

ADAM'S Est 1887

TUESDAY OCTOBER 18TH 2016

FINE JEWELLERY & WATCHES



SUMMER Nostalgia



26 ST. STEPHENS GREEN, DUBLIN 2, IRELAND

ADAM'S Est. 1887

AUCTION

Tuesday 18th October 2016 at 6pm

VENUE

Adam's Salerooms,
26 St. Stephen's Green, Dublin D02 X665,
Ireland

SALE VIEWING OCTOBER 15th - 18TH

At Adam's, 26 St. Stephen's Green Dublin D02 X665

Saturday 15 th June	1:00pm - 5 :00pm
Sunday 16 th June	1:00pm - 5 :00pm
Monday 17 th June	10:00am - 5:00pm
Tuesday 18 th June	10:00am - 4:00pm

ADAM'S Est. 1887

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Bidding by telephone may be booked on lots with a minimum estimate of €500. Early booking is advisable as availability of lines cannot be guaranteed.

7. ALL LOTS ARE BEING SOLD UNDER THE CONDITIONS OF SALE AS PRINTED IN THIS CATALOGUE AND ON DISPLAY IN THE SALEROOMS.

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LOUISE KENNEDY

A graduate of the Grafton Academy of fashion and design, Tipperary-born Louise Kennedy always believed the design business to be “in my DNA”. Since establishing her eponymous label in 1983, Louise has earned an international reputation for creating clothes that are appreciated for their sophistication and quality of design, a luxurious approach to modern feminine dressing.

Louise Kennedy quickly became synonymous with elegance, understated style, texture, and exquisite detail; her use of colour and intricate detail, taking luxury to a new degree. In 1989, Louise was commissioned by President Mary Robinson, the first female President of Ireland to design for her inauguration ceremony.

She has also dressed members of the British, European and Middle Eastern Royal Families and many American and European award winning actresses. Her gentle tailoring is enhanced by delicate embroideries and underpinned by pure silk linings; quality is never compromised. Louise has shown her fashion collections globally, and exports her work all over the world.

In the mid 90’s, Louise joined the British Fashion Council. She was also chosen to design the uniforms for Aer Lingus, Ireland’s national airline, which are still worn today. In 1998 her Dublin Flagship Store was launched, located at 56 Merrion Square in the heart of Georgian Dublin. In 1999, Louise was commissioned to design a contemporary crystal collection. This went on to become the fastest growing brand of designed crystal in the international marketplace.

In 2010, Louise was honoured with a National Stamp by An Post. In the same year, The Bridal Room, a bridal ‘Couture’ Atelier was launched at 56 Merrion Square. In late 2011, Louise was commissioned by the Chief Justice to design the first national judicial robes for the Irish Supreme Court. These were officially launched in October 2012 which marked a historic shift in the judicial court attire in Ireland.

2013 marked an important anniversary for Louise Kennedy where she celebrated 30 years in the fashion industry. Her very first collection was bought by Ireland’s flagship luxury department store, Brown Thomas, who continues to stock the brand 33 years later. In the same year, Louise also launched ‘The Kennedy’ Bag and her first signature fragrance, ‘The Louise Kennedy Eau De Parfum’ to celebrate her thirty years in fashion. She has been the recipient of many prestigious awards including Tipperary Person of the Year award in 1992, The Bird and Bell award from The Ireland Funds of Great Britain for her contribution to the fashion world, Irish Designer of the Year in 1985, 1989, 1991 and 1993 and a Fashion Oscar.

In 2003 she was awarded the Veuve Cliquot Business Woman of the Year award, and in early 2009 Louise became the first female style envoy for Mercedes Benz Ireland. Louise also acts as a valued partner for the “Great” Britain Campaign. In 2013, she received a Special Achievement Award presented at The Irish Tatler Woman of the Year Awards.

In October 2014, she was also the recipient of The Great Britain and Ireland Company of the Year Award presented to her by The Irish Post. In November 2014, Louise was conferred with an Honorary Doctorate of Philosophy from the Dublin Institute of Technology. On December 3rd 2014, Louise was invited to become an ambassador for the ‘GREAT’ Britain campaign by Prime Minister David Cameron in recognition of her personal support and contribution to the UK’s most ambitious international promotional campaign ever. The ‘GREAT’ Britain campaign showcases the very best of what Britain has to offer to encourage the world to visit study and do business with the UK, to deliver jobs and growth at home.

In June 2016, Louise received the prestigious ‘Arts & Culture’ award from the International Women’s Executive Network (WXN). This award honoured Ireland’s top 25 women in business. In September 2016, Louise launched her first design collaboration with the iconic British menswear company Turnbull & Asser. This exciting shirt collection will be in store from October.



I was delighted to visit Adams Fine Art Auctioneers in advance of their forthcoming sale to view their stunning collection. I have always loved antique jewellery, from its exquisite craftsmanship to superb design. Diamonds remain a firm favourite because of their fabulous lustre and clarity. The integration of jewellery and fashion has been evident in the last 100 years, resulting in many luxury brands creating their own jewellery collections to accompany their runway fashion shows. White fashion and jewellery trends evolve, the eternal joy of jewellery resonates forever resulting in legacy pieces being passed down from one generation to the next.

Louise Kennedy

My personal wish list is....

Lot 1: Empress Elisabeth of Austria better known as Princess Sissi, is credited for making the starburst brooch fashionable and remains a firm fashion favourite ever since. The starburst feature is something we frequently use in our collections. A fabulously dynamic piece that will allow endless styling opportunities.



1

Lot 4: One of the most classical and timeless designs that can be worn effortlessly with a white T-Shirt or glamorously styled for eveningwear. A superb investment piece.



99

Lot 35: Created by the iconic Italian company Pomellato, this is a welcome addition to the sale. An exquisitely crafted fashion ring with a young vibrant design. A fabulously unique statement piece



35

Lot 99: I love the art deco influence behind this contemporary ring. The wide band in particular creates a very modern feel. The baguette sapphire combined with diamond makes this a stand out piece.



109

Lot 109: Drop earrings are a particular favourite and these Margherita Burgener drops are stunning and so chic. I love her mix of materials and colours and the movement when worn, very eye catching.

Lot 168: The gorgeous pink hue from these ruby and diamond clip earrings immediately caught my eye. I love the exquisite craftsmanship and delicate diamond foliage, so chic and elegant.



168



4

1

**A DIAMOND STAR BROOCH/PENDANT,
CIRCA 1890**

The twelve-rayed star set throughout with old cushion and rose-cut diamond highlights, *mounted in silver and gold, central diamond weighing approximately 1.05cts, remaining diamonds approximately 3.40cts total, length 4.5cm*

€ 1,500 - 2,000

2

**A BELLE ÉPOQUE DIAMOND NECKLACE,
CIRCA 1910**

The flexible chain set throughout with old brilliant and single-cut diamonds interspersed with square-shaped settings, alternating with navette-shaped openwork links of similarly diamond-cut, within millegrain setting, *mounted in platinum and 18K gold (clasp), diamonds approximately 6.80cts total, length 40.7cm*

€ 3,000 - 4,000

3

A PAIR OF ART DECO DIAMOND AND ONYX CUFFLINKS

Double-sided, each panel inlaid with an octagonal onyx plaque set centrally with an old-cut diamond, with chain connectors, *diamonds approximately 0.85ct total, plaque diameter 1.1cm*

€ 700 - 1,200

4

A DIAMOND LINE BRACELET, CIRCA 1930

The highly articulated strap set with round brilliant-cut diamonds, *mounted in platinum and 18K gold, diamonds approximately 8.30cts, French assay marks, length 7.5cm*

€ 7,000 - 9,000

5

**AN EMERALD AND DIAMOND CLUSTER
PENDANT**

Set centrally with a pear-shaped emerald, framed by a surround of old brilliant-cut diamonds, to a seed pearl and belcher-link chain, *pendant mounted in silver and gold, chain mounted in 18K gold, diamonds approximately 1.30cts total, pendant length 2cm, chain length 42cm*

€ 2,500 - 3,500



2



5



4



3



1



6

**A STAINLESS STEEL, GOLD AND DIAMOND
“NAUTILUS” QUARTZ BRACELET WATCH, BY
PATEK PHILIPPE**

Quartz movement, black dial with diamond hour markers, gilt hands with luminous inserts, Roman numerals at 6, 9 and 12, date aperture at 3, signed crown, bi-coloured steel & gold link bracelet with signed folding clasp, case, dial and movement signed, numbered 4880/1, case numbered 4004008, diameter 2.6cm, with extra links

€ 2,000 - 3,000



8

A DIAMOND SINGLE-STONE RING

The rose-cut diamond in a collet setting, to a pierced gallery and plain hoop, ring size J½

€ 1,000 - 1,500



7

**A GOLD AND DIAMOND-SET “LOVE” BRACELET,
BY CARTIER**

Of flattened belcher-link bracelet between a central hoop decorated with screw head motifs and accented by brilliant-cut diamonds, mounted in 18K gold, signed Cartier, numbered S07221, length 19.8cm, Cartier's case and box

€ 800 - 1,200

9

A DIAMOND PENDANT

Designed as three rows of round brilliant-cut diamonds, each of alternating length, surmounted by and suspending five sections set with baguette-cut diamonds within a round brilliant-cut diamond cluster surround, mounted in 18K, diamonds approximately 1.80cts total, length 4.3cm

€ 500 - 700



7



10

**A CHALCEDONY AND DIAMOND NECKLACE,
BY MARGHERITA BURGNER**

Composed of 35 chalcedony beads, interspersed with brilliant-cut diamond links on front, with a similarly-cut diamond clasp, *diamonds 0.84ct total, signed Margherita Burgener, length 47cm, maker's case*

€ 3,500 - 4,500



11

**A PAIR OF CHALCEDONY AND DIAMOND
EARRINGS**

Each blue chalcedony bead measuring approximately 12.04mm, suspended with a graduated pavé-set diamond cap, *mounted in 18K gold, length 3.2cm*

€ 700 - 1,000

12

AN 18K GOLD MANUAL WIND LADY'S WATCH, BY CARTIER, CIRCA 1970

17-jewel manual winding movement, cream dial with Roman numerals, blued steel hands, conforming elongated octagonal case with molded bezel and blue cabochon sapphire crown, maker's leather strap and 18K gold deployant clasp, ref 780950658, movement 2512, signed Cartier on case, clasp and white leather strap, French assay marks, case width 2.4cm

€ 1,200 - 1,600

13

A LADY'S GOLD PLATED QUARTZ WRISTWATCH, BY HERMES

The square "H" cream signed dial with Arabic numerals and gilt leaf hands, with a polished steel case, reverse numbered 'HH1.201, 1007714', on black leather Hermes strap, width of watch head 2.1cm

€ 250 - 450

14

A DIAMOND AND WOOD DRESS RING

The polished wooden mount collet-set within interlinking quatrefoil clusters of pear-shaped diamonds, with yellow gold polished accents, diamonds approximately 1.30cts total, ring size N½

€ 400 - 600

15

A WOOD AND RUBY BANGLE, BY PAUL BINDER

The wooden bangle set with round-shaped ruby cabochons, bangle inner diameter 6cm, with marker's leather pouch

€ 400 - 600

Paul Binder opened his first shop in Winterthur, Switzerland and in 1974, one in Zurich on Storchengasse 4. He studied jewellery design and manufacture in numerous places, including Germany and Italy. He is predominantly known for his goldsmithing skills.

