

MAGNIFICENT JEWELS

Geneva 15 November 2016



CHRISTIE'S





INTERNATIONAL JEWELLERY AUCTIONS

AUCTION CALENDAR 2016

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18 OCTOBER

IMPORTANT JEWELS

NEW YORK

1-8 NOVEMBER

JEWELLERY

HONG KONG ONLINE

9 NOVEMBER

JEWELLERY

SOUTH KENSINGTON

15 NOVEMBER

MAGNIFICENT JEWELS

GENEVA

29 NOVEMBER

MAGNIFICENT JEWELS

HONG KONG

30 NOVEMBER

IMPORTANT JEWELS

LONDON

6 DECEMBER

JEWELS

PARIS

7 DECEMBER

JEWELLERY & WATCHES

SOUTH KENSINGTON

7 DECEMBER

MAGNIFICENT JEWELS

NEW YORK

8-21 DECEMBER

JEWELLERY

NEW YORK ONLINE

MAGNIFICENT JEWELS

TUESDAY 15 NOVEMBER 2016

AUCTION

Tuesday 15 November 2016 at
17.00 h (Lots 1-223)

under the aegis of
Maître Jean Christin, Huissier Judiciaire
At the Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva
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VIEWING

Friday	11 November	10.00 - 18.00 h
Saturday	12 November	10.00 - 18.00 h
Sunday	13 November	10.00 - 18.00 h
Monday	14 November	10.00 - 18.00 h
Tuesday	15 November	10.00 - 15.00 h

AUCTIONEERS

Rahul Kadakia
François Curiel

EXCHANGE RATE

US\$1 = CHF 1.00
The rate of exchange was established at the latest practical date prior to the printing of the catalogue and may therefore have changed by the time of the sale. Bidders should bear in mind that estimates are prepared well in advance of the sale and are not definitive. They are subject to revision.

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **FLAWLESS-1418**

AUCTION RESULTS

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christies.com

CONDITIONS OF SALE

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

Please refer to page 276 for new Buyer's Premium rates.

[60]



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Appointments may be made for private viewing through any of our offices or agents, but the auctioneers reserve the right to demand satisfactory identification and to refuse admittance. In Geneva, appointments may be made by telephoning Patrick Cervantes on Tel: +41 (0)22 319 1736.

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EXPLANATION OF SYMBOLS

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

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

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MAGNIFICENT JEWELS

at 17.00h (Lots 1-223)







+1

A SILVER BELT, BY CARTIER

Designed as a series of variously-sized textured silver plaques, to the pendant of similar design, mounted in silver, 1970s, 81.5 cm, gross weight 415 gr

Signed Cartier

CHF4,000-6,000

\$4,000-6,000



ψ+2

**A RUBY AND SAPPHIRE CASE AND LIPSTICK HOLDER,
BY BOUCHERON**

The square-shaped gold case with an openwork lid engraved with birds in foliate surround, decorated with ruby and sapphire cabochons, a lipstick holder en suite, mounted in silver and gold, 1950s, case 8.1 x 7.5 cm, lipstick holder 5.9 cm, with French assay marks for gold, case in brown leather fitted pouch

Signed Boucheron Paris, no. 62500 (lipstick) and each inscribed with BT no. 875012

(2)

CHF2,000-4,000

\$2,000-4,000



3



4

+3

**AN ENAMEL, CITRINE AND GOLD CARD CASE,
BY CARL FABERGÉ**

**MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF
HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1910**

Of étui form, enamelled in translucent green over a foliate *guilloché* ground, the border of the base chased and engraved with a gold laurel band, with a circular-cut citrine push-piece, marked inside cover, 8.6 cm

CHF10,000-15,000

\$10,000-15,000

+4

A GOLD AND DIAMOND COMPACT

Of square outline, engraved with foliate design, enhanced with circular-cut diamond collets, opening to reveal a mirror in the lid and a covered powder compartment, 7.3 x 7.1 cm, gross weight 149 gr

CHF2,000-4,000

\$2,000-4,000



+5

A GARNET AND GOLD SAUTOIR, BY CARTIER

Designed as a series of four-strand garnet bead sections, with fluted gold link spacers, 98.0 cm, with French assay marks for gold

Signed Cartier Paris, no. 06630

CHF7,000-10,000

\$7,000-10,000



+6

A SET OF GOLD PANTHER JEWELLERY, BY CARTIER

Comprising: a gold torque necklace, each terminal designed as a polished gold panther head, to the fluted band, and a crossover bangle en suite, mounted in gold, necklace inner circumference 41.0 cm, bracelet inner circumference 16.5 cm, each in red leather Cartier fitted case

All signed Cartier, nos. 774339 (necklace) and 753880 (bracelet)

Accompanied by two certificates of authenticity nos. 774339 and 753880 dated 1988 from Cartier Paris.

(2)

CHF7,000-10,000

\$7,000-10,000



7

+7

AN ART DÉCO DIAMOND-SET COMPACT, BY CARTIER

The rectangular-shaped reeded gold case, opening to reveal a mirror and two powder compartments, with square-cut diamond thumb-piece, 1930s, 7.8 x 5.7 cm, in red leather fitted Cartier case
Signed and with maker's mark for Cartier London

CHF3,000-5,000

\$3,000-5,000



8

+8

A DIAMOND-SET WRISTWATCH, BY CARTIER

The circular white dial with Roman numerals and blued steel hands to the diamond-set bezel and sculpted gold bracelet, with deployant buckle, back winding mechanical movement, 1950s, inner circumference 15.5 cm, with French assay marks for gold
Dial signed Cartier, nos. 95115 (case), 114 and 3539 (bracelet)

CHF8,000-12,000

\$8,000-12,000



9

ψ9

A DIAMOND AND RUBY RING

Set with a rose-cut diamond within an engraved collet to the calibr -cut ruby line surround and pav -set diamond gallery, ring size 6, mounted in gold

CHF4,000-6,000

\$4,000-6,000



10



•+~10

A GROUP OF CORAL AND DIAMOND JEWELLERY

Comprising: a pair of earrings, each pear-shaped cabochon coral, enhanced on one side by a graduated line of baguette-cut diamonds, and a ring set with a continuous line of channel-set rectangular cabochon coral, between square-cut diamond line shoulders, earrings 2.5 cm, ring size 6 1/2, mounted in gold

(3)

CHF3,000-5,000

\$3,000-5,000

This lot came from a Swiss collection and has remained in Switzerland since. This lot is subject to CITES export /import restrictions and the historical CITES paperwork is not available. This lot can only be shipped to addresses within Switzerland or collected from our Geneva office. It will not be possible to obtain a CITES export permit to ship this lot to addresses outside Switzerland post sale. Please contact the department for further information.



+11
THREE PAIRS OF DIAMOND AND COLOURED
DIAMOND EARSTUDS

Of heart-shaped design, set with vari-size circular-cut diamonds or pink diamonds, 1.2 cm, mounted in gold

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

(6)

CHF12,000-15,000

\$12,000-15,000



+12
A PAIR OF DIAMOND AND COLOURED SAPPHIRE
EARRINGS, BY MICHELE DELLA VALLE

Each designed as a series of four pavé-set diamond flowerheads, enhanced by yellow pistils and pink sapphire accents, 5.1 cm, mounted in gold, in Michele Della Valle pouch and outer case

Signed Michele Della Valle, no. 150756

CHF20,000-30,000

\$20,000-30,000



(side view)

+~13

A CORAL AND DIAMOND RING, BY CARTIER

Of bombé design, one side pavé-set with diamonds, the other side set with reeded coral, 1950s, ring size 5½, with French assay mark for platinum

Signed Cartier Paris

CHF15,000-20,000

\$15,000-20,000

This lot is subject to CITES / import restrictions. Please contact the department for further information.



+~14

**A MULTI-GEM AND BLISTER PEARL 'MAASAI' BROOCH,
BY CARTIER**

The carved onyx head wearing diamond-set headdress and earpendants, a blister pearl, coral and diamond shield, with coral and gold spears, 1950s, 8.9 cm, with French assay marks for gold
Signed and with maker's mark for Cartier Paris, no. 020411

CHF15,000-20,000

\$15,000-20,000

Cf. H. Nadelhoffer, *Cartier, Jewellers Extraordinary*, Abrams, 1984, New York, pp. 74, for similar illustration

This lot is subject to CITES / import restrictions. Please contact the department for further information.



