour is generally believed to be permanent, the process may impact the durability of the gemstone and special care of the stone may be required over time. Gemstones which have been oiled may need to be re-oiled after a period of years to retain their maximum clarity.

TO ALL PURCHASERS OF WATCHES

Phillips de Pury & Company makes no representation or warranty that any watch is in working order, and no catalogue description of any lot should be construed as so stating. Prospective buyers are advised to have watches checked by a competent watchmaker before use. The description of the condition of watches, including references to defects and repairs, in the catalogue entry and any condition report is provided as a service to prospective buyers but is not necessarily complete and may not specify all mechanical replacements, restorations or defects. Please note that Phillips de Pury & Company does not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since prior repairs and restoration work may have resulted in the replacement of original parts. Prospective buyers should inspect all watches prior to the auction to evaluate the condition or property offered for the sale.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs provide general information to buyers on the VAT and certain other potential tax implications of purchasing property at Phillips de Pury & Company. This information is not intended to be complete. In all cases, the relevant tax legislation takes precedence, and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Phillips de Pury & Company is not usually treated as agent and most property is sold as if it is the property of Phillips de Pury & Company. In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending saleroom addendum).

1 PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Phillips de Pury & Company is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price.

Phillips de Pury & Company must bear VAT on the buyer's premium. Therefore, we will charge an amount in lieu of VAT at 20% on the buyer's premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

2 PROPERTY WITH A † SYMBOL

These lots will be sold under the normal UK VAT rules, and VAT will be charged at 20% on both the hammer price and buyer's premium.

Where the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips de Pury & Company being provided with evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided then VAT will be charged on the buyer's premium.

3 PROPERTY WITH A § SYMBOL

Lots sold to buyers whose registered address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol. However, if an EU buyer advises us that the property is to be exported from the EU, Phillips de Pury & Company will re-invoice the property under the normal VAT rules.

Lots sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules. Although the hammer price will be subject to VAT, the VAT will be cancelled or refunded upon export. The buyer's premium will always bear VAT unless the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country, subject to Phillips de Pury & Company receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These lots have been imported from outside the EU to be sold at auction under temporary admission. Property subject to temporary admission will be offered under the Auctioneer's Margin Scheme and will be subject to import VAT of either 5% or 20%, marked by ‡ and Ω respectively, on the hammer price and an amount in lieu of VAT at 20% on the buyer's premium. Anyone who wishes to buy outside the Auctioneer's Margin Scheme should notify the Client Accounting Department before the sale.

Where lots are sold outside the Auctioneer's Margin Scheme and the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips de Pury & Company receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

5 EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Phillips de Pury & Company on exports made within three months of the sale date if strict conditions are met:

- The amount in lieu of VAT charged on the buyer's premium for property sold under the Auctioneer's Margin Scheme (i.e., without a VAT symbol).
- The VAT on the hammer price for property sold under the normal VAT rules (i.e., with a † or a § symbol).

The following type of VAT may be cancelled or refunded by Phillips de Pury & Company on exports made within 30 days of payment date if strict conditions are met:

- The import VAT charged on the hammer price and an amount in lieu of VAT on the buyer's premium for property sold under temporary admission (i.e., with a ‡ or a Ω symbol) under the Auctioneer's Margin Scheme.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips de Pury & Company to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made.

Where the buyer carries purchases from the EU personally or uses the services of a third party, Phillips de Pury & Company will charge the VAT amount due as a deposit and refund it **if the lot has been exported within the timelines specified below** and either of the following conditions are met:

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips de Pury & Company is provided with appropriate documentary proof of export from the EU **within three months of the date of sale**. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips de Pury & Company is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue & Customs which shows the property has been exported from the EU via the UK **within 30 days of payment date**. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HM Revenue & Customs insist that the correct customs procedures are followed and Phillips de Pury & Company will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

Buyers carrying their own property must obtain hand-carry papers from the Shipping Department, for which a charge of £20 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Phillips de Pury & Company. Phillips de Pury & Company is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary admission and the property is exported from the EU **within 30 days of payment date**. Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary admission should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Phillips de Pury & Company being unable to refund the VAT charged on deposit.