16

A PAIR OF TOPAZ AND DIAMOND PENDENT EARRINGS

Each colourless pear-shaped topaz, within a surround of brilliant-cut diamonds, suspended from a similarly-set diamond surmount, mounted in 18K gold, diamonds approximately 0.50ct total, length 3.8cm

€ 1,100 - 1,600

17

A GOLD AND DIAMOND BRACELET

Composed of three rows of brick-work links, the central links pavé-set with round brilliant-cut diamonds, mounted in 18K gold, diamonds approximately 1.30cts total, French assay mark, length 19cm

€ 1,200 - 1,800



13



14



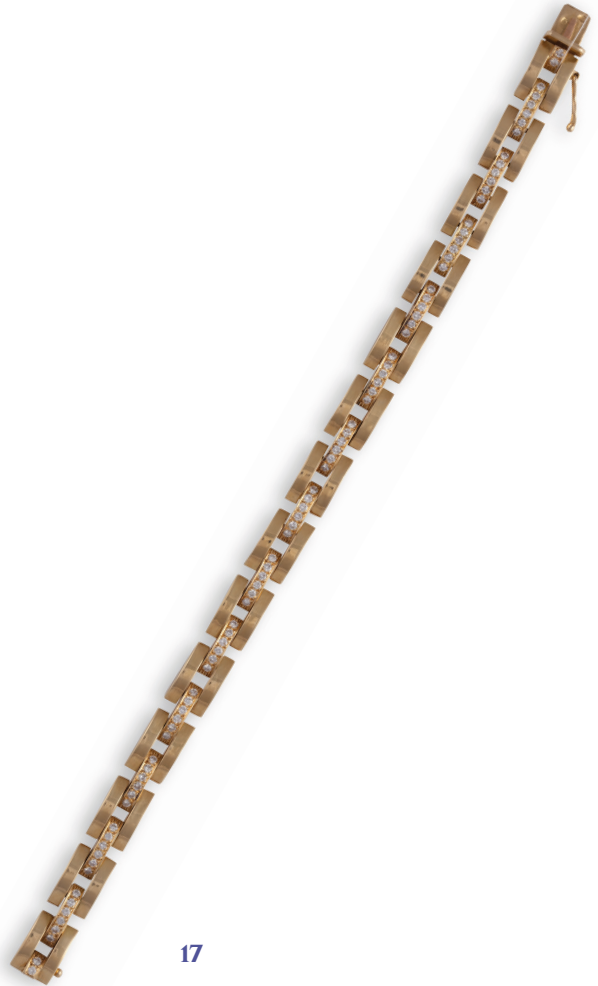
15



12



16



17

18

A DIAMOND LINE BRACELET

Set throughout with round brilliant-cut diamonds, each in four-claw setting, *mounted in 18K gold, diamonds approximately 4.50cts total, length 18.5cm*

€ 2,500 - 3,500

Diamond line bracelets are thin, stylish pieces of wrist jewellery that feature a symmetrical pattern of diamonds and are also known as diamond tennis bracelets. The name Tennis Bracelet is related back to when Chris Evert, a professional tennis player from 1972 to 1989, lost her designer diamond bracelet designed by George Bedewi during a match at US Open. The clasp that was on her diamond bracelet snapped, fell off and she asked the game officials to pause the tennis match until her jewellery could be found. From that day, the line diamond bracelet has been called the tennis bracelet.

19

A PAIR OF AQUAMARINE AND DIAMOND EARRINGS

Each oval-shaped aquamarine within a surround of diamond pavé-set, *mounted in 18K gold, diamonds approximately 0.20ct total, length 1.1cm*

€ 600 - 800

20

A 14K GOLD MANUAL WIND LADY'S COCKTAIL WATCH, BY LUCIEN PICARD, CIRCA 1980

17-jewel wind movement, steel hands with baton numerals, rectangular case with round brilliant-cut diamond shoulders to an integrated textured fine link bracelet, case and dial signed, *movement G72950, case 10672, diamonds approximately 0.24ct total, case width 2.4cm*

€ 1,200 - 1,600

21

AN AQUAMARINE DRESS RING

The oval mixed-cut aquamarine mounted in a claw-setting, to a textured tapered band, *mounted in 18K gold, maker's mark, ring size Q*

€ 500 - 700



18



20



19



21

22

**A GOLD MANUAL WRISTWATCH 'CALATRAVA',
BY PATEK PHILIPPE, CIRCA 1990**

18-jewel manual wind movement, adjusted to heat, cold, isochronism and 5 positions, white dial with black Roman hour numerals, blue steeled hands, subsidiary dial at 6, polished round case with hobnail bezel, black leather strap, *case, dial and movement signed, serial number 4261365, ref 3919, with burgandy Patek Philippe case*

€ 4,500 - 6,500



23

A PAIR OF GOLD HOOP PENDENT EARRINGS, BY BOUCHERON, CIRCA 1970

Each designed as two hoops of interlocking coiled rope, *mounted in 18K gold, signed Boucheron, length 6.2cm, in maker's case*

€ 5,500 - 7,500

24

AN 18K GOLD AND PLATINUM QUARTZ BRACELET WATCH, BY PIAGET, CIRCA 1970

Quartz movement, black with two yellow gold straps dial, gilt hands, polished square case with four screws on back, bracelet with signed folding clasp, *case 359405 & 7131C701, French assay marks, case width 2.4cm, approximately 138.60g*

€ 3,000 - 4,000



24

25

A GOLD, EMERALD AND ENAMEL NOVELTY BROOCH, CIRCA 1960

Modelled as a small dog, the eyes set with two emerald cabochons, the body decorated with black and white enamel, *mounted in 18K gold, French assay mark, length 4.2cm*

€ 600 - 800

26

AN 18K GOLD MANUAL WIND BRACELET WATCH, BY PIAGET, CIRCA 1970

19-jewel manual wind movement, champagne dial, gilt hands, polished square case with four screws on back, hobnail engraved band and bezel, integral hobnail engraved link bracelet with signed folding clasp, *case, dial and movement signed, case width 2cm, movement 7903089, case 4131C4 & 349503*

€ 2,000 - 3,000

27

A GOLD AND GEM-SET NECKLACE, BY CHOPARD

The gold belcher-link chain interspersed with rotating peridot, amethyst and aquamarine spacers, *mounted in 18K gold, signed Chopard, L.U.C, length 45.3cm*

€ 5,500 - 6,500



23



25



26



27



28

A SAPPHIRE AND DIAMOND CLUSTER RING

The oval-shaped sapphire weighing 7.98cts, within a cluster surround of round brilliant-cut diamonds, mounted in 18K gold, diamonds approximately 0.70ct total, French assay mark, ring size L½

€ 22,000 - 26,000

Accompanied by a report from the SSEF laboratory stating that the sapphire is of Burmese origin, with no indications of heating. Report number 72673, dated 12 February 2014.





29

29

**AN 18K GOLD AND DIAMOND
“CONSTELLATION” SET QUARTZ BRACELET
WATCH, BY OMEGA, CIRCA 1993**

Quartz movement, champagne dial with diamond hour markers, gilt hands with luminous inserts, polished form case with snap on back, diamond set bezel, signed crown, integral Omega 18K link bracelet with signed folding clasp, case, dial and movement signed, movement numbered 1455, ref: 8951080/1, serial number 54999060, diamonds approximately 0.40ct total, diameter 2.2cm

€ 2,000 - 3,000

32

A PAIR OF GOLD EARCLIPS, BY DAVID WEBB

Each designed as an openwork textured gold bombé half hoop, mounted in 18K gold, signed Webb, length 2.7cm

€ 3,000 - 5,000



32



30

30

**A ‘PERRUQUE’ RING, BY CARTIER,
CIRCA 1999**

Designed as a tassel, composed of flexible bead rows, to a polished tapered bang, mounted in 18K gold, signed Cartier, numbered JO3384, French assay mark, with maker's box, ring size N½

€ 5,000 - 7,000

33

**AN FINE 18K GOLD AUTOMATIC LADY'S
BRACELET WATCH, BY ROLEX, CIRCA 1988**

29-jewel Cal. 2135 self winding movement with shock resistant suspension to mono-metallic balance, champagne dial with applied gold Roman and baton numerals and luminous dots, magnified date aperture at 3 o'clock, gold hands, gold fluted gold bezel, screw down back and crown, President bracelet concealed deployant clasp, case, dial and movement signed, ref 69178, serial number R821743, case width 2.5cm

€ 3,000 - 4,000



31

A GOLD AND DIAMOND 'CASMIR' NECKLACE AND PAIR OF EARRINGS, BY CHOPARD

The paisley-shaped links set at the centre with round brilliant-cut diamonds together with a pair of earrings of similar design, diamonds 2.61cts total, mounted in 18K gold, necklace signed Chopard Casmir, diameter approximately 14cm, earrings signed Chopard Casmir, length 2.2cm, numbered 9145555, with signed Chopard boxes and certificates of authenticity

€ 5,500 - 7,500



33

POMELLATO

Synonymous with sheer creativity and colour, Pomellato was founded in 1967 and established in Milan by the heir to a family of goldsmiths, Pino Rabolini. Introducing the prêt-à-porter philosophy into the conservative world of jewellery, Rabolini shaped the brand by giving it a powerful, fashion-oriented identity that soon enabled it to grow and be recognised in the Italian market as well as in the international jewellery panorama.

Expressing its avantgarde and original spirit through sophisticated combinations of coloured stones, special cuts and creative ensembles characterised by impeccably-crafted details, Pomellato has grown to embody a modern, unconventional beauty with a truly iconic style.

The 2015 Pomellato campaign, shot by the duo Mert and Marcus, stars a new muse: Salma Hayek. The decision for a feminine personality embodying a sensual, Mediterranean kind of beauty reflects the brand's will to communicate its values and ideals through a highly accomplished and charismatic image.



34

A PAIR OF 'CAPRI' PENDENT EARRINGS, BY POMELLATO

Each in the form of a flower head, set with fancy-shaped blue chalcedony in an open framework suspending below an oval-shaped blue chalcedony, mounted in 18K gold, length 5cm, signed Pomellato, numbered C100028264, Italian assay mark

€ 1,500 - 2,500



35

A 'CAPRI' RING, BY POMELLATO

Of bombé mount, the openwork set with fancy-shaped blue chalcedony, mounted in 18K gold, signed Pomellato, Italian assay mark, gold, ring size M½

€ 1,500 - 2,500



36

A DIAMOND NECKLACE, BY POMELLATO

Set to the front with a panel pavé-set with brilliant-cut diamonds, to an adjustable curb link chain suspending a diamond-set disc, mounted in 18K gold, signed Pomellato, Italian assay mark, length 39.5cm

€ 4,000 - 6,000



37

**A 'STARFISH' MOONSTONE PENDANT,
BY POMELLATO**

The starfish pendant set throughout with round-shaped moonstone cabochons and circular-cut colourless sapphire accents, to a plain bale, mounted in 18K gold, signed Pomellato, numbered C700036690, Italian assay mark, length (including bale) 4.3cm

€ 2,000 - 3,000



38

**A DIAMOND 'GOURMETTE' RING,
BY POMELLATO**

The highly flexible curb-link band, set to the front with three links of brilliant-cut diamonds, mounted in 18K gold, signed Pomellato, Italian assay mark, ring size R

€ 2,000 - 3,000





39

A "B.ZERO1" RING, BY BULGARI

The polished segmented band engraved "Bulgari" to the rims, mounted in 18K gold, numbered 2227AL, maker's mark, signed Bulgari, ring size M

€ 600 - 800



41

AN EMERALD AND DIAMOND DRESS RING

The cut-cornered rectangular step-cut emerald weighing approximately 5.53cts within a surround of brilliant-cut diamonds, between stepped baguette-cut and brilliant-cut diamond shoulders, mounted in 18K gold, diamonds approximately 1.30cts total, ring size W

€ 3,000 - 4,000



40

A 'HAPPY DIAMOND' PENDANT NECKLACE, BY CHOPARD

The square glazed compartment containing three collet-set brilliant-cut diamonds, to a belcher-link chain, mounted in 18K gold, diamonds 0.17ct total, signed Chopard, numbered, Swiss assay mark, necklace length 42.7cm, pendant length 2.1 cm, with Chopard case and certificate of authenticity

€ 600 - 800



42

A DIAMOND SINGLE-STONE PENDANT NECKLACE

The round brilliant-cut diamond, weighing approximately 0.40ct total, on a fine tracelink chain, mounted in 18K gold, length 40 to 45.5cm, cased Paul Sheeran

€ 600 - 800



The integration of hair in jewellery is usually associated with mourning jewellery, however for Victorian society it had a much broader significance. The exchange of hair in jewellery was a statement of sentiment, friendship or courtship, as well as a memento of a loved one. Queen Victoria herself felt that hair in jewellery held an element of spirituality. Among the gifts exchanged between Queen Victoria and the Empress Eugenie in 1855 were hair work bracelets; although these bracelets would have been professionally made, in order to convey the intended sentiment the Queen and Empresses own hair would have to have been used.