~ψ15

A GROUP OF EIGHT MULTI-GEM NOVELTY BROOCHES

Comprising: a rabbit brooch, by Cartier, with ruby eyes and red enamel nose, holding a coral carrot, 4.0 cm; a dog brooch, by Van Cleef & Arpels, with onyx nose, sapphire eyes and diamond-set eyebrows, 3.5 cm; a duck brooch, by Cartier, with agate body, emerald eye and polished gold beak, under a reeded coral umbrella with diamond accents, 4.0 cm; a turtle brooch, by Cartier, the white agate body with gold accents to the textured gold head, paws and tail, with diamond accents, 4.5 cm; a chick brooch, by Boucheron, the textured chick body with ruby details, chalcedony eye, turquoise wings and lapis foot, coming out of a white enamel broken eggshell, 3.5 cm; a snowman brooch, by Cartier, the white agate body and head with onyx buttons, red eye and gold hat and broom, 3.5 cm; a mouse brooch, by Van Cleef & Arpels, the lapis lazuli body to the reeded gold head with ruby and diamond eye, 4.0 cm; and a ram brooch, by Van Cleef & Arpels, the textured body and head with sapphire and diamond eyes, black enamel paws and diamond-set horns, 3.5 cm

- The rabbit signed Cartier Paris, no. 016810
- The dog signed Van Cleef & Arpels, no. B.9242
- The duck signed Cartier Paris, no. 018643
- The turtle signed Cartier Paris
- The chick signed Boucheron Paris, no. 16022
- The snowman signed Cartier Paris, no. 011094
- The mouse signed V.C.A. for Van Cleef & Arpels, no. 1V61-17
- The ram signed Van Cleef & Arpels, no. 101994

(8)

CHF20,000-25,000

\$20,000-25,000

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+16

A SET OF DIAMOND AND COLOURED DIAMOND JEWELLERY

Comprising: a pair of pendent earrings, each set with three rectangular cut-cornered yellow diamonds, within a pear-shaped, marquise and oval-cut diamond cluster surround, together with a similarly-set bracelet and ring, earrings 5.8 cm, bracelet 17.0 cm, ring size 6 ¼, mounted in platinum and gold

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

(4)

CHF80,000-120,000

\$80,000-120,000



17

THE PROPERTY OF A GENTLEMAN

17

AN UNMOUNTED COLOURED DIAMOND

The fancy intense yellow cushion modified brilliant-cut diamond, weighing approximately 4.61 carats

Accompanied by report no. 5151350129 dated 13 January 2014 from the GIA Gemological Institute of America stating that the diamond is Fancy Intense Yellow colour, Internally Flawless clarity.

CHF60,000-80,000

\$60,000-80,000



18

THE PROPERTY OF AN ITALIAN LADY

+18

A DIAMOND RING, BY HARRY WINSTON

Set with a rectangular cut-cornered diamond, weighing approximately 5.79 carats, between tapered baguette-cut diamond shoulders, ring size 4 ½, mounted in platinum, in black suede Harry Winston case

With maker's mark of Jacques Timey for Harry Winston

Accompanied by report no. 2171608592 dated 28 April 2016 from the GIA Gemological Institute of America stating that the diamond is D colour, VVS1 clarity; also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless.

Further accompanied by original photograph from Harry Winston.

CHF200,000-220,000

\$200,000-220,000



19



20



21

THE PROPERTY OF A LADY

19

A DIAMOND AND COLOURED DIAMOND RING, BY CHATILA

Set with a fancy intense yellow oval-cut diamond, weighing approximately 5.24 carats, between pear-shaped diamond shoulders, within a circular-cut diamond cluster surround, ring size 7¾, mounted in gold, in green Chatila case

With maker's mark for Chatila

Accompanied by report no. 5172900863 dated 27 September 2016 from the GIA Gemological Institute of America stating that the diamond is Fancy Intense Yellow colour, SI1 clarity.

CHF40,000-60,000

\$40,000-60,000

20

A PAIR OF DIAMOND EARRINGS, BY BOUCHERON

Each designed as a cluster of circular-cut diamond-set openwork stylised leaves, suspending three similarly-set tassels, 6.0 cm, with French assay marks for gold, in beige leather Boucheron case

Signed Boucheron Paris, no. 38072

CHF20,000-30,000

\$20,000-30,000

+ψ21

A RUBY AND DIAMOND RING

Set with a cushion-shaped ruby, weighing approximately 3.90 carats, between tapered baguette-cut diamond shoulders, ring size 6, mounted in gold

Accompanied by report no. CS85138 dated 14 March 2016 from the AGL American Gemological Laboratories stating that the origin of the ruby is Burma (Myanmar), with no gemological evidence of heat.

CHF100,000-150,000

\$100,000-150,000

STERLÉ

Pierre Sterlé was born in 1905 into a family of financiers. After his father's death during World War I, he was placed under the guardianship of his uncle, a jeweller, who taught him the rudiments of the trade. In 1934, he established his own business in Paris and, from 1934-39, he created jewellery for other houses such as Boucheron and Chaumet. He was the first jeweller invited to the *Biennale des Antiquaires*. The firm remained open until 1976 when Chaumet bought the stock, and Pierre Sterlé became an artistic advisor.

Sterlé's jewels are known for their innovative workmanship and creative use of gemstones; flora and fauna being the house's main inspiration. One of their most celebrated design is birds, all created with amazing fantasy and never-seen-before movement. Lot 22 exemplifies the strength of design that made Sterlé famous and is an iconic jewel of this inspirational firm.



+ψ22

A MULTI-GEM, DIAMOND AND GOLD BIRD BROOCH, BY STERLÉ

Designed as a stylised bird, the carved emerald and turquoise body enhanced by ruby accents, to the pavé-set diamond head, ruby eye and gold beak, with articulated gold tassel tail, 1960s, 11.0 cm, with French assay marks for gold

Signed Sterlé Paris and with maker's mark, no. 8364

CHF20,000-30,000

\$20,000-30,000



23

•+23

A DIAMOND AND SAPPHIRE 'PASHA' WRISTWATCH, BY CARTIER

The circular blue dial with baton hour markers, luminous hands, sweep centre seconds and three subsidiary dials, within a calibr -cut diamond bezel, with three cabochon sapphire crown buttons, quartz movement, dial 3.5 cm, with French assay marks for platinum

Dial signed Cartier, case signed Pasha de Cartier, no. 663897

CHF10,000-15,000

\$10,000-15,000



24

+24

A SAPPHIRE AND DIAMOND RING

Set with an octagonal step-cut sapphire, weighing approximately 10.27 carats, between baguette-cut diamond shoulders, ring size 5¾, mounted in platinum

Accompanied by report no. 16045126 dated 26 April 2016 from the G belin GemLab stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating, and an Information Sheet on 'Unheated sapphires'.

Report no. CS1074576 dated 21 April 2016 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Burma (Myanmar), with no gemological evidence of heat and no clarity enhancement.

CHF50,000-70,000

\$50,000-70,000



25

+25

A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy intense pink-purple oval-cut diamond, weighing approximately 1.03 carat, within a circular-cut diamond surround, ring size 6, mounted in gold

Accompanied by report no. 1172362770 dated 9 November 2015 from the GIA Gemological Institute of America stating that the diamond is Fancy Intense Pink-Purple colour.

CHF60,000-80,000

\$60,000-80,000



26

+ψ26

A RUBY AND DIAMOND RING

Set with an oval-cut ruby, weighing approximately 2.83 carats, between half-moon diamonds, ring size 6 ½, mounted in gold

Accompanied by report no. 88114 dated 30 September 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, and that the colour may also be called 'pigeon blood red'.

Report no. 16090126 dated 23 September 2016 from the Gübelin GemLab stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, and that the colour may also be called 'pigeon blood red', and and Information sheet on 'Rubies from Mogok, Burma.

CHF40,000-60,000

\$40,000-60,000



27

+ψ27

A RUBY AND DIAMOND RING

Set with an oval-cut ruby, weighing approximately 2.02 carats, within a circular-cut diamond surround, ring size 6, mounted in platinum

Accompanied by report no. 15040355 dated 4 May 2015 from the Gübelin GemLab stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, that the colour may also be called 'pigeon blood', and an Information sheet on 'Rubies from Mogok, Burma'.

CHF40,000-60,000

\$40,000-60,000

•+28

THREE MULTI-GEM BRACELETS, BY BULGARI

Each designed as a series of gold curb links, with diamond accents, alternated with either rock crystal, carnelian or onyx links, 19.0 cm, mounted in gold, in black leather Bulgari case

Each signed Bulgari

CHF8,000-12,000

\$8,000-12,000



28



29



30

+29

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS

Each oval-cut sapphire set within a pavé-set diamond scrolling surround, 4.0 cm, mounted in gold

Accompanied by report no. 16080128/1 and 2 dated 12 September 2016 from the Gübelin GemLab stating that the origin of both sapphires is Sri Lanka (Ceylon), with no indications of heating.