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

Where VAT charged cannot be cancelled or refunded by Phillips de Pury & Company, it may be possible to seek repayment from HM Revenue & Customs ('HMRC'). Repayments in this manner are limited to businesses located outside the UK and may be considered for example for Import VAT charged on the hammer price for lots sold under temporary admission.

All claims made by customers located in another member state to the UK will need to be made under a new mechanism from 1 January 2010. The process prior to 1 January 2010 is no longer in operation.

If you are located in an EU member state other than the UK you will now need to apply for a refund of UK VAT directly to your local tax authority. This is done via submission of an electronically based claim form which should be accessed through the website of your local tax authority. As a result, your form may include VAT incurred in a number of member states. Furthermore, from 1 January 2010 you should only submit one form per year, rather than submitting forms throughout the year.

Please note that the time limits by which you must make a claim have been extended. When making a claim for VAT incurred in another EU member state any claim will still be made on a **calendar year basis** but must now be made no later than **30 September** following that calendar year. This effectively extends the time by which claims should be made by three months (e.g. for VAT incurred in the year 1 January to 31 December 2010 you should make a claim to your local tax authority no later than 30 September 2011). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four months. If this time limit is not adhered to you may receive interest on the unpaid amounts.

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only

available from the HMRC website. Go to <http://www.hmrc.gov.uk/index.htm>, and follow Quick Links, then Find a Form. The relevant form is VAT65A. Completed forms should be returned to:

HM Revenue & Customs
VAT Overseas Repayment Directive
Foyle House
Duncreggan Road
Londonderry
Northern Ireland
BT48 7AE

(tel) +44 2871 305100
(fax) +44 2871 305101

You should submit claims for VAT to HMRC no later than **six months** from the end of the 12 month period ending **30 June** (e.g. claims for the period 1 July 2009 to 30 June 2010 should be made no later than 31 December 2010).

Please note that refunds of VAT will only be made where VAT has been incurred for a business purpose. Any VAT incurred on articles bought for personal use will not be refunded.

7 SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of lots following purchase. Buyers should consult their own tax advisors.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company at our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips de Pury & Company has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the 'Absentee Bid Form', a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the 'Telephone Bid Form', a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our wilful misconduct.

(f) Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ●, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips de Pury & Company with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders.

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the 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 passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been 'passed', 'withdrawn', 'returned to owner' or 'bought-in'.

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000 and 12% of the portion of the hammer price above £500,000.

(b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

(c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer 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. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol ♣ next to the lot number and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the resale royalty on the lot, we will arrange a refund to the buyer of the amount of the royalty paid to us. If, after a sale in which we did not collect the resale royalty on a particular lot, we become aware that information provided to us prior to the auction concerning an artist's nationality was incorrect and the artist is entitled to the resale royalty on the lot, the buyer shall pay the resale royalty to us upon receipt of an invoice.

(d) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import licence or other permit for such lot. Payments must be made by the invoiced party in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as follows:

- (i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US\$10,000.
- (ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to "Phillips de Pury & Company Limited". If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at Howick Place, London SW1P 1BB and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.
- (iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details will be provided on the Invoice for purchased lots.

(e) As a courtesy to clients, Phillips de Pury & Company will accept Visa, MasterCard and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

(f) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within five days of the date of the auction. After the auction, we will transfer all lots to our premises at Howick Place, London SW1P 1BB, and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) five days after the auction, whichever is the earlier. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips de Pury & Company, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips de Pury & Company. Any such instruction is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers.

(d) Phillips de Pury & Company will require presentation of government-issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of £50, storage charges of £10 per day

and pro rated insurance charges of 0.1% of the Purchase Price per month on each uncollected lot. Additional charges may apply to oversized lots.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs.

(b) The buyer irrevocably authorizes Phillips de Pury & Company to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips de Pury & Company will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips de Pury & Company, upon notification by any of our affiliated companies that the buyer is in default of payment, to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips de Pury & Company to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips de Pury & Company to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale.