43

A 19TH CENTURY PENDANT/LOCKET

Of round shape, set with a portrait miniature of a lady within a surround of turquoise cabochons to one side and a glazed locket compartment to the reverse containing braided hairwork, suspended from a braided hair double lace, interspersed with gold links, *pendant length 4.7cm*,

€ 700 - 1,000

44

**A VICTORIAN TURQUOISE AND DIAMOND
LOCKET-BRACELET, CIRCA 1875**

The circular frontispiece set with old brilliant and rose-cut diamonds and turquoise in the form of a starburst, hinged to reveal a glazed locket compartment, to "S" link bracelet, *diameter of frontispiece 3.7cm, length of bracelet 18.6cm*

€ 700 - 900



45

**A GEORGE IV CITRINE AND TURQUOISE
VINAIGRETTE, CIRCA 1825-35**

The body and lid each of a faceted citrine with reeded gold mounts, the thumbpiece set with three oval cabochon-cut turquoise with the grill pierced and engraved in floral design, the mount with inset leaves and flowers, unmarked, width 3.2cm

€ 800 - 1,000

Popular from the late 18th century through the mid-19th century, vinaigrettes were small containers used for holding various aromatic substances, usually dissolved in vinegar. A tiny piece of sponge, soaked in the liquid, was contained beneath the grill. By the 1820s it was almost exclusively a feminine accessory. Carried in a pocket or reticule, or suspended from a chatelaine at the waist, it was used to mask unsanitary odours. Other vinaigrettes contained a mixture of smelling salts, an ammonia-based inhalant used since ancient times to revive people who were feeling faint.



44

46

THREE 19TH CENTURY MEMORIAL RINGS

(1) A marquise-shaped glazed hairwork panel, within a seed pearl border and black enamel shoulders, mounted in 15K gold, with maker's mark, ring size $T\frac{1}{2}$ (2) An oval hardstone intaglio plaque set to the centre, carved to depict a cross within a foliate hoop with braided hairwork, mounted in 15K gold, Birmingham 1866, ring size M (3) A marquise hardstone cameo plaque set to the centre, carved to depict a flower, within a foliate hoop with braided hairwork, inscribed "J.B. 9th September 1874", mounted in 15K gold, Birmingham 1874, with maker's mark, ring size P

€ 900 - 1,200



46 (1)



46 (2)



46 (3)

47

A LATE VICTORIAN PEARL AND DIAMOND PENDANT NECKLACE, CIRCA 1895

The front section of floral design, composed of knifewire motifs and seed pearls, suspending a similarly-set detachable pendant with a central old brilliant-cut diamond, to a fancy-link backchain with seed pearl accents, lengths: necklace 39.2cm pendant 3.2cm

€ 800 - 1,200

Please note that the pearls have not been tested.



47



43



52

48

A VICTORIAN DIAMOND THREE-STONE RING

Of carved gallery design, set with an old cushion-cut diamond between two similarly-cut diamonds, with rose-cut accents, *central diamond approximately 0.80ct, remaining diamonds approximately 0.70ct total, ring size L*

€ 700 - 900

49

A VICTORIAN NECKLACE

The belcher-link chain with applied beading detail, *mounted in yellow metal, length 93cm*

€ 1,500 - 2,000

50

A VICTORIAN BRACELET WITH AN AMETHYST PADLOCK

The bracelet of fancy faceted belcher and anchor-link design, with an engraved heart-shaped padlock clasp applied with an oval-shaped amethyst and a glazed locket compartment to the reverse, *approximate inner diameter 6cm, in fitted case*

€ 800 - 1,200

51

A VICTORIAN SEED PEARL AND ENAMEL LOCKET PENDANT/NECKLACE

The oval pendant set to the centre with a blue enamel and seed pearl start motif within a beaded surround, with engraved floral details, *suspended from a 9K gold belcher-link chain, pendant unmarked, chain length 77cm, locket pendant length 5.3cm, approximately 57.30gr total*

€ 500 - 700

52

A LATE 19TH CENTURY AMETHYST AND DIAMOND PENDANT/BROOCH, CIRCA 1880

The heart-shaped amethyst within an openwork surround set with old brilliant and rose-cut diamonds, suspending three pear-shaped pendants of similarly-cut diamonds, *mounted in silver and gold, diamonds approximately 1.40cts total, length 5.5cm, with detachable brooch fitting, in fitted case by Carrington & Co. 130 Regent Street, W.*

€ 2,500 - 3,500



49



51



48

50





53

**A 'FLOWER' DIAMOND PENDANT/BROOCH,
BY VAN CLEEF & ARPELS**

The cushion-shaped diamond stamen, within a surround of fancy-shaped diamond petals and a baguette-cut diamond stem, *mounted in platinum and 18K gold, diamonds approximately 4.20cts total, signed Van Cleef & Arpels, numbered 65.660, length 4cm*

€ 4,000 - 6,000

Please note that the pendant hoop is a later addition.



54

**AN 18K GOLD MANUAL WIND LADY'S
COCKTAIL WATCH, RETAILED BY
BOUCHERON, CIRCA 1970**

17-jewel manual winding Omega movement, grey textured dial, grey steel hands, square case set with square-cut diamonds and a round-brilliant diamond crown, 18K gold case, bracelet and textured strap, diamonds approximately 1.60cts total, movement signed Omega, case signed Boucheron Paris BT1203255, case ref 14659, French assay marks, case width 2.2cm

€ 1,500 - 2,000



55

A PAIR OF DIAMOND EAR CLIPS, CIRCA 1960

Each designed as a stylised flower and leaf pavé-set with brilliant-cut diamonds, mounted in silver and gold, diamonds approximately 2.30cts, French assay marks, length 3cm

€ 2,000 - 3,000



56

A DIAMOND PENDANT

The brilliant-cut diamond, weighing approximately 1.20cts, within a four-claw setting, length of pendant 1.00cm

€ 1,800 - 2,300



57

A FINE SAPPHIRE AND DIAMOND DRESS RING, CIRCA 1960

Centering an octagonal step-cut sapphire weighing 3.75cts, within a cross-over bombé mounting of marquise, round brilliant and baguette-cut diamonds, *diamonds approximately 3.60cts total, ring size K*

€ 16,000 - 26,000

Accompanied by a report from Gubelin Gemlab stating that the sapphire is of Burmese origin, with no indications of heating. Report number 13090122, dated 26 September 2013



58

**A GOLD AND DIAMOND PENDANT
NECKLACE WITH BROOCH SUITE**

Composed of four round-shaped interlocking hoops, the bottom hoop within pavé-set diamonds, suspended from a gold round snake-link chain, a similarly-set brooch en suite, *mounted in 18K rose gold, diamonds approximately 0.90ct total, necklace inner diameter 12cm, pendant & brooch length 3.4cm (each)*

€ 1,200 - 1,600

59

**A RUBY, EMERALD AND SAPPHIRE FANCY
LINK NECKLACE**

The articulated flat curb-link necklace, collet-set with oval emerald, sapphire and ruby cabochons, *mounted in 14K gold, length 50.5cm*

€ 1,000 - 1,500

60

A DIAMOND AND GOLD BANGLE

Of double-rope design, each terminal pavé-set with brilliant-cut diamonds, *mounted in 18K gold, diamonds approximately 0.90ct total, diameter 6.5cm*

€ 2,000 - 2,500

61

**A DIAMOND-SET 'SERPENT' RING, BY
BULGARI**

Of stylised coiled serpent design, the flexible band composed of round brilliant-cut tapered links, *mounted in 18K rose gold, ring size M (flexible for larger size), signed Bulgari, numbered BV6270*

€ 5,000 - 8,000



58



59

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61





62

AN ART DECO DIAMOND BRACELET, CIRCA 1935

Composed of a series of articulated openwork links of stylised geometric design, set throughout with brilliant, single and baguette-cut diamonds, *mounted in platinum, diamonds approximately 11.50cts total, French assay mark, length 17.5cm, width 1.8cm, in fitted case*

€ 14,000 - 16,000





63

63

A DIAMOND FLOWER BROOCH

Designed as a flower, set with overall pavé-set diamonds, centred by a round brilliant-cut diamond within a collet setting, *mounted in 18K gold, diamonds approximately 1.40cts total, length 1.37cm*

€ 600 - 800

64

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS

Each set at the centre with an oval-shaped cabochon sapphire within a border of round and cushion-cut diamonds, *mounted in 18K gold, diamonds approximately 2.40cts total, length 2cm*

€ 7,000 - 9,000

65

A STAINLESS STEEL, GOLD AND DIAMOND “CONSTELLATION” QUARTZ BRACELET WATCH, BY OMEGA

Quartz movement, champagne dial with diamond hour markers, gilt hands with luminous inserts, polished case with snap on back, diamond set bezel, signed crown, bi-coloured steel & gold link bracelet with signed folding clasp, *case dial and movement signed, numbered ATA976001, ref: 8951076, diamonds approximately 0.40ct total, diameter 2.2cm*

€ 1,200 - 2,200

66

A GOLD AND LAPIS LAZULI BANGLE

The polished gold bangle, set on each terminal with two pear-shaped lapis lazuli cabochons, *mounted in 18K gold, weight approximately 49.00gr total*

€ 700 - 1,000

67

A DIAMOND LINE BRACELET

Set throughout with round brilliant-cut diamonds, each in a four-claw setting, *mounted in 18K gold, diamonds approximately 7.50cts total, length 19cm*

€ 5,000 - 7,000



64



65



66



67



68

A NATURAL PEARL AND GOLD ROSARY

Of filigree design, the rosary composed of gold wirework scrolls and set throughout with natural pearls, *length approximately 94cm*

€ 3,000 - 5,000

Accompanied by a report from the GIA laboratory, stating that seven pearls which have been tested are natural, saltwater with no indications of treatment. Report number 1187534090, dated 29 October 2014.



69

A PAIR OF 19TH CENTURY GOLD AND MALACHITE PENDENT EARRINGS, CIRCA 1860

Of Etruscan revival design, each articulated earring formed as an oval malachite cameo depicting the face of Venus, suspending a gold and malachite amphora, with applied beading detail, *mounted in gold, French assay mark, length 6.8cm*

€ 2,800 - 3,800

In the early 1800s archaeologists excavated Etruscan tombs outside Rome, unearthing many treasures that had been buried including jewellery. The most beautiful examples were intricately wrought gold earrings and necklaces bearing rows of pendants in the form of various mythological creatures such as harpies, mermaids and gorgons. Jewellery with such fine gold work had not been seen since the burials themselves many centuries ago.

The discovery of these ancient designs sparked inspiration in goldsmiths and jewellers of the 19th Century and by the middle of the century the Etruscan style was prominent in revival jewellery, joining the Egyptian and Renaissance revival designs. The 19th Century Italian jeweller Fortunato Pio Castellani specialised in the recreation of ancient jewellery and he produced many replicas of Etruscan jewellery using ancient techniques. With jewellers such as Castellani emulating this style, it quickly spread throughout Europe and was used to produce elaborate jewellery that was so coveted by Victorian high class society.

The spread of ancient civilisation jewellery was accelerated by the mass production of the industrial age, even reaching across the Atlantic to the shores of America. The American Civil War had widowed many woman and orphaned many children thus making Victorian England mourning jewellery particularly appealing. A typical motif seen adorned on mourning lockets was a classical urn in Etruscan style with a lock of the deceased loved one's hair against a grieving heart.

and popular designs included the amphora, a vessel for holding wine which lent itself perfect to drops on a pair of earrings



Side views without fittings



70

70

A DIAMOND AND ONYX RING

Of marquise shape, with a round onyx and diamond plaque, round brilliant-cut diamonds set throughout, between shoulders pierced with double headed eagle motif, *mounted in silver and gold, French assay marks, ring size M½*

€ 3,000 - 4,000



71

71

A PAIR OF DIAMOND EAR STUDS

Each set with a round brilliant-cut diamond and a similarly-cut diamond surmount, *diamonds approximately 0.90ct total, diameter 1 cm, fitted case by West & Son Ltd, Grafton House, Dublin*

€ 400 - 800

72

A DIAMOND DOUBLE-CLIP BROOCH, CIRCA 1930

Each designed as a highly stylised scroll with pierced details, the larger brilliant-cut diamond within a pavé-set surround of similarly-cut diamonds, millegrain detail throughout, *diamonds approximately 4.70cts total, length of each clip 3.8cm, to a detachable brooch fitting*

€ 5,500 - 6,500

73

A PEARL AND DIAMOND DRESS RING

Of chevron design, set with graduated rows of collet-set old brilliant-cut diamonds and 4.1mm-7.7mm button pearls, *mounted in 18K gold, diamonds approximately 1.00ct total, ring size P*

€ 2,200 - 3,200

Accompanied by a report from The Gem & Pearl Laboratory stating that the largest pearl measuring 7.7 - 8.0 x 6.6mm, was found to be natural, saltwater. Report number 08146, dated 13th July 2013.