CHF15,000-20,000

\$15,000-20,000

THE PROPERTY OF A LADY

30

A DIAMOND AND SAPPHIRE RING

Set with a circular-cut diamond between baguette-cut sapphire shoulders, with diamond accents, ring size 5

CHF15,000-25,000

\$15,000-25,000



31



+ψ31

**A RUBY AND DIAMOND THREE STONE RING,
BY DAVID MORRIS**

Set with three oval-cut rubies, weighing approximately 5.59, 2.89 and 2.77 carats, to the pavé-set diamond surround, gallery and hoop, ring size 6 ¼, mounted in platinum

Signed David Morris, no. 299

Accompanied by reports nos. 51696 and 51697 dated 23 and 24 June 2008 from the SSEF Swiss Gemmological Institute stating that the origin of the 5.59 and 2.27 carat rubies is Burma (Myanmar), with no indications of heating.

Please note that these reports are over five years old and might require an update.

CHF150,000-200,000

\$150,000-200,000



32

•+32

A MULTI-GEM 'LES OISEAUX LIBÉRÉS' BANGLE, BY CARTIER

Each terminal modelled as a pavé-set stylised parrot with onyx beak and emerald eyes, inner circumference 16.0 cm, mounted in gold, in red suede Cartier pouch

Signed Cartier, no. TNE253 J2

Accompanied by certificate dated 22 March 2015 from Cartier.

CHF20,000-30,000

\$20,000-30,000



33

+33

AN EMERALD AND DIAMOND RING, BY HARRY WINSTON

Set with an octagonal step-cut emerald, weighing approximately 27.91 carats, between triangular-cut diamond shoulders, ring size 6½, with French assay marks for platinum and gold

Signed HW for Harry Winston

Accompanied by report no. 87498 dated 1 September 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

CHF200,000-250,000

\$200,000-250,000

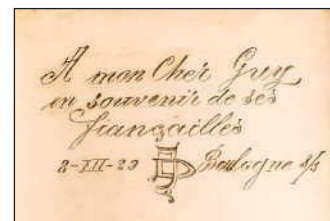


34
A GOLD AND ENAMEL CIGARETTE CASE
MARK OF YUDA ULIANSKI, ST PETERSBURG, CIRCA 1890

Rectangular with round corners, the cover chased allover with diagonal reeding and applied with foreign military orders, with cabochon sapphire push-piece, 9.0x6.0x1.3 cm, gross weight 115 gr

CHF4,000-6,000

\$4,000-6,000



(close up of the engraving inside the case)



35

**AN ENAMEL AND GOLD CIGARETTE CASE
CYRILLIC MAKER'S MARK 'VF', ST PETERSBURG,
CIRCA 1890**

Rectangular with round corners, the cover applied with enamelled shoulder bands, one with the cypher of Nicholas I, cabochon sapphire thumb-piece, 8.0x6.5x1.5 cm, gross weight 187 gr

CHF6,500-8,500

\$6,500-8,500



36

**A SILVER 'TROMPE-L'OEIL' CIGAR BOX
CYRILLIC MAKER'S MARK 'EK', ST PETERSBURG, 1896**

Rectangular, the hinged cover and sides engraved to imitate tax
bands, the cover engraved in Russian 'CIGARETTES',
15.5x8.3x4.2 cm, gross weight 394 gr

CHF5,500-7,500

\$5,500-7,500



37

37
A SILVER CIGARETTE CASE
MARKED FABERGÉ WITH THE IMPERIAL WARRANT,
WITH THE WORKMASTER'S MARK OF ANDERS
NEVALAINEN, ST PETERSBURG, 1908-1917,
SCRATCHED INVENTORY NUMBER 1045

Oblong, reeded overall, the lid applied with a gilt facsimilé signature, initial, a helmet, and a monogram below the Imperial crown, 9.0x6.5x3.5 cm, gross weight 252 gr

CHF6,000-7,000

\$6,000-7,000



38

38
A SILVER 'TROMPE-L'OEIL' CIGAR BOX
MARKED KHLBNIKOV WITH THE IMPERIAL WARRANT,
MOSCOW, 1887

Rectangular, the hinged cover and sides chased and engraved to simulate tax bands, the cover inscribed in Russian 'CIGARETTES [BY THE] / ROYAL FACTORY / [OF] NIKOLAI KONSTANTINOVICH / POPOV', 8.7x5.7x3.5 cm, gross weight 163 gr

CHF5,000-7,000

\$5,000-7,000

39-41 No Lots



42

+ψ42

**A RUBY AND DIAMOND PENDANT NECKLACE,
BY HARRY WINSTON**

The diamond line necklace suspending a drop-shaped ruby with diamond-set cap, 40.2 cm, mounted in platinum and gold, in pink Harry Winston pouch

With maker's marks of Jacques Timey for Harry Winston

Accompanied by report no. 1228001374 dated 14 March 2016 from the GIA Gemological Institute of America stating that the origin of the ruby is Burma (Myanmar), with no indications of heating.

CHF10,000-15,000

\$10,000-15,000



43

THE PROPERTY OF A LADY

+43

A RUBY AND DIAMOND RING, BY PATEK PHILIPPE

Set with an octagonal step-cut ruby within a circular-cut diamond twin surround, with tapered baguette-cut diamond corners, ring size 8¼, mounted in gold

With maker's mark for Patek Philippe

Accompanied by report no. 16060044 dated 9 June 2016 from the Gübelin GemLab stating that the origin of the ruby is Thailand (Siam), with no indications of heating.

CHF40,000-60,000

\$40,000-60,000



44

+44

**AN EARLY 20TH CENTURY UNMOUNTED
CARVED EMERALD**

The circular carved emerald engraved with poppy flower design, to the buff base, weighing approximately 128.22 carats, 1900s, 4.2 cm

Accompanied by report no. 87125 dated 9 August 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with moderate amount of oil.

CHF80,000-120,000

\$80,000-120,000



45

+ψ45

**A PAIR OF EMERALD, RUBY AND DIAMOND EARRINGS,
BY BULGARI**

Each cushion-shaped emerald set within a ruby and diamond bombé cluster, 2.7 cm, mounted in platinum and gold

Signed Bvlgari

CHF30,000-40,000

\$30,000-40,000



46



47

THE PROPERTY OF A LADY

+46

A DIAMOND RING

Set with a pear-shaped diamond terminal, weighing approximately 5.90 carats, to the baguette-cut diamond crossover ring, ring size 6¼, mounted in platinum

Accompanied by report no. 2105268238 dated 14 October 2008 from the GIA Gemological Institute of America stating that the diamond is D colour, VS1 clarity.

Please note that this report is over 5 years old and might require an update.

CHF140,000-200,000

\$140,000-200,000

THE PROPERTY OF A LADY

47

AN ART DÉCO DIAMOND BRACELET

Composed of a graduated series of diamond-set hexagonal-shaped links, connected with baguette-cut diamond bombé links, set to the front with three rectangular cut-cornered diamonds, weighing approximately 3.99, 2.05 and 1.80 carats, circa 1935, 18.0 cm, with French assay marks for platinum

Accompanied by report no. 5171742039 dated 18 July 2016, from the GIA Gemological Institute of America stating that the 3.99 carat diamond is F colour, VS2 clarity.

CHF40,000-60,000

\$40,000-60,000



48



49



50

+48

A COLOURED SAPPHIRE AND DIAMOND RING

Set with a purplish pink cushion-shaped sapphire, weighing approximately 5.14 carats, between cushion-shaped diamond shoulders, ring size 5¾, mounted in platinum and gold

Accompanied by report no. CS1073476 dated 19 February 2016 from the AGL American Gemological Laboratories stating that the origin of the pink sapphire is Burma (Myanmar), with no gemological evidence of heat and no clarity enhancement.

CHF10,000-15,000

\$10,000-15,000

THE PROPERTY OF A LADY

+49

A DIAMOND RING

Set with a rectangular cut-cornered diamond, weighing approximately 9.44 carats, between rectangular-cut diamond shoulders, ring size 5¾, mounted in platinum

Accompanied by report no. 2173741848 dated 18 July 2016, from the GIA Gemological Institute of America stating that the diamond is I colour, VS2 clarity.