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import

regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 DATA PROTECTION

(a) In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as 'sensitive', they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +44 20 7318 4010. If you would prefer not to receive details of future events please call the above number.

(b) In order to fulfil the services clients have requested, Phillips de Pury & Company may disclose information to third parties such as shippers. Some countries do not offer equivalent legal protection of personal information to that offered within the European Union (EU). It is Phillips de Pury & Company's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for client information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Sale, clients agree to such disclosure.

13 LIMITATION OF LIABILITY

(a) Subject to sub-paragraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to sub-paragraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in sub-paragraph (a) above, whether such loss or damage is characterised as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and, subject to the provisions of the Copyright, Designs and Patents Act 1988, such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

(e) No term of these Conditions of Sale shall be enforceable under the Contracts (Rights of Third Parties) Act 1999 by anyone other than the buyer.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with English law.

(b) For the benefit of Phillips de Pury & Company, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply. All parties agree that Phillips de Pury & Company shall retain the right to bring proceedings in any court other than the Courts of England.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted at the last address of the bidder or seller known to Phillips de Pury & Company.

SPECIAL CONDITIONS OF SALE FOR PURCHASERS OF JEWELLERY

CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

(a) As a matter of policy, Phillips de Pury & Company will obtain gemological reports from officially recognized laboratories for certain gemstones offered for sale. A summary of these reports is included in the catalogue description for a lot, and a copy of the report is available upon request. Reports from American gemological laboratories used by Phillips de Pury & Company will generally disclose heat enhancement or treatment of coloured gemstones. European gemological laboratory reports will disclose heat enhancement only if specifically requested but will generally confirm when no heat enhancement or treatment has been made. Variations in approach and technology used by different gemological laboratories may result in a lack of consensus among reports as to whether any particular gemstone has been treated, the extent of treatment and whether treatment is permanent.

It is not feasible for Phillips de Pury & Company to obtain such reports for all gemstones offered at auction. Prospective buyers should, therefore, bear in mind that coloured gemstones offered for sale without a gemological report or a specific statement in the catalogue entry may have been treated to enhance colour, transparency or clarity. Enhancement of coloured gemstones may affect market value, and our pre-sale estimates reflect the assumption that any coloured gemstone not described in the catalogue entry as natural may have been treated.

(b) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All weights are approximate, whether or not qualified by the terms 'stated to be' or 'approximate'. Illustrations are for identification purposes only and cannot be used as precise indications of size or weight or to convey full information as to the actual condition of lots

(c) While Phillips de Pury & Company attempts to obtain accurate information on the country of origin of the gemstones offered for sale, we do not guarantee the accuracy of the catalogue or other description of such information.

COLLECTION OF PROPERTY

The buyer must arrange for collection of a purchased lot within five days of the date of the auction. All purchased lots should be collected at our premises at Howick Place, London SW1P 1BB during our regular weekday business hours. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) five days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips de Pury & Company in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips de Pury & Company in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

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SALE INFORMATION

AUCTION at The Ballroom, Claridge's, Brook Street, Mayfair, London W1K 4HR
Tuesday 7 June 2011, Session One from 2pm, and Session Two from 5pm

VIEWING

Wednesday 1 June – Monday 6 June, 10am – 7pm
at Phillips de Pury, 45–47 Brook Street at Claridge's, +44 20 7901 7901

COLLECTION LOCATION

Howick Place, London SW1P 1BB, from 10am, Wednesday 8 June

SALE DESIGNATION

When sending in written bids or making enquiries, please refer to
this sale as UK060111 or Jewels

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Catalogues \$35/€25/£22 at the Gallery

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PHOTOGRAPHY

Edward Edwards
Hayley Giles
Paul Hartley

Back cover A rare and important natural yellow cultured pearl necklace and three, Lot 368

Inside back cover A diamond/bracelet necklace, Lot 282

Overleaf A superb emerald and diamond necklace, Lot 357

Printed in the United Kingdom, Phillips de Pury & Company