71



73



74

A PAIR OF RUBY AND DIAMOND EARRINGS

Each set with a pear-shaped ruby within a double-tiered surround of graduated round brilliant-cut diamonds, *diamonds approximately 1.80cts total, length 1.8cm*

€ 1,600 - 2,200

75

A DIAMOND DRESS RING, BY DE BEERS

Pavé-set with brilliant-cut diamonds, within a curving abstract design, *mounted in 18K gold, signed De Beers, maker's mark, ring size M*

€ 1,400 - 2,400

76

A RUBY AND DIAMOND RING

The oval-shaped ruby, weighing 3.01cts, in a double four-claw setting, between trillion-cut diamond shoulders, *mounted in 18K gold, diamonds approximately 2.00cts total, French assay mark, ring size T½*

€ 5,000 - 7,000

Accompanied by a report from Gubelin GemLab stating that the ruby is of Thai origin, with indications of heating (TE1). Report number 13090121, dated 24 September 2013

77

A PAIR OF EMERALD AND DIAMOND EARRINGS, CIRCA 1950

Each set to the centre with a pear-shaped emerald within an openwork cluster of marquise-cut diamonds, with similarly-cut diamond surmounts, interspersed with brilliant-cut diamond accents, *diamonds approximately 3.20cts total, length 2.5cm, fitted case by N. Bloom & Son, 40 Albemarle Street, London W1*

€ 2,000 - 3,000

78

AN EMERALD AND DIAMOND RING

The collet-set emerald, within a baguette-cut and brilliant-cut diamond surround, *mounted in 18K gold, diamonds approximately 1.60cts total, ring size J*

€ 1,500 - 2,000

Please note that this emerald was analysed by GCS laboratory in London on August 2016 and its verbal statement was "Colombian origin, insignificant indications of clarity enhancement"



74



75



76



77



78

79

A PAIR OF DIAMOND FLOWER EARRINGS

Of flower head form, each set throughout with round brilliant-cut diamonds, diamonds approximately 2.00cts total, stamped MC Ltd, length 1.9cm

€ 1,000 - 1,500



80

A SAPPHIRE AND DIAMOND RING, BY ANNA JAMES

The oval-shaped sapphire weighing 2.93cts, set within an oval-shaped sapphire surround and diamond pavé-set, between similarly cut diamond shoulders, mounted in 18K gold, diamonds weighing 0.44ct total, maker's mark, English assay mark, ring size 1½

€ 1,500 - 2,000



81

A PAIR OF CULTURED PEARL AND DIAMOND PENDENT EARRINGS

Each round pearl suspended from coiling double-rows of brilliant and baguette-cut diamonds, connected via a brilliant-cut diamond from a pear-shaped surmount set throughout with tapered baguette and baguette-cut diamonds within a surround of brilliant-cut diamonds, mounted in 18K gold, diamonds approximately 2.90cts total, length 3.8cm

€ 800 - 1,400





82

A SAPPHIRE AND DIAMOND RING

The cushion-shaped sapphire weighing approximately 12.50cts within a four diamond-claw setting, between baguette-cut diamond shoulders, *mounted in gold, ring size L½*

€ 16,000 - 24,000



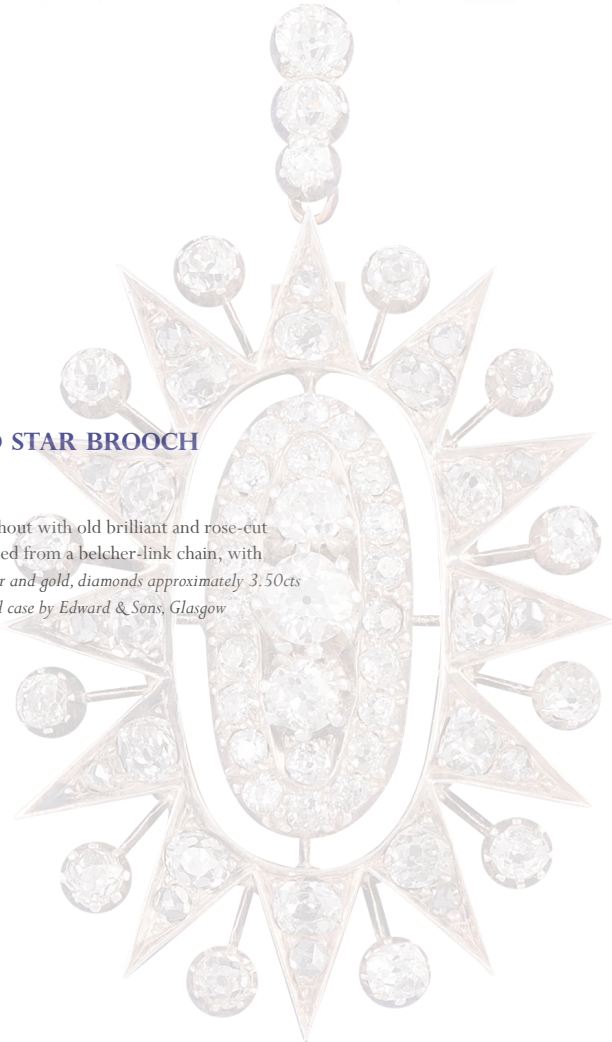


83

**A VICTORIAN DIAMOND STAR BROOCH
PENDANT**

Of oval form, the stylised star set throughout with old brilliant and rose-cut diamonds, the bale similarly-set, suspended from a belcher-link chain, with detachable brooch fitting, mounted in silver and gold, diamonds approximately 3.50cts total, pendant length 5.3cm, in original fitted case by Edward & Sons, Glasgow

€ 3,500 - 4,500





84

AN EMERALD AND DIAMOND RING

The cushion-shaped emerald in a four double-claw setting weighing 4.56cts, between tapering shoulders of baguette-cut diamonds, *mounted in white metal, diamonds approximately 0.60ct total, ring size M*

€ 13,000 - 16,000

Accompanied by a report from AnchorCert, stating that the emerald is of Colombian origin, with insignificant to minor clarity enhancement, report number 20016366, dated 23 May 2014

85

A DIAMOND BRACELET

Designed as a series of oval openwork links set with round brilliant-cut diamonds, each link centrally highlighted by a larger similarly-cut diamond, within millegrain setting, *diamonds approximately 8.00cts total, length 18.6cm*

€ 6,000 - 8,000

86

A PAIR OF AQUAMARINE AND DIAMOND PENDENT EARRINGS

The square mixed-cut aquamarine, each set in a collet setting, on single-cut diamond and oval-shaped aquamarine suspensions, *mounted in 18K gold, diamonds approximately 0.30ct total, length 3.4cm*

€ 1,400 - 1,800

87

TWO DIAMOND RINGS

The first ring set with a trio of round brilliant-cut diamonds, *diamonds approximately 0.80ct total, ring size Q*; The second ring composed of seven brilliant-cut diamonds, each within a four-claw setting, *mounted in 18K gold, diamonds approximately 0.50ct total, ring size R+*

€ 500 - 700

88

A PAIR OF EARLY 20TH CENTURY DIAMOND AND PEARL EARRINGS

Of intricate design set throughout with old brilliant and rose-cut diamonds, each surmounted by and suspending round pearls, *within millegrain setting, length 2.4cm*

€ 300 - 500

Please note that the pearls have not been tested.

89

AN EARLY 20TH CENTURY OPAL, RUBY AND DIAMOND PENDANT, CIRCA 1910

Designed as a flower head, the openwork petals and stigma set throughout with old brilliant and single-cut diamonds, enclosing further opal petals with calibr -cut ruby detail, on a similarly-cut diamond bale, *diamonds approximately 1.05cts, length (including bale) 3.3cm*

€ 800 - 1,000

90

AN EARLY 20TH CENTURY DIAMOND CLUSTER RING, CIRCA 1910

The star-shaped panel, centrally-set with an old cushion-shaped diamond, within old cushion and rose-cut diamond surround and millegrain detail, *diamonds approximately 3.30cts total, ring size P*

€ 3,500 - 4,500



86



85



87



88



89



90



91

91

**A STAINLESS STEEL AND GOLD CALENDAR BRACELET WATCH,
BY ROLEX, CIRCA 1977**

28-jewel Cal. 2030 self winding movement, silver dial with baton numerals and luminous dots, magnified date aperture at 3 o'clock, gold hands, polished gold bezel, screw down back and crown, stainless steel deployant clasp, *case, dial and movement signed, Oyster Perpetual Date, ref 6916, serial number 5006023, case width 2.4cm*

€ 1,800 - 2,800

92

A CULTURED PEARL NECKLACE WITH DIAMOND CLASP

Composed of a single strand of graduated 11.0mm-13.7mm cultured pearls of grey tint, to a diamond pavé-set clasp, *diamonds approximately 0.40ct total, mounted in 14K gold, length 47.7cm*

€ 1,400 - 2,400

93

**A PAIR OF CULTURED PEARL AND DIAMOND PENDENT
EARRINGS**

Each set with a round-shaped cultured pearl of grey tint, suspending a round brilliant-cut diamond, terminating with a white drop-shaped cultured pearl, *mounted in 18K gold, diamonds approximately 0.25ct total, length 2.7cm*

€ 800 - 1,200



92



93



94

AN ART DECO DIAMOND RING, CIRCA 1935

The square-shaped panel, centrally-set with a round brilliant-cut diamond, weighing approximately 2.15cts, in a four-claw setting, within a baguette-cut diamond surround, mounted in 18K gold and platinum, remaining diamonds approximately 1.80cts, French assay marks, ring size Q

€ 20,000 - 25,000

95

A DIAMOND ETERNITY RING

Composed of a continuous row of princess-cut diamonds, mounted in 18K gold, diamonds approximately 2.50cts total, ring size M

€ 1,500 - 2,000

96

A DIAMOND DOUBLE-CLIP BROOCH, CIRCA 1950

Composed of curved panels and scrolls set with brilliant-cut diamonds with tiered rows of channel-set baguette-cut diamonds, diamonds approximately 7.00cts total, width 5.8cm, to a detachable brooch fitting

€ 3,000 - 4,000

97

A RUBY ETERNITY RING

Composed of a single row of channel-set calibr -cut rubies, ring size K

€ 600 - 800

98

A PAIR OF TOPAZ AND DIAMOND PENDENT EARRINGS

Each elongated rectangular-cut topaz, set in a collet setting, on graduated old brilliant-cut diamond suspensions, mounted in white gold and platinum, diamonds approximately 0.50ct total, length 3.4cm

€ 1,700 - 2,300

99

A DIAMOND AND SAPPHIRE RING, CIRCA 1940

Of odeonesque design, the shaped geometric setting of round brilliant-cut diamonds, with central channel of baguette-cut sapphires, to a pierced gallery, diamonds approximately 2.60cts total, ring size K

€ 6,000 - 7,000



96



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97



98



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100

**A DIAMOND ETERNITY RING,
BY OSCAR HEYMAN & BROTHERS**

Channel-set throughout with round brilliant-cut diamonds, *mounted in platinum, diamonds approximately 1.20cts total, with maker's mark, numbered P5906, ring size M*

€ 1,200 - 1,800

As one of the first U.S. jewellery manufacturers to source coloured stones directly from Asia, Oscar Heyman has been creating some of the world's finest jewelry pieces since 1912. The company was a pioneer in both platinum and colored stone design, and owns numerous manufacturing patents.