CHF120,000-160,000

\$120,000-160,000

+50

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 7.06 carats, within a marquise and circular-cut diamond cluster surround, ring size 6, mounted in gold

Accompanied by report no. 88181 dated 4 October 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

CHF88,000-110,000

\$88,000-110,000



+51

**A LAPIS LAZULI, TURQUOISE AND DIAMOND 'SERPENTI'
BRACELET-WATCH, BY BULGARI**

Designed as a coiled snake, the sprung body applied with turquoise and lapis lazuli scales, the head with pear-shaped diamond eyes and hinged jaw opening to reveal the circular dial with Arabic numerals, mechanical movement, mounted in gold, in blue leather Bulgari case
Signed Bvlgari, dial signed Jaeger-LeCoultre, case no. 105619

CHF120,000-150,000

\$120,000-150,000





+52

A SAPPHIRE AND DIAMOND 'TROMBINO' RING, BY BULGARI

Set with an oval-cut sapphire, weighing approximately 14.15 carats, between tapering baguette-cut diamond shoulders, within a pavé-set diamond surround, ring size 8½, mounted in gold, in blue leather Bulgari case

Signed Bvlgari (partially illegible)

Accompanied by report no. 88218 dated 5 October 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating, and an Appendix letter stating that the sapphire is '(...) characterised by an attractive colour and an excellent purity, a combination rarely encountered in sapphires from Kashmir of this size'.

Report no. 16090153 dated 28 September 2016 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heating, and an Information sheet on 'Unheated sapphires'.

CHF800,000-1,200,000

\$800,000-1,200,000



SEWELS



JOYAUX
DE
MADAME LA PRINCESSE
LOBANOFF DE ROSTOFF
NÉE PRINCESSE DOLGOROUKY

LAUSANNE (SUISSE)
JANVIER 1920



THE PRINCESSE LOBANOFF DE ROSTOFF CAMEO

'Princesse Lobanoff de Rostoff, née Princesse Dolgorouky' - the name could hardly be more Russian! And it is, still to this day, associated with one of the most important private jewellery collections that was ever sold at auction. The 'Lobanoff auction', as it is now referred to, was held in Lausanne in January 1920, and the catalogue describes hundreds of natural pearls, diamonds and colored stones. The sale was a major success. However it is very difficult to find any historic details on the very discreet Princess. She was even forgotten in some genealogies of her own family, in which she simply does not appear.

It seems she was born in Russia in 1836 to one of the oldest Russian princely families: the Dolgorouky, from the Rurik dynasty, a family which was very close to the Romanovs. In 1858, Princess Wera Dolgorouky married a very rich man, Prince Jacques Lobanoff de Rostoff. Unfortunately, she became a widow only a few years later and had no children.

Being a very clever woman, she was one of the very few Russian aristocrats who understood the dangerous situation in which Russia was at the turn of the Century. Soon after the 1905 revolution was crushed by the police of Tsar Nicolas II, she decided to leave her country forever. She moved to Paris, in a magnificent *hôtel particulier*, and to Switzerland, in the villa 'Zina' in Vevey. At the same time, she started adding again and again to her already large jewellery collection. To her friends who were alarmed to see how many jewels she was buying, she simply said: "I am not wasting my fortune, I am building a second one.". And how right she was!

Princess Wera Lobanoff de Rostoff died in April 1919 and was buried in Paris in the famous *Père Lachaise* Cemetery. Her tomb has been recently restored and the marble group which stands on it is now protected by thick panels of glass. Her secretary, Mr Charles Decker, was the executor of her estate and it is on his request that her jewels were sold, from 12th to 17th of January 1920, in Lausanne.

The most important piece of the collection was of course the Princess's three-row natural pearl necklace, but she also owned magnificent diamonds, an impressive drop-shaped natural pearl, three tiaras (all in diamonds) and many other jewels for a total of 280 lots. The present emerald cameo pendant, lot 234 of the original auction, was purchased at the time for the high price of 12,500 Swiss francs.

It reappeared more than 40 years later, in May 1964, in another auction, held by Galerie Jürg Stuker in Bern, as lot 20 from the collection of HRH Prince Nicholas of Romania, who might have inherited it from his mother, the legendary HM Queen Marie of Romania.

Here is this fabulous emerald cameo again, just shy of a Century after it left the collection of Princess Lobanoff de Rostoff for the first time. Its great size, amazing carving and legendary provenance make it one of those wonders of nature which are worthy of the most prestigious jewellery collections in the world.

Vincent Meylan

Jewellery Historian, Author and Journalist



(illustration of lot 234 in the Princesse Lobanoff de Rostoff auction catalogue, 1920)

234 — GRAND PENDANT, camée, émeraude gravée en
haut relief entourée de roses.

(original cataloguing)



(profile view)



53

A HISTORIC EMERALD AND DIAMOND PENDANT

The emerald cameo in high relief depicting a female bust within a rose-cut diamond surround and detachable pendant hoop, mounting circa 1900, 6.0 cm

CHF60,000-80,000

\$60,000-80,000

PROVENANCE:

Lausanne, January 1920, lot 234, *Joyaux de Madame la Princesse Lobanoff de Rostoff*
Bern, May 1964, lot 20, *The Property of HRH Nicholas of Romania*



+54

**AN ART DÉCO SAPPHIRE AND DIAMOND BROOCH,
BY RENÉ BOIVIN**

Of tiered scrolling design, each scroll set with circular-cut diamonds to the calibré-cut sapphire-set terminal, 1936, 5.0 cm, with French assay marks for platinum and gold

With maker's mark of René Boivin

Accompanied by certificate of authenticity dated 13 May 2016 from Françoise Cailles.

CHF28,000-32,000

\$28,000-32,000



+55

**AN ART DÉCO ROCK CRYSTAL AND DIAMOND SAUTOIR,
BY GEORGES FOUQUET**

The rock crystal bead necklace suspending a triangular rock crystal pendant with rose-cut diamond details, 1920s, 95.0 cm, with French assay mark for platinum

Signed G. Fouquet, no. 19220

CHF70,000-90,000

\$70,000-90,000



56

+56

AN EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND PENDANT

Set with a slightly baroque drop-shaped natural pearl, measuring approximately 23.40x16.45-13.20 mm, to the diamond-set cap and pendant loop, 1900s, 3.8 cm

Accompanied by report no. 87242 dated 22 August 2016 from the SSEF Swiss Gemmological Institute stating that the pearl is a saltwater natural pearl.

CHF60,000-80,000

\$60,000-80,000



57

+57

A COLOURED NATURAL PEARL AND DIAMOND BROOCH, BY BULGARI

Modelled as a trefoil centering a circular-cut diamond, each leaf set with a coloured natural pearl, weighing approximately 23.94, 19.80 and 19.32 grains, to the pavé-set diamond surround, and baguette-cut diamond stem, 4.2 cm, mounted in platinum and gold
Signed Bvlgari

Accompanied by report no. 86345 dated 17 June 2016 from the SSEF Swiss Gemmological Institute stating that the three pearls are saltwater natural pearls, with no indications of artificial colour modification.

CHF35,000-50,000

\$35,000-50,000



58



59

+58

A PAIR OF DIAMOND EARRINGS, BY BULGARI

Each openwork panel designed as a circular-cut diamond with baguette-cut diamond line shoulders to the diamond-set scrolling surmount, suspending a diamond-set tassel pendant, 7.5 cm, mounted in gold, in black leather Bulgari pouch

Signed Bvlgari

CHF15,000-20,000

\$15,000-20,000

+59

AN ART DÉCO DIAMOND BRACELET, BY BULGARI

Composed of a series of openwork rectangular panels, set with circular-cut diamonds, with single-cut diamond connecting links, 1930s, 17.5 cm, with French assay mark for platinum, in beige Bulgari pouch

Signed Bvlgari

CHF40,000-50,000

\$40,000-50,000



60



61

THE PROPERTY OF A GENTLEMAN

60

A PAIR OF DIAMOND EARRINGS

Each circular and baguette-cut diamond abstract knot surmount, suspending two detachable circular-cut diamond lines with rectangular-cut diamond terminal, 6.0 cm

CHF15,000-25,000

\$15,000-25,000

THE PROPERTY OF A LADY

61

A DIAMOND BROOCH

Modelled as a stylised snowflake, centering a circular-cut diamond, weighing approximately 6.41 carats, to the vari-cut diamond-set spray surround, 4.8 cm

CHF25,000-35,000

\$25,000-35,000



62



63

+62

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, within a rose and single-cut diamond twin surround, ring size 7

Accompanied by report no. 88217 dated 5 October 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating.