101

A SAPPHIRE AND DIAMOND RING

The cut-cornered step-cut sapphire in a four-claw setting, between two round brilliant-cut diamonds both in a collet setting, *diamonds approximately 1.00ct total, ring size S*

€ 1,500 - 2,000

102

A PAIR OF DIAMOND EAR STUDS

Each centred by a round brilliant-cut diamond, to a surround of similarly-cut diamonds, *diamonds approximately 0.52ct, length 8mm*

€ 200 - 400

103

**A PAIR OF EMERALD AND DIAMOND
EARRINGS**

Each composed of a step-cut emerald to a brilliant-cut diamond surround, *diamonds approximately 0.32ct total, length 1.1cm*

€ 800 - 1,200

104

A RUBY AND DIAMOND DRESS RING

The oval-cut ruby within a surround of brilliant, tapered and baguette-cut diamonds, the whole enclosed by a border of brilliant-cut diamonds, between stepped baguette-cut diamond shoulders, *mounted in 18K gold, diamonds approximately 1.40cts total, ring size W*

€ 1,000 - 1,500

105

A PAIR OF DIAMOND EARCLIPS

Each of openwork scroll design, set throughout with round brilliant-cut diamonds, *diamonds approximately 1.00ct total, length 1.7cm*

€ 700 - 900



103



101



102



100



104



105

106



106

AN EMERALD AND DIAMOND CLUSTER RING

A rectangular step-cut emerald within a four-claw setting, between two round brilliant-cut diamond shoulders, within a border of tapered and brilliant-cut diamond border, mounted in platinum, diamonds approximately 1.50cts total, ring size O

€ 2,000 - 3,000

107

A GOLD COLLAR NECKLACE

The tapered torque collar, mounted in 9K gold, inner diameter 12.4cm, with ESL box

€ 400 - 600

108

AN 18K GOLD MANUAL WIND “TANK” WATCH, BY CARTIER

17-jewel manual winding movement, cream dial with Roman numerals, blued steel hands, with blue cabochon crown, maker's leather strap and 18K gold deployant clasp, ref 780860787, movement 2512/1, signed Cartier on case, clasp and black leather strap, French assay marks, case width 2.3cm

€ 1,200 - 1,800

109

A PAIR OF DIAMOND, RUBELLITE TOURMALINE AND ONYX PENDENT EARRINGS, BY MARGHERITA BURGNER

Each elongated onyx drop, suspended from a brilliant-cut diamond and an oval cabochon-shaped rubellite connector, via a brilliant-cut diamond cluster surmount, mounted in 18K gold, rubellites 3.73cts total, diamonds 2.26cts total, signed Margherita Burgener, length 7.2cm, maker's case

€ 3,000 - 4,000

110

A DIAMOND RING

The round-shaped diamond weighing approximately 0.80ct, within a brilliant-cut diamond crossover looped setting, mounted in 18K gold, remaining diamonds weighing approximately 0.60ct total, ring size L

€ 2,000 - 3,000



107



109



108



110



111

A FINE 18K GOLD OPEN FACE POCKET WATCH, BY CHARLES OUDIN, CIRCA 1887

Surmounted with oval saving suspension loop and milled winder, with glazed and white enamel dial, black inked Roman numerals and smaller seconds subsidiary, engraved with initials, case no. 12013, French assay marks, contained within original fitted box "Charles Oudin & Cie. Horlogers de la Marine, Palais Royal 52, Paris"

€ 800 - 1,200



112

AN 18K GOLD AUTOMATIC CALENDAR WATCH, BY ROLEX, CIRCA 1995

31-jewel temperature and position adjusted Cal. 3135 movement, over coiled spring to monometallic balance, gilt dial with applied Roman and baton numerals and luminous dots, magnified date aperture, gold hands and sweep seconds, screw back case, signed folding clasp, dial and movement signed, Oyster Perpetual Datejust, serial number W254205, ref 16258, case width 3.3cm

€ 4,500 - 5,500



113

**A GOLD PLATED AUTOMATIC WRISTWATCH,
BY ROLEX, CIRCA 1950**

Automatic movement, cream dial with applied polished bullet hour markers, black second divisions with five minute markers, polished dagger hands with blue steel centre seconds, polished case with screw down, *dial and movement signed, case width 3.2cm*

€ 400 - 700



114

**AN 18K GOLD MANUAL WIND BRACELET
WATCH, BY PIAGET, CIRCA 1970**

Manual wind movement, black dial, gilt hands, polished tonneau case with four screws on back, link bracelet with *signed folding clasp, dial and movement signed, movement 715039, case 9741B2 & 201866, case width 2.9cm*

€ 1,200 - 1,800

115

A DIAMOND CHARM BRACELET

The oval-link bracelet suspending a detachable diamond pavé-set charm in the form of a sun, *mounted in 18K gold, length 19.3cm, cased Paul Sheeran*

€ 300 - 500

116

A DIAMOND SINGLE-STONE RING

The round brilliant-cut diamond weighing approximately 2.30cts, in a four-claw setting, to a geometric hoop, *mounted in 18K gold, ring size N*

€ 7,000 - 9,000

117

A DIAMOND HALF-HOOP ETERNITY RING

Set to the centre with a single-row of round brilliant-cut diamonds, mounted in platinum, *diamonds approximately 1.50cts total, ring size J*

€ 900 - 1,100

118

A STAINLESS STEEL AUTOMATIC BRACELET WATCH WITH DATE DISPLAY, BY JAEGER LECOULTRE, CIRCA 2010

32 jewel Cal. 899, gloss black dial with luminescent numerals and hour markers, diamond-set bezel, rotatable calibrated flange, sweep centre seconds, aperture for the date, two-part case, engraved case back fastened by four screws, compressor keys at 2 and 4, at 10 for the rotatable flange, stainless steel JL deployant clasp, *case, dial and movement, signed, numbered 148.837, movement numbered 3304074, with case, box, extra links and extra leather bracelet by Jaeger LeCoultre, diamonds approximately 0.80ct total, diameter 3.6cm*

€ 4,000 - 6,000

119

AN EMERALD AND DIAMOND RING

The cushion-shaped emerald *weighing approximately 2.60cts* in a four-claw setting between heart-shaped diamond shoulders, *mounted in 18K gold, diamonds approximately 0.68ct total, ring size L*

€ 1,800 - 2,800

120

A DIAMOND AND RUBY BRACELET TOGETHER WITH A DIAMOND AND SAPPHIRE BRACELET, BY VOURAKIS

A fancy-link bracelet interspersed by diamond pavé-set links to a duo of cabochon sapphires, the other bracelet similarly-set to a duo of cabochon rubies, *both mounted in 18K gold and signed Vourakis, length of each bracelet 7.9cm*

€ 3,600 - 4,200

115



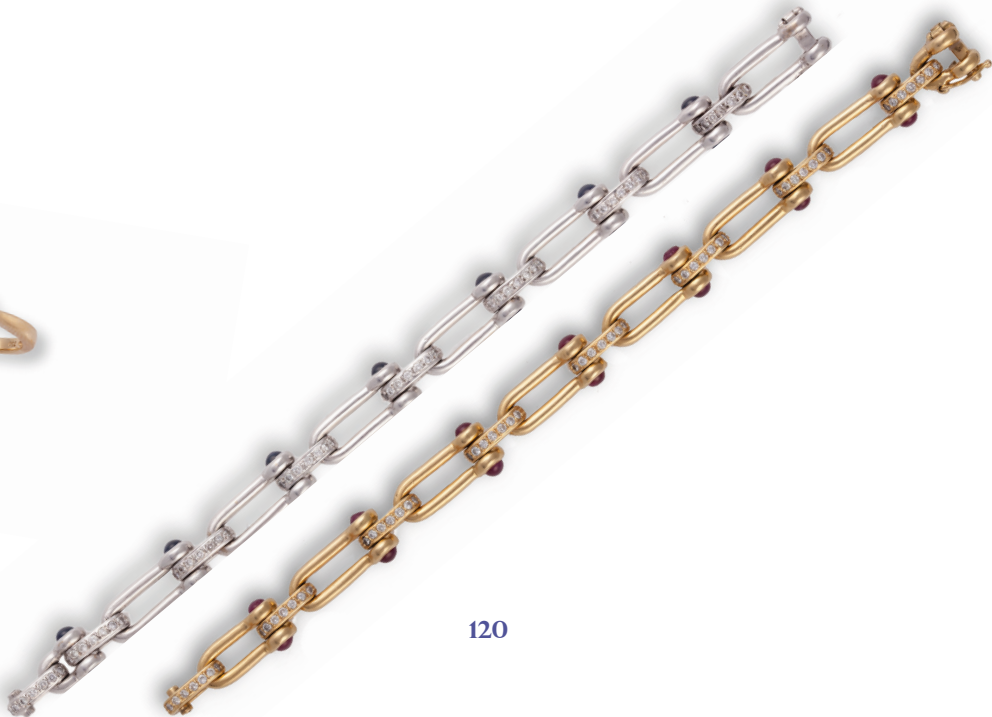
118

117



118

119



120

121

A VICTORIAN AMETHYST NECKLACE

The front section set with oval-shaped amethyst drops, to festoon chains set with oval and cushion-shaped amethysts, all in foiled closed-back settings, to a belcher-link chain, mounted in 9K gold, length 42cm

€ 2,000 - 2,500



123

A VICTORIAN PEARL AND DIAMOND NECKLACE

The front section of floral design, composed of pearl flower motifs, to a fancy-link chain, length of necklace 43cm. The front section is detachable to become a bracelet, length 7.2cm

€ 1,000 - 1,500

Please note that the pearls have not been tested

123



122

A BISHOP'S AMETHYST SET RING

The round mixed-cut amethyst in a collet setting with an engraved 'Omega symbol' to one shoulder, the other shoulder engraved with an 'Alpha' symbol, mounted in 18K gold, hallmarked "Dublin, William IV, 1935", ring size P

€ 400 - 800

A type of ring originally worn by the pope and known as the "Fisherman's Ring"; Its purpose was to link the ministry of the pope with ministry of St. Peter the Apostle. By the 11th century, all bishops adopted the custom as a reminder of their participation in the ministry of the Apostles. The bishop's ring is a symbol of the bishop's fidelity to and nuptial bond with the church, his spouse and is usually made of gold with an amethyst. It was first mentioned as an official part of the bishop's insignia in the early seventh century. Moreover, in Catholic tradition, to reverence or "kiss" the ring of the bishop as a sign of respect for his authority, is still proper.

Alpha and Omega (Ω) are the first and last letters of the Greek alphabet, and a title of Christ and God in the book of revelation. This couple of letters are used as Christian symbols. The use since the earliest Christianity of the first and the last letters of the Greek alphabet, derives from the statement said by Jesus (or God) himself: "I am Alpha and Omega, the First and the Last, the Beginning and the End".

124

A SAPPHIRE AND DIAMOND CLUSTER RING

The oval-shaped sapphire, weighing approximately 3.60cts, within a round brilliant-cut diamond surround, diamonds approximately 0.85ct total, ring size M

€ 1,600 - 2,400

Accompanied by a report from CISEM stating that the sapphire is natural, with indications of heating. Report number 1053, dated 22 June 2015.



121



122



124

125

A COLOURED DIAMOND NECKLACE

Designed throughout with graduating briolette-cut diamond beads of "cognac" tint, mounted in 18K gold, diamonds approximately 53cts, length 51cm

€ 22,000 - 23,000

Please note that the diamonds have not been tested for origin of colour

127

A VICTORIAN NATURAL PEARL, RUBY AND DIAMOND PENDANT NECKLACE

The heart-shaped panel, centrally-set with a natural pearl, within a cushion-shaped ruby and old brilliant-cut diamond frame, to a similarly-cut diamond surmount and to a fine flat-link chain, chain mounted in 18K gold, length 45cm, pendant length 2.5cm

€ 1,200 - 1,800

Accompanied by a GCS laboratory certificate stating that the pearl measuring 9.00 x 8.91 x 6.61mm is natural, saltwater with no indications of treatment. Report number 5776-5523, dated 10th May 2016

129

A PAIR OF ONYX AND DIAMOND PENDENT EARRINGS

Each oval-shaped drops set with a collet-set old brilliant-cut diamond, suspended from a onyx bead and a round-shaped onyx plaque set with a similarly-cut diamond, mounted in 18K gold, length 3.8cm, cased by Jamieson & Carry Jewellers, Aberdeen

€ 500 - 800

126

A CITRINE NECKLACE

Set throughout with graduated rectangular-cut citrines, the central large stone weighing approximately 35cts total, mounted in gold, necklace length 37cm

€ 2,500 - 3,500

128

A 19TH CENTURY DIAMOND AND PEARL BROOCH

Of stylised foliate design, set to the centre with a pearl stigma within single-cut diamond petals, with further rose and single-cut diamond leaves and pearl accents, mounted in silver and gold, length 2.8cm

€ 300 - 500



125



126



127



128



129

130

**AN EARLY VICTORIAN DIAMOND, ENAMEL AND RUBY
SERPENT NECKLACE, CIRCA 1845**

Designed as a highly stylised flexible serpent, the articulated body composed of graduated snake-link chain, the sky blue enamel head set with old brilliant and rose-cut diamond head dress and ruby eyes, the head and tail forming the clasp, *length 40.5cm, in fitted case*

€ 1,500 - 2,500

Nature was a central theme in the design of Victorian jewellery. Animals, birds, reptiles and insects were all common motifs, however the snake was particularly popular in the 1840s and 1850s. The serpentine form lends itself well to necklaces, bracelets and rings and were most frequently produced in yellow gold. The serpent heads were often set with precious stones such as diamonds or gems enamelled in royal and sky blue, and studded with small turquoise cabochons. Ruby or garnet cabochons were effectively used as hypnotic serpent eyes.