Report no. 16090152 dated 28 September 2016 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heating.

CHF40,000-50,000

\$40,000-50,000

THE PROPERTY OF A LADY

+63

A MID-20TH CENTURY SAPPHIRE AND DIAMOND BRACELET, BY TIFFANY & CO.

Set with a slightly graduated line of octagonal-cut sapphires between square-cut diamonds, the connecting panels each set with three square-cut diamonds with diamond-set scrolling accents, 1950s, 19.0 cm

Signed Tiffany & Co.

CHF30,000-50,000

\$30,000-50,000



64



65

+64

AN EARLY 20TH CENTURY EMERALD AND DIAMOND BROOCH

Centering a square cut-cornered emerald within an oval-shaped openwork panel, with scrolling motifs, set throughout with rose and single-cut diamonds, and calibré-cut emerald details, 1910s, 4.3 cm
Accompanied by report no. 77301 dated 10 November 2014 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with no indications of clarity modification.

CHF30,000-40,000

\$30,000-40,000

THE PROPERTY OF A GENTLEMAN

+65

AN ART DÉCO EMERALD AND DIAMOND BRACELET

Of geometrical design, centering a rectangular-cut cornered emerald between two shield-shaped emeralds to the diamond-set openwork bracelet with baguette-cut diamond bombé connecting links, 1930s, 17.8 cm, mounted in platinum

CHF22,000-25,000

\$22,000-25,000

MUSY

This brooch is a wonderful example of the exceptional craftsmanship of Musy. The Musy family are descendant from a long line of Turinese jewellers and watchmakers. Giacomo Musy opened a workshop in 1707 and was later appointed a Savoia court jeweller by Ludovico Vittorio, Prince Carignano (1721-1778). The jewellery house famously created the tiara of Queen Margherita of Italy in 1904, a *chef-d'oeuvre* described as 'one of the most versatile diadems in any royal family's arsenal' (illustrated below). The firm is still in existence.

**+66****A BELLE ÉPOQUE DIAMOND BROOCH, BY MUSY**

Designed as a triple loop bow, set throughout with old-cut diamonds and suspending three larger old-cut diamonds, the central one weighing approximately 14.75 carats, circa 1910, 6.5 cm

Signed Musy Torino

Accompanied by report no. 5171634613 dated 16 May 2016 from the GIA Gemological Institute of America stating that the largest diamond is J colour, VS2 clarity.

CHF170,000-200,000

\$170,000-200,000



67

+67

A COLOURED DIAMOND RING

Set with a fancy pink-brown rectangular cut-cornered diamond, weighing approximately 18.01 carats, between tapered baguette-cut diamond shoulders, ring size 6 ½

Accompanied by report no. 2145585813 dated 27 May 2016 from the GIA Gemological Institute of America stating that the diamond is Fancy Pink-Brown colour, VVS1 clarity.

CHF600,000-800,000

\$600,000-800,000



68

+68

A SUPERB SAPPHIRE AND DIAMOND RING, BY BULGARI

Set with an oval-shaped sapphire, weighing approximately 30.78 carats, between triangular-cut diamond shoulders, ring size 5¼, mounted in platinum, in blue leather Bulgari case

Signed Bulgari

Accompanied by report no. 16080056 dated 19 August 2016 from the Gübelin GemLab stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating, and an Information sheet on 'Unheated sapphires'.

Report no. 85181 dated 30 March 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

CHF600,000-800,000

\$600,000-800,000





69

**A GOLD AND DIAMOND EVENING BAG,
BY VAN CLEEF & ARPELS**

Of wedge-shaped outline and gold basketweave design, to the hinged flap with diamond-set scrolling border, opening to reveal a fitted mirror, 18.0 x 9.5 cm, gross weight 398 gr, with French assay marks for platinum and gold, in black suede Van Cleef & Arpels case
Signed Van Cleef & Arpels, no. CS7341

CHF12,000-15,000

\$12,000-15,000



70



71

70

A MULTI-GEM NOVELTY BROOCH, BY CARTIER

Modelled as a dachshund head pavé-set with circular-cut yellow diamonds, emerald eyes and onyx nose, set on a lapis lazuli background, 4.5 cm, with French assay marks for gold, in red Cartier case

Signed Cartier Paris, no. 018472

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

CHF10,000-15,000

\$10,000-15,000

PROVENANCE:

Christie's Geneva, 12 November 1987, Lot 449

71

A LATE 19TH CENTURY HARDSTONE BRACELET, BY BULGARI

Composed of a series of hardstone intaglios, depicting the profile of each of the twelve Caesar emperors, set with a gold gallery with bead and torsade details, 19.5 cm, in blue leather Bulgari case

Unsigned, no. C2342

CHF15,000-20,000

\$15,000-20,000



+72

**AN ART DÉCO ONYX AND AVENTURINE QUARTZ PENDANT,
BY GÉRARD SANDOZ**

Of tiered geometric design, centering a matte rectangular panel between asymmetrically-set aventurine quartz and onyx semi-circles, with polished gold panels accents, 1929, 10.5 cm, with French assay mark for gold

Signed Gérard Sandoz

CHF34,000-38,000

\$34,000-38,000

LITERATURE:

Cf. S. Raulet, *Bijoux Art Déco*, Éditions du Regard, 1984, p.184

Gérard Sandoz was born in Paris in 1902 into a family of jewellers and watchmakers. After finishing school, he worked for the Maison Sandoz as a jewellery designer. In 1929 he joined the Union des Artistes Modernes, commonly known as UAM. The aim of this association was to promote and defend modern art, which they believed had to originate from contemporary life. They produced monumental pieces of jewellery, imposing bangles, sculptural rings and massive pendants. Metal played an important role in their creations, either polished or matte. Sandoz closed the firm in 1931 to devote himself completely to painting and cinema, which makes his pieces all the more desirable.



73

+73
**AN ART DÉCO ENAMEL AND AGATE TRAVEL CLOCK,
 BY CARTIER**

The light grey circular reeded dial with star and moon-shaped hands, to the black enamel bezel inscribed with Roman numerals and flower details, within an agate square surround, 1920s, mechanical movement, 7.5 cm

Case signed Cartier N.Y., no. 233, base signed E.W. & C. Co. Inc France, nos. 5022 and 755

CHF22,000-25,000

\$22,000-25,000



74

+74
**A CULTURED PEARL AND DIAMOND BROOCH,
 BY RENÉ BOIVIN**

Modelled as a textured crescent with diamond, reeded and beaded details, suspending seventeen cultured pearls, 1958, 5.0 cm, with French assay marks for gold

Accompanied by copy of a certificate of authenticity dated 25 January 2011 from Françoise Cailles.

CHF15,000-20,000

\$15,000-20,000



75



76

+75

AN EMERALD AND DIAMOND RING

Set with a cushion-shaped emerald, weighing approximately 4.37 carats, between cushion-shaped diamond shoulders, ring size 6, mounted in platinum

Accompanied by report no. CS1074828 dated 11 May 2016 from the AGL American Gemological Laboratories stating that the origin of the emerald is Colombia, with no clarity enhancement.

Report no. 16045244 dated 26 April 2016 from the Gübelin GemLab stating that the origin of the emerald is Colombia, with no indications of clarity enhancement, and an Information sheet on 'Untreated emeralds'.

CHF20,000-30,000

\$20,000-30,000

+76

A PAIR OF EMERALD AND DIAMOND EAR PENDANTS, BY MICHELE DELLA VALLE

Each designed as a graduated line of flattened emerald beads, with pavé-set diamond terminal and surmount, 7.3 cm, mounted in gold, in beige leather Michele Della Valle pouch

Signed MdV for Michele Della Valle

CHF8,000-12,000

\$8,000-12,000



77



78

+77

**A RÉTRO EMERALD AND DIAMOND BANGLE,
BY BOUCHERON**

The hinged bangle of abstract openwork bombé design, set to the front with circular-cut emeralds, with diamond accents to the side, 1940s, inner circumference 17.5 cm, mounted in gold

Signed Boucheron Paris, no. 4.231

CHF20,000-30,000

\$20,000-30,000

78

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 4.04 carats, between baguette-cut diamond shoulders, ring size 5¼, mounted in gold

CHF15,000-20,000

\$15,000-20,000



+79

**AN ART DÉCO ENAMEL AND GOLD CIGARETTE CASE,
AND A RÉTRO DIAMOND AND GOLD LIPSTICK HOLDER,
BY CARTIER**

The reeded gold rectangular cigarette case with black enamel borders and lid details, to the baguette-cut diamond thumb-piece, 1930s, 8.2 x 5.4 x 1.6 cm, with British assay mark for gold; together with a textured gold lipstick holder with pavé-set diamond flower push-piece, 1950s, 6.3 cm, with French assay marks for platinum and gold

Cigarette case signed Cartier London, lipstick holder signed and with maker's mark for Cartier Paris, no. 01273

(2)

CHF2,000-4,000

\$2,000-4,000





+80

**A DIAMOND NECKLACE, BY JEAN SCHLUMBERGER
FOR TIFFANY & CO.**

Designed as a series of pavé-set diamond leaves with gold wire detail, to the baguette-cut diamond cross-shaped spacers, 1950s, 41.2 cm, mounted in platinum and gold, in black suede Tiffany & Co. designed by Schlumberger case

Signed Tiffany & Co. Schlumberger

CHF80,000-150,000

\$80,000-150,000



81

+81

A SET OF TWO ONYX SAUTOIRS, BY CARTIER

Of gold torsade design, each set with two onyx openwork panels, 1970s, 53.0 cm, with French assay marks for gold

With maker's marks for Cartier

CHF28,000-35,000

\$28,000-35,000

+82

A DIAMOND AND SAPPHIRE 'GRIFFON' BROOCH, BY VAN CLEEF & ARPELS

Modelled as an imaginary creature, with cabochon sapphire eye and circular-cut diamond accents, 1970s, 6.5 cm, with French assay marks for gold

Signed VCA France for Van Cleef & Arpels, no. 201.2

CHF18,000-22,000

\$18,000-22,000



82



(reduced size)



+83

A PAIR OF RÉTRO DIAMOND EARCLIPS, BY RENÉ BOIVIN

Each designed as a stylised leaf set with old-cut diamonds, 1944,
3.0 cm, with French assay mark for gold

With maker's mark for René Boivin

*Accompanied by certificate of authenticity dated 12 July 2014 from
Françoise Cailles.*

CHF25,000-35,000

\$25,000-35,000



+84

**A DIAMOND 'FEUILLE DE PLATANE' BROOCH,
BY RENÉ BOIVIN**

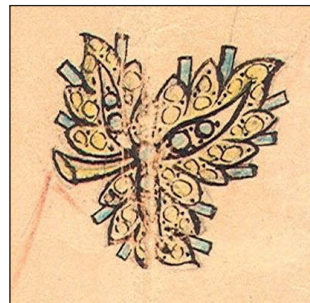
The stylised openwork leaf centering a pear-shaped diamond collet, to the circular and baguette-cut diamond-set bi-colour surround, 1948, 6.1 cm, with French assay marks for gold

With maker's marks for Robert Davière for René Boivin

Accompanied by original receipt dated 1948 from René Boivin.

CHF50,000-70,000

\$50,000-70,000



(drawing of a similar model)



(drawing of a similar model)



85



86

+85

A COLOURED DIAMOND RING

Set with a fancy deep brownish greenish yellow rectangular cut-cornered diamond, weighing approximately 3.54 carats, to the plain hoop, ring size 5 $\frac{3}{4}$, mounted in gold

Accompanied by report no. 5171733500 dated 26 July 2016 from the GIA Gemological Institute of America stating that the diamond is Fancy Deep Brownish Greenish Yellow colour, VVS2 clarity.

CHF70,000-90,000

\$70,000-90,000

+86

A PAIR OF DIAMOND EARRINGS

Each square-cut diamond surmount suspending a pear-shaped diamond between circular-cut diamonds, to the briolette-cut diamond drop, 5.5 cm, mounted in gold

CHF180,000-250,000

\$180,000-250,000



87

+87

AN UNMOUNTED COLOURED DIAMOND

The fancy intense yellow hexagonal step-cut diamond, weighing approximately 10.02 carats

Accompanied by report no. 2173698183 dated 23 June 2016 from the GIA Gemological Institute of America stating that the diamond is Fancy Intense Yellow colour, VVS2 clarity.

CHF190,000-220,000

\$190,000-220,000



88

88

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS

Each oval-cut sapphire, weighing approximately 14.35 and 14.30 carats, within a vari-cut diamond tiered detachable cluster, to the marquise and circular-cut diamond cluster surmount, 6.0 cm, with French assay marks for gold

Accompanied by reports nos. 49065 and 49064 dated 17 July 2007 from the SSEF Swiss Gemmological Institute stating that the origin of both sapphires is Ceylon (Sri Lanka), with no indications of heating.

Please note that these reports are over five years old and might require an update.

CHF220,000-250,000

\$220,000-250,000



89



90

+89

TWO PAIRS OF DIAMOND-SET EARRINGS

Each earhoop pavé-set with circular-cut diamonds, 3.5 cm, one pair mounted in pink gold, the other in yellow gold

(4)

CHF12,000-18,000

\$12,000-18,000

•90

A DIAMOND BRACELET WATCH, BY MOUAWAD

The square black dial with pavé-set diamond rectangular or moon-shaped quarters, to the broad textured gold bangle, mechanical movement, inner circumference 16.0 cm

Bangle signed Mouawad, dial and movement signed Piaget, nos. 9902 238717 (case) and 7318956 (movement)

CHF8,000-12,000

\$8,000-12,000



91



92



93

+91

A PAIR OF DIAMOND AND COLOURED DIAMOND EARRINGS

Each set with three marquise-cut diamonds and coloured diamonds, weighing approximately 5.17, 5.11, 3.54, 3.44, 3.14 and 2.87 carats, 5.5 cm, mounted in platinum and gold

Accompanied by six reports dated August 2015 from the GIA Gemological Institute of America stating that:

Carat	Colour	Clarity	Report no.
5.17	Fancy Deep Brownish Yellow	SI1	5171281724
5.11	H	VVS2	2173281767
3.54	Fancy Brownish Yellow	VS2	5172281652
3.44	E	VS2	5172281761
3.14	D	VS2	5171281715
2.87	Fancy Yellow	VS2	1176281663

CHF180,000-250,000

\$180,000-250,000

+92

A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy dark brown-greenish yellow rose-cut diamond, weighing approximately 10.04 carats, to the diamond-set gallery and shoulders, ring size 5¾, mounted in gold

Accompanied by report no. 1172506340 dated 25 February 2016 from the GIA Gemological Institute of America stating that the diamond is Fancy Dark Brown-Greenish Yellow colour, VVS2 clarity.

CHF80,000-100,000

\$80,000-100,000

+93

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 21.65 carats, to the diamond-set flowerhead gallery, ring size 6½

Accompanied by report no. 16030139 dated 31 March 2016 from the Gübelin GemLab stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating, and an Information Sheet on 'Unheated sapphires'.

CHF40,000-50,000

\$40,000-50,000

MARGARET

Margaret Jewels was established 8 years ago, as a personal, private and bespoke modern jeweller, infused with a sense of history, heritage and continuity. The company was firmly founded on relationships: Oriana and Candice grew up together, like sisters, their families linked by marriage, as well as by a shared love of collecting art and objects.

Each followed her own career path: Oriana immersed herself in the world of fine jewellery, working alongside Cartier's creative director Micheline Kanoui, who became her mentor, then at Christie's, for the indefatigable jewellery-expert François Curiel, and finally moving to New York's 47th Street diamond district, to work for the legendary diamantaire William Goldberg. Candice meanwhile became a successful magazine executive specialising in marketing and branding. In 2006, both at a turning point in their careers, they decided to join forces and talents to create jewellery with the style, quality, character and charm they both craved.



•+94

A PAIR OF MOONSTONE AND DIAMOND EARCLIPS, BY MARGARET

Each oval cabochon moonstone, within a diamond-set tiered star surround, 4.0 cm, mounted in gold, in pink leather Margaret pouch
Signed Margaret

CHF15,000-20,000

\$15,000-20,000



95

+95

A PAIR OF NATURAL PEARL AND DIAMOND EARRINGS

Set with a natural pearl, weighing approximately 12.49 carats, and a grey natural pearl, weighing approximately 12.67 carats, to the old-cut diamond spacer and diamond-set line surmount, 4.0 cm, mounted in gold

Accompanied by report no. 87756 dated 20 September 2016 from the SSEF Swiss Gemmological Institute of America stating that both pearls are saltwater natural pearls, with no indications of artificial colour modification.