131

AN OPAL AND DIAMOND RING

The oval-shaped opal centre with old brilliant-cut diamond shoulders, *mounted in 18K gold, diamonds approximately 0.10ct total, with maker's mark, ring size Q*

€ 500 - 700

132

AN EMERALD AND DIAMOND PENDANT

The cut-cornered rectangular step-cut emerald within a tapered baguette and baguette-cut diamond surround, the whole enclosed within a border of brilliant-cut diamonds, suspended from a looped surmount of similarly-cut diamond links, *mounted in 18K gold, diamonds approximately 2.00cts total, length 4.5cm*

€ 1,500 - 2,000

133

A DIAMOND AND GREEN GEM PENDANT

The principal rose-cut diamond within a surround of openwork design, set throughout with brilliant-cut diamonds, within a border of similarly-cut diamonds, the whole suspended from a brilliant-cut diamond surmount, with a square-cut diamond and a pear-shaped emerald accent, *diamonds approximately 3.00cts total, length 5.6cm*

€ 800 - 1,200

134

A DIAMOND ETERNITY RING

The semi-flexible band of round brilliant-cut diamonds, each in a four-claw setting, *diamonds approximately 2.60cts total, ring size L*

€ 2,000 - 3,000

135

AN AMETHYST, SILVER AND GOLD NOBLESSE BRACELET AND RING WITH ADDITIONAL CHARM BRACELET, BY DAVID YURMAN

Composed of rope-twist silver form set to the front with a cushion mixed-cut amethyst to a gold bezel, together with a ring of similar design, *mounted in silver and 14K gold, both stamped and signed DY, ring size S, accompanied with a fancy-link bracelet with a heart-shaped charm, mounted in silver and 18K gold, signed DY*

€ 500 - 800

David Yurman is an American jewellery brand founded in 1980 by David Yurman and his wife, Sybil.

His iconic Cable collection was created in 1982 with a bracelet (see image on right page). The collection was inspired by the Brooklyn Bridge's spiraled cables, and ancient Greek and Minoan jewelry. Designed in Sterling Silver, Yurman adds precious stones to give the jewelry its own personality. Bracelets, rings, earrings, and necklaces carry this iconic motif, which is always revisited in every David Yurman collection, year after year.

131



132



133



134



135



136

AN OPAL AND DIAMOND PENDANT NECKLACE

Composed of a pear-shaped opal within collet setting to a round brilliant-cut diamond surmount suspended from a bi-coloured gold flat snake-link chain, pendant and necklace mounted in 18K gold, detachable pendant length 3.1 cm, necklace diameter 13.1 cm

€ 700 - 900

138

A DIAMOND CROSS PENDANT TOGETHER WITH A DIAMOND PENDANT NECKLACE

Designed as a Latin cross set with eleven round brilliant-cut diamonds, mounted in 18K gold, diamonds approximately 1.40cts total, length 3.5cm; Together with a pendant necklace composed of a trio of brilliant-cut diamonds, to a fine cable-link chain, mounted in 18K gold, diamonds approximately 0.20ct total, chain length 42cm, pendant length 3cm

€ 1,000 - 1,500

140

A CULTURED PEARL AND DIAMOND DRESS RING

The 13.0mm cultured pearl of white tint between round brilliant and baguette-cut diamond shoulders, mounted in 18K gold, diamonds approximately 1.00ct total, ring size L½

€ 900 - 1,200

137

A DIAMOND SINGLE-STONE RING

The round brilliant-cut diamond, set within an six-claw setting, to a plain hoop, mounted in 18K gold, ring size F

€ 2,000 - 3,000

138 (2)

139

A DIAMOND SINGLE-STONE RING

The round brilliant-cut diamond weighing approximately 2.50cts, set within an eight-claw setting, to a plain hoop, mounted in platinum, ring size M½

€ 8,500 - 10,500

141

A DIAMOND BRACELET

The highly articulated strap composed of a series of rectangular diamond-set plaques, each set to the centre with a principal round brilliant-cut diamond, between two alternating rows of scrolling brilliant-cut diamond links, diamonds approximately 6.50cts total, length approximately 20cm

€ 4,000 - 6,000



136



137



139



138



140



141





142

**A PAIR OF CULTURED PEARL AND DIAMOND
EARRINGS**

The round-shaped white cultured pearls, each with round brilliant-cut diamond highlights, *mounted in 18K gold, diamonds approximately 0.30ct total, length 1.7cm*

€ 700 - 1,000

143

A CULTURED PEARL NECKLACE

Composed of one strand of round-shaped 12.94-15.28mm cultured pearls, to a spherical clasp, *mounted in 14K gold, length 50.5cm*

€ 3,600 - 4,200



144

A PAIR OF EMERALD AND DIAMOND PENDENT EARRINGS

Each suspending a pear-shaped emerald, weighing approximately 2.50 and 2.50cts, within a marquise-cut diamond surround, interspersed by a tapered-cut diamond, to the round brilliant, pear and marquise-cut diamond cluster surmount, *diamonds approximately 6.70cts total, length 4.9cm*

€ 32,000 - 36,000



145

A DIAMOND SINGLE-STONE RING

The round brilliant-cut diamond, weighing approximately 1.70cts, within a ten-claw setting, *ring size P*

€ 1,000 - 1,500

147

A DIAMOND SINGLE-STONE RING

The princess-cut diamond *weighing 1.01cts* within a collet setting, to a mount formed by four parallel co-joined rings with disc spacers, *ring size K½*

€ 3,000 - 4,000

Accompanied by a GIA laboratory report, stating that the diamond is F colour, VVS2 clarity. Report number 2141991995, dated 12 September 2012

149

A GEM-SET AND GOLD CHARM BRACELET

The long and short chain-link bracelet with security chain suspending 28 assorted charms, including a horse, a claddagh pendant, a heart locket, a telephone, etc..., *mounted in 9K gold, weight approximately 56.29g total*

€ 500 - 700

146

A ROCK CRYSTAL AND RUBY FLOWER PENDANT NECKLACE

The carved rock crystal petals, centrally-set with a ruby cabochon, within a gold halo, suspended from a fancy-link chain, *mounted in 18K, length 38.4cm*

€ 500 - 800

148

A JADEITE AND YELLOW GOLD PENDANT

The circular jadeite disc with hollow centre set within a yellow metal surround, with a surmount of intricate design

€ 500 - 700

Please note that the jadeite has not been tested.

150

A 'CRYSTAL HAZE' AND DIAMOND RING, BY STEPHEN WEBSTER, LONDON 2007

The faceted rock crystal between cabochon pink gem-set shoulders, within a surround of brilliant-cut diamonds of brown tint, *mounted in 18K gold, signed "SW" and "Stephen Webster" and numbered "20297", ring size Q*

€ 800 - 1,200

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

145



150



148



146



149



147



151

A DIAMOND BRACELET

Designed as a series of rectangular openwork links set with single-cut diamonds, *mounted in 18K gold, diamonds approximately 1.20cts total, maker's mark, length 18.7cm*

€ 1,500 - 2,000

152

A DIAMOND LINE NECKLACE

Composed of a graduated series of round brilliant-cut diamonds, *mounted in 18K gold, diamonds approximately 3.00cts total, length 43.3cm*

€ 2,800 - 3,800

153

A DIAMOND SINGLE-STONE RING

The round-shaped diamond, *weighing approximately 1.84cts*, within a six-claw setting, *mounted in 18K gold, ring size M*

€ 1,000 - 1,500

154

A PAIR OF EMERALD AND DIAMOND EARRINGS

Each set with a cut-cornered rectangular step-cut emerald within a double-tiered surround of brilliant, baguette and tapered baguette-cut diamonds, *diamonds approximately 2.50cts total, length 1.7cm*

€ 2,500 - 3,500



151



152



153



154



155

AN ART DECO EMERALD AND DIAMOND BROOCH, CIRCA 1930

Set to the centre with a cushion-shaped emerald weighing approximately 6.40cts, within an openwork surround of highly stylised geometric design, pierced and set throughout with old brilliant and cushion-cut diamonds in millegrain setting, mounted in 18K gold and platinum, diamonds approximately 4.40cts total, French assay marks, length 6.4cm

€ 6,500 - 8,500



156

**AN LATE VICTORIAN EMERALD AND DIAMOND
BROOCH/PENDANT, CIRCA 1880**

The pear-shaped emerald weighing approximately 2.30cts, collet-set within an old brilliant-cut diamond cross border with scalloped detail, *mounted on silver and gold, diamonds approximately 3.00cts total, with detachable brooch fitting, length 3.9cm*

€ 2,000 - 3,000

157

**A 19TH CENTURY DIAMOND AND PEARL PENDANT
NECKLACE**

The openwork pendant designed as a tied ribbon, set throughout with old brilliant and cushion-cut diamonds, with foliate accents and suspending a pearl at the centre, surmounted by a cushion and old-cut diamond cluster, the whole suspended from a pearl and twisted seed pearl rope necklace, *mounted in silver and gold, diamonds approximately 2.70cts total, length 40.5cm, pendant 5.3cm*

€ 3,500 - 4,500

Please note that the pearls have not been tested.

158

**A NATURAL PEARL AND DIAMOND BRACELET,
CIRCA 1905**

The double-row of old brilliant-cut diamonds highlighted by natural pearl and diamond of similarly-cut spacers, in a millegrain setting, *diamonds approximately 3.30cts total, length 18.2cm, cased by Edward & Sons Ltd, 92, Buchanan Street, Glasgow*

€ 6,000 - 8,000

Accompanied by a report from GCS laboratory, stating that the six pearls are found to be natural saltwater, with no indications of treatment, measuring from 5.6 to 6.0mm. Report number 5776-6340, dated 18 July 2016

156



157



158

159

A LADY'S GOLD COCKTAIL WATCH, BY OMEGA, CIRCA 1960

17-jewel manual wind, with rectangular signed dial with gold and black enamel baton markers and hands, on a bracelet of textured design, mounted in 18K gold, numbered C77779, ref: 7220, with maker's mark

€ 600 - 800

160

A TOURMALINE AND DIAMOND RING

Of stylised geometric design, the elongated rectangular step-cut tourmaline bordered on one side by baguette-cut diamonds, with a baguette-cut diamond accent, within a textured yellow gold mount, diamonds approximately 0.70ct total, ring size M½

€ 800 - 1,600

161

THREE PAIRS OF GOLD CUFFLINKS

A pair of continental gold wrap-around cufflinks, formed as an arched mesh joined by squared bar clasp, together with another pair of gold cufflinks, each articulate oval pierced terminal joined by squared cross bar and a further pair of arched wrap-around cufflinks, the three pairs mounted in 18K gold, French assay marks, total weight approximately 35.50g

€ 700 - 1,200

162

AN 18K GOLD QUARTZ "CLASSIMA" BRACELET WATCH, BY BAUME & MERCIER, CIRCA 2010

6-jewel ETA quartz movement, white dial with black Roman numerals, black hands, polished round 18K gold case with snap on back, original leather strap bracelet, together with Baume & Mercier box, case, dial and movement signed, case numbered 4808762, ref: 65620, engraved on reverse of the case, case diameter 3.2cm

€ 800 - 1,200





159



160



162

163

A MID-19TH CENTURY DIAMOND AND ENAMEL HEART-SHAPED LOCKET PENDANT

The heart-shaped locket applied to the front with rose-cut diamonds within an enamel frame, to a plain bale and opening to reveal a glazed locket compartment, *length (including bale) 3.4cm*

€ 600 - 800

164

A VICTORIAN AGATE, PEARL AND ENAMEL PENDANT NECKLACE

The highly articulated gold chain interspersed with spherical links of banded agate, suspending a larger banded agate cabochon locket pendant within a twelve-pointed star-shaped setting with pearl 'points', *necklace length 40cm, pendant length 4cm*

€ 700 - 1,000

163



165

AN EMERALD AND PEARL NECKLACE

Set to the front with an openwork trace-link mesh of graduated collet-set emerald cabochons, interspersed with pearl accents, suspending a fringe of graduated drop-shaped emeralds, *mounted in 14K gold, length 43.5cm*

€ 2,500 - 3,500

Please note that the pearls have not been tested.

166

A LATE 19TH CENTURY GOLD AND DIAMOND BRACELET AND MOURNING BROOCH, CIRCA 1870

The hinged bangle of intricate Etruscan Revival design, set to the centre with three square plaques, the largest with an old brilliant-cut diamond, with polished finial accents throughout, the polished oval-shaped brooch set to the centre with a rectangular plaque, set with old brilliant-cut diamonds within star motifs, within borders of polished spherical accents, with locket compartment to the reverse, *brooch mounted in 15K gold, width 4.3cm, brooch yellow metal unmarked, diameter 6.2cm*

€ 600 - 800



164



165



166





167

A RUBY AND DIAMOND RING

The oval-shaped ruby weighing approximately 2.20cts, between two old brilliant-cut diamond shoulders, diamonds approximately 1.25cts each, ring size R½

€ 7,500 - 9,500

It is very probable that humans discovered rubies about 3000 BC. The famous Mogok mining area of Burma (now the union of Myanmar) has been so heavily mined for so many thousands of years that evidence is rare. According to the thirteenth-century medical literature from India, rubies were believed to cure digestive disorders. Warriors from Burma inserted rubies under their skin so they would not be wounded in battle. People once believed they could ensure a peaceful life. Wearing ruby, they thought, could bring health, wealth, wisdom and love. People believed that if you wore a ruby in a ring on the left hand or in a brooch on the left side, it would give you a magical ability to live in peace among your enemies.

The name Burma is practically synonymous with fine-quality ruby. Political changes led to the renaming of the country as Myanmar, but many people to this date still refer to Burma when they talk about the source of the world's most prized rubies. The first Burmese mines were located in Mogok, and production fluctuated through much of the post-World War II era. The discovery of a rich deposit in Mong Hsu helped the country get back to the forefront of ruby producers. Still, not all rubies from other places are inferior. The quality of rubies from Thailand, Cambodia, and Vietnam sometimes rivals Myanmar's output.

168

A PAIR OF RUBY AND DIAMOND EARCLIPS, CIRCA 1950

Of stylised foliate design, each set to the centre with six circular-cut rubies, within brilliant-cut diamond leaves and buds, diamonds approximately 1.70cts total, length 2.4cm, fitted case by Garrard & Co. Ltd, 112 Regent Street W1

€ 2,000 - 3,000



General Terms and Conditions of Business

The Auctioneer carries on business on the following terms and conditions and on such other terms or conditions as may be expressly agreed with the Auctioneer or set out in any relevant Catalogue. Conditions 12-21 relate mainly to buyers and conditions 22-32 relate mainly to sellers. Words and phrases with special meanings are defined in condition 1. Buyers and sellers are requested to read carefully the Cataloguing Practice and Catalogue Explanation contained in condition 2.

DEFINITIONS AND GENERAL CONDITIONS

DEFINITIONS

1. In these conditions the following words and expressions shall have the following meanings:
'Auctioneer' – James Adam & Sons.
'Auctioneer's Commission' – The commission payable to the Auctioneer by the buyer and seller as specified in conditions 13 and 25.

'Catalogue' – Any advertisement, brochure, estimate, price list or other publication.

'Forgery' – A Lot which was made with the intention of deceiving with regard to authorship, culture, source, origin, date, age or period and which is not shown to be such in the description therefore in the Catalogue and the market value for which at the date of the auction was substantially less than it would have been had the Lot been in accordance with the Catalogue description.

'Hammer Price' – The price at which a Lot is knocked down by the Auctioneer to the buyer.

'Lot' – Any item which is deposited with the Auctioneer with a view to its sale at auction and, in particular, the item or items described against any Lot number in any Catalogue.

'Proceeds of Sale' – The net amount due to the seller being the Hammer Price of the Lot after deducting the Auctioneer's Commission thereon under condition 25 the seller's contribution towards insurance under condition 26, such VAT as is chargeable and any other amounts due by the seller to the Auctioneer in whatever capacity howsoever arising.

'Registration Form or Register' – The registration form (or, in the case of persons who have previously attended at auctions held by the Auctioneer and completed registration forms, the register maintained by the Auctioneer which is compiled from such registration forms) to be completed and signed by each prospective buyer or, where the Auctioneer has acknowledged pursuant to condition 12 that a bidder is acting as agent on behalf of a named principal, each such bidder prior to the commencement of an auction.

'Sale Order Form' – The sale order form to be completed and signed by each seller prior to the commencement of an auction.

'Total Amount Due' – The Hammer Price of the Lot sold, the Auctioneer's Commission due thereon under condition 13, such VAT as is chargeable and any additional interest, expenses or charges due hereunder.

'V.A.T.' – Value Added Tax.

Cataloguing Practice and Catalogue Explanations

2. Terms used in Catalogues have the following meanings and the Cataloguing Practice is as follows:

The first name or names and surname of the artist;
In the opinion of the Auctioneer a work by the artist.

The initials of the first name(s) and the surname of the artist;
In the opinion of the Auctioneer a work of the period of the artist and which may be in whole or in part the work of the artist.

The surname only of the artist;
In the opinion of the Auctioneer a work of the school or by one of the followers of the artist or in his style.

The surname of the artist preceded by 'after';
In the opinion of the Auctioneer a copy of the work of the artist.
'Signed'/'Dated'/'Inscribed';
In the opinion of the Auctioneer the work has been signed/dated/inscribed by the artist.

'With Signature'/'with date'/'with inscription';
In the opinion of the Auctioneer the work has been signed/dated/inscribed by a person other than the artist.

'Attributed to';
In the opinion of the Auctioneer probably a work of the artist.

'Studio of/Workshop of'
In the opinion of the Auctioneer a work executed in the studio of the artist and possibly under his supervision.

'Circle of';
In the opinion of the Auctioneer a work of the period of the artist and showing his influence.

'Follower of';
In the opinion of the Auctioneer a work executed in the artist's style yet not necessarily by a pupil.

'Manner of';
In the opinion of the Auctioneer a work executed in artist's style but of a later date.

None of the terms above are appropriate but in the Auctioneer's opinion the work is a work by the artist named.

GENERAL CONDITIONS

Auctioneer Acting as Agent
3. The Auctioneer is selling as agent for the seller unless it is specifically stated to the contrary. The Auctioneer as agent for the seller is not responsible for any default by the seller or the buyer.

Auctioneer Bidding on behalf of Buyer

4. It is suggested that the interests of prospective buyers are best protected and served by the buyers attending at an auction. However, the Auctioneer will, if instructed, execute bids on behalf of a prospective buyer. Neither the Auctioneer nor its employees, servants or agents shall be responsible for any neglect or default in executing bids or failing to execute bids.

Admission to Auctions
5. The Auctioneer shall have the right exercisable in its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.

Acceptance of Bids
6. The Auctioneer shall have the right exercisable in its absolute discretion to refuse any bids, advance the bidding in any manner it may decide, withdraw or divide any Lot, combine any two or more Lots and, in the case of a dispute, to put any Lot up for auction again.

Indemnities
7. Any indemnity given under these conditions shall extend to all actions, proceedings, claims, demands, costs and expenses whatever and howsoever incurred or suffered by the person entitled to the benefit of the indemnity and the Auctioneer declares itself to be a trustee of the benefit of every such indemnity for its employees, servants or agents to the extent that such indemnity is expressed to be for their benefit.

Representations in Catalogues
8. Representations or statements made by the Auctioneer in any Catalogue as to contribution, authorship, genuineness, source, origin, date, age, provenance, condition or estimated selling price or value is a statement of opinion only. Neither the Auctioneer nor its employees, servants or agents shall be responsible for the accuracy of any such opinions. Every person interested in a Lot must exercise and rely on their own judgment and opinion as to such matters.

9. The headings of the conditions herein contained are inserted for convenience of reference only and are not intended to be part of, or to effect, the meaning or interpretation thereof.

Governing Law
10. These conditions shall be governed by and construed in accordance with Irish Law.

Notices
11. Any notice or other communication required to be given by the Auctioneer hereunder to a buyer or a seller shall, where required, be in writing and shall be sufficiently given if delivered by hand or sent by post to, in the case of the buyer, the address of the buyer specified in the Registration Form or Register, and in the case of the seller, the address of the seller specified in the Sale Order Form or to such other address as the buyer or seller (as appropriate) may notify the Auctioneer in writing. Every notice or communication given in accordance with this condition shall be deemed to have been received if delivered by hand on the day and time of delivery and if delivered by post three (3) business days after posting.

The Buyer
12. The buyer shall be the highest bidder acceptable to the Auctioneer who buys at the Hammer Price. Any dispute which may arise with regard to bidding or the acceptance of bids shall be settled by the Auctioneer. Every bidder shall be deemed to act as principal unless the Auctioneer has prior to the auction, acknowledged in writing that a bidder is acting as agent on behalf of a named principal.

Commission

13. The buyer shall pay the Auctioneer a commission at the rate of 20%, exclusive of V.A.T..

Payment

14. Unless credit terms have been agreed with the Auctioneer before the auction the buyer of a Lot shall pay to the Auctioneer within one (1) day from the date of the auction the Total Amount Due. Notwithstanding this, the Auctioneer may, in its sole discretion, require a buyer to pay a deposit of 25% of the Total Amount Due at the conclusion of the auction.

The Auctioneer may apply any payments received by a buyer towards any sums owing from that buyer to the Auctioneer on any account whatever regardless of any directions of the buyer or his agent in that regard whether express or implied.

The Auctioneer shall only accept payment from successful bidders in cash or by the bidder's own cheque. Cheques drawn by third parties, whether in the Auctioneer's favour or requiring endorsement, shall not be accepted.

Reservation of Title

15. Notwithstanding delivery or passing of risk to the buyer the ownership of a Lot shall not pass to the buyer until he has paid to the Auctioneer the Total Amount Due.

Collection of Purchases

16. The buyer shall at his own expense collect the Lot purchased not later than seven (7) days after the date of the auction but (unless credit terms have been agreed with the Auctioneer pursuant to condition 14) not before payment to the Auctioneer of the Total Amount Due.

The buyer shall be responsible for any removal, storage and insurance charges in respect of any Lot which is not taken away within seven (7) days after the date of the auction.

The purchased Lot shall be at the buyer's risk in all respects from the earlier of the time of collection or the expiry of one (1) day from the date of the auction. Neither the Auctioneer nor its employees, servants or agents shall thereafter be liable for any loss or damage of any kind howsoever caused while a purchased Lot remains in its custody or control after such time.

Packaging and Handling of Purchased Lots

17. Purchased Lots may be packed and handled by the Auctioneer, its employees, servants or agents. Where this is done it is undertaken solely as a courtesy to buyers and at the discretion of the Auctioneer. Under no circumstances shall the Auctioneer, its employees, servants or agents be liable for damage of any kind and howsoever caused to glass or frames nor shall the Auctioneer be liable for the errors or omissions of, or for any damage caused by, any packers or shippers which the Auctioneer has recommended.

Non-Payment or Failure to Collect Purchased Lots

18. If a buyer fails to pay for and/or collect any purchased Lot by the dates herein specified for payment and collection the Auctioneer shall, in its absolute discretion and without prejudice to any other rights or remedies it may have, be entitled to exercise one or more of the following rights or remedies without further notice to the buyer:

- (a) To issue court proceedings for damages for breach of contract;
- (b) To rescind the sale of that Lot or any other Lots sold to the buyer whether at that or at any other auction;
- (c) To resell the Lot or cause it to be resold whether by public auction or private sale. In the event that there is a deficiency between the Total Amount Due by the buyer and the amount received by the Auctioneer on such resale after deduction of any necessary expenses the difference shall be paid to the Auctioneer by the buyer. Any surplus arising shall belong to the seller.
- (d) To store (whether at the Auctioneer's premises or elsewhere) and insure the purchased Lot at the expense of the buyer.
- (e) To charge interest on the Total Amount Due at the rate of 2% over and above the base rate from time to time of Bank of Ireland or if there be no such rate, the nearest equivalent thereto as determined by the Auctioneer in its absolute discretion from the date on which payment is due hereunder to the date of actual payment.
- (f) To retain that Lot or any other Lot purchased by the buyer whether at the same or any other auction and release same to the buyer only after payment to the Auctioneer of the Total Amount Due.
- (g) To apply any sums which the Auctioneer received in respect of Lots being sold by the buyer towards settlement of the Total Amount Due.
- (h) To exercise a lien on any property of the buyer in the possession of the Auctioneer or whatever reason.

Liability of Auctioneer and Seller

19. Prior to auction ample opportunity is given for the inspection of the Lots on sale and each buyer by making a bid acknowledges that he has, by exercising and relying on his own judgment, satisfied himself as to the physical condition, age and Catalogue description of each Lot (including but not restricted to whether the Lot is damaged or has been repaired or restored). All Lots are sold with all faults and imperfections and errors of description. None of the seller, the Auctioneer nor any of their employees, servants or agents shall be responsible for any error of description or for the condition or authenticity of any Lot. No warranty whatsoever is given by the seller or Auctioneer or by any of their employees, servants or agents in respect of any Lot and any condition or warranty express or implied by statute or otherwise is hereby specifically excluded. Forgeries

20. Any amount paid by a buyer in respect of a Lot which, if it is proved within three (3) years of the date of the auction at which it was purchased, to have been a Forgery shall be refunded to the seller subject to the provisions hereof, provided that:

(a) The Lot has been returned by the buyer to the Auctioneer within three (3) years of the date of the auction in the same condition in which it was at the time of the auction together with evidence proving that it is a Forgery, the number of the Lot and the date of the auction at which it was purchased;

(b) The Auctioneer is satisfied that the Lot is a Forgery and that the buyer has and is able to transfer good and marketable title to the Lot free from any third party claims;

FURTHER PROVIDED THAT the buyer shall have no rights hereunder if:

(i) The description of the Lot in the Catalogue at the time of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated that there was a conflict of such opinion;

(ii) The only method of establishing at the time of the auction in question that the Lot was a Forgery would have been by means of scientific processes which were not generally accepted for use until after the date of the auction or which were unreasonably expensive or impractical.