CHF200,000-300,000

\$200,000-300,000



96

+96

A COLOURED DIAMOND RING, BY BVLGARI

Set with a fancy brown-yellow brilliant-cut diamond, weighing approximately 12.63 carats, to the plain hoop, ring size 6, mounted in gold, in black leather Bulgari case

Signed Bvlgari

Accompanied by report no. 2173506333 dated 2 March 2016 from the GIA Gemmological Institute of America stating that the diamond is Fancy Brown-Yellow colour, VS2 clarity.

CHF100,000-150,000

\$100,000-150,000



+97

A SAPPHIRE AND DIAMOND SAUTOIR, BY BULGARI

The pendant centering an oval cabochon sapphire, set within four diamond-set octagonal tiered frames with rectangular-cut diamond accents, to the necklace designed as a series of similarly-set octagonal plaques, interspersed with diamond-set geometric plaques, pendant 5.5 cm, necklace 65.5 cm, mounted in platinum and gold, in dark blue suede Bulgari case

Signed Bulgari

Accompanied by report no. 16090065 dated 19 September 2016 from the Gübelin GemLab stating that the origin of the sapphires is Burma (Myanmar), with no indications of heating.

CHF200,000-250,000

\$200,000-250,000



+98

A DIAMOND RING

Set with an oval-cut diamond, weighing approximately 30.05 carats, to the diamond-set gallery and shoulders, ring size 6¾, mounted in platinum

Accompanied by report no. 6173711620 dated 5 July 2016 from the GIA Gemological Institute of America stating that the diamond is I colour, VS1 clarity.

CHF900,000-1,200,000

\$900,000-1,200,000



99

A SAPPHIRE, SYNTHETIC SAPPHIRE AND DIAMOND BIB NECKLACE, BY VAN CLEEF & ARPELS

The graduated necklace set to the front with a line of graduated baguette-cut diamonds, between two lines of oval-cut sapphires, to the baguette-cut diamond scroll details, 1960s, 39.0 cm, with French assay mark for platinum and gold

Signed Van Cleef & Arpels Paris, with maker's mark for Rubel Frères, no. 47.183

Accompanied by report no. 88082 dated 30 September 2016 from the SSEF Swiss Gemmological Institute stating that the necklace is composed of 85 natural sapphires and of 1 synthetic sapphire, that the origin of the natural sapphires is Basaltic, Burma (Myanmar), Ceylon (Sri Lanka) and Madagascar, and that approximately 40% of the natural sapphires show indications of heating.

CHF100,000-150,000

\$100,000-150,000

Rubel Frères was a Parisian manufacturing firm associated with Van Cleef & Arpels. They moved to New York in 1939 shortly after Van Cleef & Arpels opened their salon. In 1943, their affiliation was dissolved and Rubel opened their own shop at 777 Fifth Avenue.





+100

AN IMPORTANT SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 14.55 carats, between half-moon diamond shoulders, ring size 6½, mounted in platinum

Accompanied by report no. 16020099 dated 16 February 2016 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heating, an Appendix stating that this sapphire 'possesses a richly saturated and homogeneous colour, combined with a high degree of transparency, and a finely proportioned cut', and an Information sheet on 'Unheated sapphires'.

Report no. 77956 dated 20 January 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating, that the colour may also be called 'Royal Blue', and an Appendix letter stating that this sapphire 'exhibits a remarkable size and weight of 14.551 ct combined with a highly attractive saturated blue colour and a very fine purity'.

CHF1,500,000-2,000,000

\$1,500,000-2,000,000





Hélène Pillet-Will, 9ème Duchesse de la Trémoille

THE PROPERTY OF A EUROPEAN PRINCELY FAMILY

+101

A TWO-STRAND NATURAL PEARL NECKLACE

Composed of sixty-five and sixty natural pearls, measuring approximately 12.65 to 6.20 mm, to the polished bar clasp, 49.3 cm

Accompanied by report no. 87326 dated 30 August 2016 from the SSEF Swiss Gemmological Institute stating that the 125 pearls are saltwater natural pearls.

CHF250,000-350,000

\$250,000-350,000

PROVENANCE:

Hélène Pillet-Will (1875-1946), 9ème Duchesse de La Trémoille, 10ème Duchesse de Thouars, 11ème Princesse de Tarente et de Talmont Thence by descent to the present owner



**THE PROPERTY OF
AN ITALIAN LADY
(LOTS 102-115)**





102



103

+ψ102

A RUBY AND DIAMOND BROOCH

Set to the centre with two oval-cut ruby trios within a pear-shaped and marquise-cut diamond cluster, 5.5 cm, mounted in platinum and gold

CHF15,000-20,000

\$15,000-20,000

+ψ103

A PAIR OF RUBY AND DIAMOND EARRINGS

Each centering an oval-cut ruby within a pear-shaped and marquise-cut diamond cluster, 3.2 cm, mounted in platinum and gold

CHF10,000-15,000

\$10,000-15,000



+V104

A RUBY AND DIAMOND FRINGE NECKLACE

The circular-cut diamond necklace suspending twenty-one pear-shaped graduated rubies, each with diamond spacers and marquise-cut diamond surmount, 40.0 cm, mounted in gold

CHF20,000-30,000

\$20,000-30,000



105



106

+105

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS

Of stylised flowerhead design, each pear-shaped diamond and sapphire tiered cluster centering a circular-cut diamond, 2.3 cm, mounted in platinum and gold

CHF4,000-6,000

\$4,000-6,000

+ψ106

THREE MULTI-GEM BROOCHES

Each circlet brooch alternately-set with pear-shaped diamonds and pear-shaped rubies, sapphires or emeralds, 2.2 cm, mounted in platinum and gold

CHF10,000-15,000

\$10,000-15,000

(3)



+107

AN EMERALD AND DIAMOND NECKLACE, BY FARAONE

The detachable articulated pendant/brooch set with an octagonal step-cut emerald, weighing approximately 20.30 carats, within a baguette and marquise-cut diamond articulated double surround, with circular-cut diamond surmount and base, to the diamond-set necklace, pendant/brooch 4.5 cm, necklace 39.0 cm, mounted in platinum and gold

Signed Faraone

Accompanied by report no. 86961 dated 19 July 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with moderate amount of oil.

CHF60,000-80,000

\$60,000-80,000



108

+108

AN EMERALD AND DIAMOND RING

Set with an octagonal step-cut emerald, weighing approximately 13.12 carats, within a marquise-cut diamond surround and diamond-set shoulders, ring size 5 ½, mounted in platinum

Accompanied by report no. 86960 dated 19 July 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

CHF80,000-100,000

\$80,000-100,000



109

+109

A PAIR OF EMERALD AND DIAMOND EARRINGS

Each fancy-cut emerald, weighing approximately 3.51 and 2.78 carats, within a baguette-cut diamond surround, to the circular-cut diamond surmount and base, 2.5 cm, mounted in platinum and gold

Accompanied by report no. 86962 dated 19 July 2016 from the SSEF Swiss Gemmological Institute stating that the origin of both emeralds is Colombia, with no indications of clarity modification.

CHF30,000-40,000

\$30,000-40,000





110

+110

A DIAMOND BROOCH

Modelled as a flowerhead, centering three circular-cut diamonds within a marquise-cut diamond surround, 4.0 cm, mounted in platinum

CHF20,000-25,000

\$20,000-25,000



111

+111

A DIAMOND RING

Set with a marquise-cut diamond, weighing approximately 7.76 carats, between baguette-cut diamond shoulders, ring size 6, mounted in platinum

Accompanied by report no. 14302711 dated 19 July 2016 from the GIA Gemological Institute of America stating that the diamond is D colour, VS1 clarity; also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless.

CHF220,000-280,000

\$220,000-280,000



112

+112

A PAIR OF DIAMOND EARRINGS

Each set with a pear-shaped diamond, weighing approximately 5.94 and 5.81 carats, to the marquise-cut diamond cluster surmount, 3.5 cm, mounted in platinum and gold

Accompanied by report no. 14302463 dated 18 July 2016 from the GIA Gemological Institute of America stating that the 5.94 carat diamond is E colour, VS1 clarity.

Report no. 14302449 dated 19 July 2016 from the GIA Gemological Institute of America stating that the 5.81 carat diamond is D colour, VVS1 clarity.