The buyer's sole entitlement under this condition is to a refund of the actual amount paid by him in respect of the Lot. Under no circumstances shall the Auctioneer be liable for any damage, loss (including consequential, indirect or economic loss) or expense suffered or incurred by the buyer by reason of the Lot being a Forgery.

The benefit of this condition shall be solely and exclusively for the buyer and shall not be assignable. The buyer shall for the purpose of this condition be the person to whom the original invoice in respect of the sale of the Lot is made.

Photographs

21. The buyer authorises the Auctioneer at any time to make use of any photographs or illustrations of the Lot purchased by the buyer for such purposes as the Auctioneer may require.

CONDITIONS WHICH MAINLY CONCERN THE SELLER

Auctioneer's Discretion

22. With regard to the sale of any Lot the Auctioneer shall have the following powers exercisable solely in the discretion of the Auctioneer:

- (i) To decide whether to offer any Lot for sale or not;
- (ii) To decide whether a particular Lot is suitable for sale by the Auctioneer and, if so, to determine which auction, the place and date of sale, the conditions of sale and the manner in which such sale should be conducted;
- (iii) To determine the description of any Lot in a Catalogue.
- (iv) To decide whether the views of any expert shall be obtained and to submit Lots for examination by any such experts.
- (v) To determine what illustration of a Lot (if any) is to be included in the Catalogue.

Seller's Warranty and Indemnity

23. The seller warrants to the Auctioneer and to the buyer that he is the true owner of the Lot or is legally authorised to sell the Lot on behalf of the true owner and can transfer good and marketable title to the Lot free from any third party claims. As regards Lots not held by the Auctioneer on its premises or under its control the seller warrants and undertakes to the Auctioneer and the buyer that the Lot will be available and in a deliverable state on demand by the Auctioneer or buyer. The seller shall indemnify the Auctioneer and the buyer or any of their respective employees, servants or agents against any loss or damage suffered by any of them in consequence of any breach of the above warranties or undertakings by the seller.

Reserves

24. Subject to the Auctioneer's discretion, the seller shall be entitled prior to the auction to place a reserve on any Lot. All reserves must be agreed in advance by the Auctioneer and entered on the Sale Order Form or subsequently be confirmed in writing to the Auctioneer prior to auction. This also applies to changes in reserves. A reserve may not be placed upon any Lots under IRE100 in value. The reserve shall be the minimum Hammer Price at which the Lot may be sold by the Auctioneer. A reserve once in place may only be changed with the consent of the Auctioneer. A commission shall be charged on the 'knock-down' bid for Lots which fail to reach the reserve price. Such commission shall be 5% of the 'knock-down' bid. This commission and any VAT payable thereon must be paid before removal of the Lot after the auction. The minimum commission hereunder shall be IR £25. The Auctioneer may in its sole discretion sell a Lot at a Hammer Price below the reserve therefore but in such case the Proceeds of Sale to which the seller shall be entitled shall be the same as they would have been

had the sale been at the reserve.

Unless a reserve has been placed on a Lot in accordance with the provisions set out above such Lot shall be put up for sale without reserve.

In the event that any reserve price is not reached at auction then for so long as the Lot remains with the Auctioneer and to the extent that the Lot has not been re-entered in another auction pursuant to condition 31 the seller authorises the Auctioneer to sell the Lot by private treaty at not less than the reserve price. The Auctioneer shall ensure that in such a case those conditions herein which concern mainly the buyer shall, with any necessary modification, apply to such sale.

Commission

25. The seller shall pay the Auctioneer commission at the rate of 10% on the Hammer Price of all Lots sold on behalf of the seller at Irish Art Sales and 17.5% on the Hammer Price of all Lots sold on behalf of the seller at Fine Art, Wine and Militaria Sales together with V.A.T. thereon at the applicable rate. The seller authorises the Auctioneer to deduct from the Hammer Price paid by the buyer the Auctioneer's Commission under this condition; VAT payable at the applicable rates and any other amounts due by the seller to the Auctioneer in whatever capacity howsoever arising. The seller agrees that the Auctioneer may also receive commission from the buyer pursuant to condition 13.

Insurance

26. Unless otherwise instructed by the seller, all Lots (with the exception of motor vehicles) deposited with the Auctioneer or put under its control for sale shall automatically be insured by the Auctioneer under the Auctioneer's own fine arts policy for such sum as the Auctioneer shall from time to time in its absolute discretion determine. The seller shall pay the Auctioneer a contribution towards such insurance at the rate of 1% of the Hammer Price plus VAT. If the seller instructs the Auctioneer not to insure a Lot then the Lot shall at all times remain at the risk of the seller who undertakes to indemnify the Auctioneer and hold the Auctioneer harmless against any and all claims made or proceedings brought against the Auctioneer of whatever nature and howsoever and wheresoever occurring for loss or damage to the Lot. The sum for which a Lot is covered for insurance under this condition shall not constitute and shall not be relied upon by the seller as a representation, warranty or guarantee as to the value of the Lot or that the Lot will, if sold by the Auctioneer, be sold for such amount. Such insurance shall subsist until such time as the Lot is paid for and collected by the buyer or, in the case of Lots sold which are not paid for or collected by the buyer by the due date hereunder for payment or collection such due date or, in the case of Lots which are not sold, on the expiry of seven (7) days from the date on which the Auctioneer has notified the seller to collect the Lots.

Rescission of Sale

27. If before the Auctioneer has paid the Proceeds of Sale to the seller the buyer proves to the satisfaction of the Auctioneer that the Lot sold is a Forgery and the requirements of condition 20 are satisfied the Auctioneer shall rescind the sale and refund to the buyer any amount paid to the Auctioneer by the buyer in respect of the Lot.

Payment of Proceeds of Sale

28. The Auctioneer shall remit the Proceeds of Sale to the seller not later than thirty (30) days after the date of the auction, provided however that, if by that date, the Auctioneer has not received the Total Amount Due from the buyer then the Auctioneer shall remit the Proceeds of Sale within seven (7) working days after the date on which the Total Amount Due is received from the buyer. If credit terms have been agreed between the Auctioneer and the buyer the Auctioneer shall remit to the seller the Proceeds of Sale not later than thirty (30) days after the date of the auction unless otherwise agreed by the seller.

If before the Total Amount Due is paid by the buyer the Auctioneer pays the seller an amount equal to the Proceeds of Sale then title to the Lot shall pass to the Auctioneer.

If the buyer fails to pay the Auctioneer the Total Amount Due within fourteen (14) days after the date of the auction, the Auctioneer shall endeavour to notify the seller and take the seller's instructions on the course of action to be taken and, to the extent that it is in the sole opinion of the Auctioneer feasible, shall endeavour to assist the seller to recover the Total Amount Due from the buyer provided that nothing herein shall oblige the Auctioneer to issue proceedings against the buyer in the Auctioneer's own name. If circumstances do not permit the Auctioneer to take instructions from the seller or, if after notifying the seller, it does not receive instructions within seven (7) days, the Auctioneer reserves the right, and is hereby authorised by the seller at the seller's expense, to agree special terms for payments of the Total Amount Due, to remove, store and insure the Lot sold, to settle claims made by or against the buyer on such terms as the Auctioneer shall in its absolute discretion think fit, to take such steps as are necessary to collect monies due by the buyer to the seller and, if necessary, to rescind the sale and refund money to the buyer.

Payment of Proceeds to Overseas Sellers

29. If the seller resides outside Ireland the Proceeds of Sale shall be paid to such seller in Irish Pounds unless it was agreed with the seller prior to the auction that the Proceeds of Sale would be paid in a currency (other than Irish Pounds) specified by the seller in which case the Proceeds of Sale shall be paid by the Auctioneer to the seller in such specified currency (provided that that currency is legally available to the Auctioneer in the amount required) calculated at the rate of exchange quoted to the Auctioneer by its bankers on the date of payment.

Charges for Withdrawn Lots

30. Once catalogued, Lots withdrawn from sale before proofing/publication of Catalogue will be subject to commission of 5% of the Auctioneer's latest estimate of the auction price of the Lot withdrawn together with VAT thereon and any expenses incurred by the Auctioneer in relation to the Lot. If Lots are withdrawn after proofing or publication of Catalogue they will be subject to a commission of 10% of the Auctioneer's latest estimate of the auction price of the Lot withdrawn together with VAT thereon and any expenses incurred by the Auctioneer in relation to the Lot. All commission hereunder must be paid for before Lots withdrawn may be removed.

Unsold Lots

31. Where any Lot fails to sell at auction the Auctioneer shall notify the seller accordingly and (in the absence of agreement between the seller and the Auctioneer to the contrary) such Lot may, in the absolute discretion of the Auctioneer, be re-entered in the next suitable auction unless instructions are received from the seller to the contrary, otherwise such Lots must be collected at the seller's expense within the period of thirty (30) days of such notification from the Auctioneer.

Upon the expiry of such period the Auctioneer shall have the right to sell such Lots by public auction or private sale and on such terms as the Auctioneer in its sole discretion may think fit. The Auctioneer shall be entitled to deduct from the price received for such Lots any sums owing to the Auctioneer in respect of such Lots including without limitation removal, storage and insurance expenses, any commission and expenses due in respect of the prior auction and commission and expenses in respect of the subsequent auction together with all reasonable expenses before remitting the balance to the seller. If the seller cannot be traced the balance shall be placed in a bank account in the name of the Auctioneer for the seller. Any deficit arising shall be due from the seller to the Auctioneer. Any Lots returned at the seller's request shall be returned at the seller's risk and expense and will not be insured in transit unless the Auctioneer is so instructed by the seller.

Auctioneer's Right to Photographs and Illustrations

32. The seller authorises the Auctioneer to photograph and illustrate any Lot placed with it for sale and further authorises the Auctioneer to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time in its absolute discretion (whether or not in connection with the auction).

Catalogue illustrations are included at the discretion of the Auctioneer. Illustration charges will be calculated on the particular category of sale. These charges are subject to change. Irish Art Sale Illustrations: €150.00 full page, €100.00 half page, €50.00 other sizes. Fine Art Illustrations: Scaled fee: €100.00 for lots sold for €3,000.00 and over, hammer price, €50.00 for lots sold under €3,000.00 hammer price. All other sales: €25.00 per illustration. All lots illustrated and not sold are charged €25.00 per illustration.

VAT

34. It is presumed, unless stated to the contrary, that the items listed herein are auction scheme goods as defined in the Finance Act 1995.

35. Artist's Resale Rights (Droit de Suite)

Government Regulations (S.1. 312/2006)

Under this legislation a royalty (droit de suite) is payable to artists or the artist's heirs (if deceased in the last 70 years) of E.U. nationality on all works resold for €3,000 or more, other than those sold by the artist or the artist's agent.

The resale royalty payable is calculated as follows:

From €3,000 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 total amount of royalty payable on any individual sale shall not exceed €12,500 The seller is liable for payment (paragraph 7.1 of Government Regulations (S.1. 312/2006) of this royalty on completion of the sale. The artist may request from the Auctioneer any information necessary to secure payment.

The Auctioneer will automatically deduct the amount due from the proceeds of sale and will hold in trust for the artist, their heirs or their representative for a period of 3 years from the date of sale. A vendor may choose to check the ARR Waiver on the Sale Receipt Contract indicating that they accept sole responsibility for the payment and authorises the Auctioneers to disclose their contact details to the artist, their heirs or their representative.



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COVER ILLUSTRATION BY ALYAA KAMEL



Alyaa Kamel was born in Geneva in 1975. She is Swiss with Egyptian origins.

Alyaa has been an independent artist for 10 years, she lives and works in Geneva; her workshop is located in the heart of the old town.

She has studied at the prestigious Central Saint Martin's School in London and at l'Ecole de Décors de Theatres in Geneva.

Alyaa's art focusses on the human condition and holds up a mirror to humanity. By studying men and women, whether alone or in a crowd, she explores important existential questions - Who are we? What do we believe in? What we want and wish for?

ADAM'S Est 1887

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