CHF450,000-550,000

\$450,000-550,000



+ψ113

A PAIR OF 'MYSTERY-SET' RUBY AND DIAMOND 'POPPY' EARRINGS, BY VAN CLEEF & ARPELS

Each designed as a mystery-set ruby poppy flower, centering a circular-cut diamond cluster pistil, 3.0 cm, with French assay marks for gold

With maker's mark for Van Cleef & Arpels, no. 81811

CHF60,000-80,000

\$60,000-80,000

PIGEON BLOOD RED



+ψ114

A RUBY AND DIAMOND RING

Set with an antique cushion-shaped ruby, weighing approximately 7.77 carats, between diamond-set shoulders, ring size 6, mounted in platinum

Accompanied by report no. 86958 dated 18 July 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, that the colour may also be called 'pigeon blood red'; and an Appendix letter on 'Exceptional ruby'.

Report no. 0503005 dated 7 March 2005 from the Gübelin GemLab stating that the origin of the ruby is Burma (Myanmar), with no indications of heating.

Please note that report no. 0503005 is over five years-old and may require an update.

CHF300,000-500,000

\$300,000-500,000



SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+115

AN ELEGANT DIAMOND RING, BY BULGARI

Set with a rectangular cut-cornered diamond, weighing approximately 32.33 carats, between kite-shaped diamond shoulders, ring size 6, mounted in platinum and gold, in black leather Bulgari case

Signed Bvlgari

Accompanied by report no. 14301319 dated 19 July 2016 from the GIA Gemological Institute of America stating that the diamond is D colour, VVS1 clarity; also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

CHF2,000,000-3,000,000

\$2,000,000-3,000,000



A

CATALOGUE

OF

A most Capital and superb Assemblage of Valuable

JEWELS,

Of most singular EXCELLENCE, BEAUTY, and PERFECTION,

LATE THE PROPERTY OF

Madame La COMTESSE DUBARRY,

DECEASED.

WHICH (BY ORDER OF THE ADMINISTRATOR)

Will be peremptorily Sold by Auction

By Mr. CHRISTIE,

At his Great Room in Pall Mall,

On THURSDAY, FEBRUARY the 19th, 1795,

Commencing precisely at Half past Twelve o'Clock.

To be Viewed Two Days preceding the Sale; when Catalogues may be had at the
Rainbow Coffee House, Cornhill; and in Pall Mall.



CHRISTIE'S 250TH ANNIVERSARY

This special section celebrates the story of Christie's and its 250 years as the world's leading auction house, written in jewels, the most fascinating language of all.

Jewels play numerous and diverse roles in our lives: they serve as measurements of wealth, icons of power, mementoes of love, spoils of war, objects of desire and, even, emergency cash. But, above all, jewels are the embodiment of beauty. They have been coveted by the most memorable names in history, heroes and villains, famous lovers, glamorous stars, distinguished families, commanding dynasties. They have been passed from owner to owner, across time and distance, connecting people, accumulating history, creating legends. They have been tenderly preserved, surviving wars, disasters and the ravages of time. Their allure has endured through the centuries, sought after by successive generations of connoisseurs.

The jewels that Christie's has been privileged to auction over the past 250 years help us to archive and narrate the stories of royals, stars and tycoons — Madame du Barry, Queen Marie Antoinette, Princess Margaret, Elizabeth Taylor, the Romanovs, the Rothschilds — and their realm of beauty, grandeur and provenance.

In the following pages, we are honored to present a spectacular selection of jewels, the magnificence of which once shone at our auctions, yet never diminishing in the memory. Each piece gives us a glimpse of the wonders of once upon a time.

A handwritten signature in black ink that reads "François Curiel".

François Curiel

Chairman, Christie's Asia-Pacific





+116

AN ART DÉCO DIAMOND BROOCH, BY CARTIER

The openwork rectangular plaque pavé-set with single and circular-cut diamonds, to the rectangular-cut diamond collet detail and centering upon a bullet-shaped diamond in a triangular-shaped frame, 1930s, 4.8 cm, with French assay mark for platinum

Signed Cartier, no. 03154

CHF15,000-20,000

\$15,000-20,000

CHRISTIE'S GENEVA, 2015

Geneva, 13 May 2015, Sale 1409, lot 330

AN ART DÉCO DIAMOND BROOCH, BY CARTIER

The openwork rectangular plaque pavé-set with single and circular-cut diamonds, to the rectangular-cut diamond collet detail and centering upon a bullet-shaped diamond in a triangular-shaped frame, 1930s, 4.8 cm, with French assay mark for platinum

Signed Cartier, no. 03154

(Original cataloguing)



(other view)

--117

**A CORAL, ONYX AND DIAMOND PANTHER RING,
BY CARTIER**

The pavé-set diamond and onyx spot bombé center flanked by reeded coral sides, 1950s, ring size 6

Signed Cartier Paris

CHF30,000-50,000

\$30,000-50,000

This lot is subject to CITES / import restrictions. Please contact the department for further information.

CHRISTIE'S GENEVA, 2015

Geneva, 13 May 2015, Sale 1409, lot 296

**A CORAL, ONYX AND DIAMOND PANTHER RING,
BY CARTIER**

The pavé-set diamond and onyx spot bombé center flanked by reeded coral sides, 1950s, ring size 6

Signed Cartier Paris

(Original cataloguing)



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+118

**AN EARLY 20TH CENTURY SAPPHIRE
AND DIAMOND BRACELET**

Centering a circular-cut sapphire and old-cut diamond cluster,
to the old-cut diamond articulated tapering bracelet, circa 1915,
17.2 cm, with French assay mark for platinum

*Accompanied by report no. CS38714 dated 6 December 2006 from
the AGL American Gemological Laboratories stating that the origin
of the sapphire is Ceylon (Sri Lanka), with no heat enhancement and
no clarity enhancement.*

**Please note that this report is over five years old and might
require an update.**

CHF50,000-80,000

\$50,000-80,000

CHRISTIE'S NEW YORK, 2012

New York, 16 October 2012, Sale 2589, lot 153

**AN ART DÉCO SAPPHIRE AND
DIAMOND BRACELET**

Set with a bezel-set circular-cut sapphire, to the old
European-cut diamond band, mounted in platinum,
circa 1920, 6¾ ins., with French assay mark and maker's
mark (indistinct)

(Original cataloguing)

CHRISTIE'S
250
ANNIVERSARY





Miss Mary
Brookline, Mass.
Sept. 21, 1876





THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+119

A LATE 19TH CENTURY EMERALD AND DIAMOND BROOCH

The three rectangular-cut emeralds set within an old-cut diamond frame, to the rectangular-cut emerald surround, 1870s, 3.2 cm, mounted in gold, in brown leather case

Accompanied by report no. 69830 dated 19 September 2013 from the SSEF Swiss Gemmological Institute stating that the origin of the three largest emeralds is Colombia, two with no indications of clarity modification, one with minor amount of oil.

CHF45,000-65,000

\$45,000-65,000

PROVENANCE:

Formerly the Property of the Royal Family of Savoy

CHRISTIE'S GENEVA, 2013

Geneva, 12 November 2013, Sale 1400, lot 153

A LATE 19TH CENTURY EMERALD AND DIAMOND BROOCH

The three rectangular-cut emeralds set within an old-cut diamond frame, to the rectangular-cut emerald surround, 1870s, 3.2 cm, mounted in gold, in brown leather case

(Original cataloguing)

IMPERIAL SAPPHIRES

The exact origins of these jewels is extremely difficult to establish. They first appeared at auction at Christie's London, on the 12th of July 1961. The catalogue then described: "*An historic sapphire and diamond suite made for the empress Marie Louise and lastly owned by the duchess of Habsburg-Lothringen*". The suite at the time was composed of a rather ornate necklace, (see illustration on right page) a bracelet, a small tiara and three brooches in the form of *fleur-de-lis*. The *fleur-de-lis* were mentioned as being originally part of the tiara. The very detailed and precise provenance described in the catalogue, which was not so common at the time, shows the factual information gathered at the time through the consignor and gives us the beginning of an explanation.

To know more about this provenance, one has to understand who were the *Habsburg-Lothringen*, a name that refers to the dynasty which ruled Austria, Hungary, Slovenia and Bohemia for centuries. This branch had been founded in 1736 by Empress Maria-Theresa (1717-1780), born a *Habsburg*, through her wedding with Francis, Duke of Lorraine (1708-1765) (*Lothringen* in German).

Empress Marie-Louise (1791-1847), second wife of Emperor Napoleon, was indeed born to the *Habsburg-Lothringen* family. After the collapse of the French Empire and the exile of her husband, she went back to her native land, Austria, and stayed in Vienna, in her father's home, for two years before moving again to Italy. While in Vienna, she left the personal jewels she had taken with her in the Royal Palace, and some of them ended up being bequeathed to her *Habsburg-Lothringen* relatives after her death in 1847.

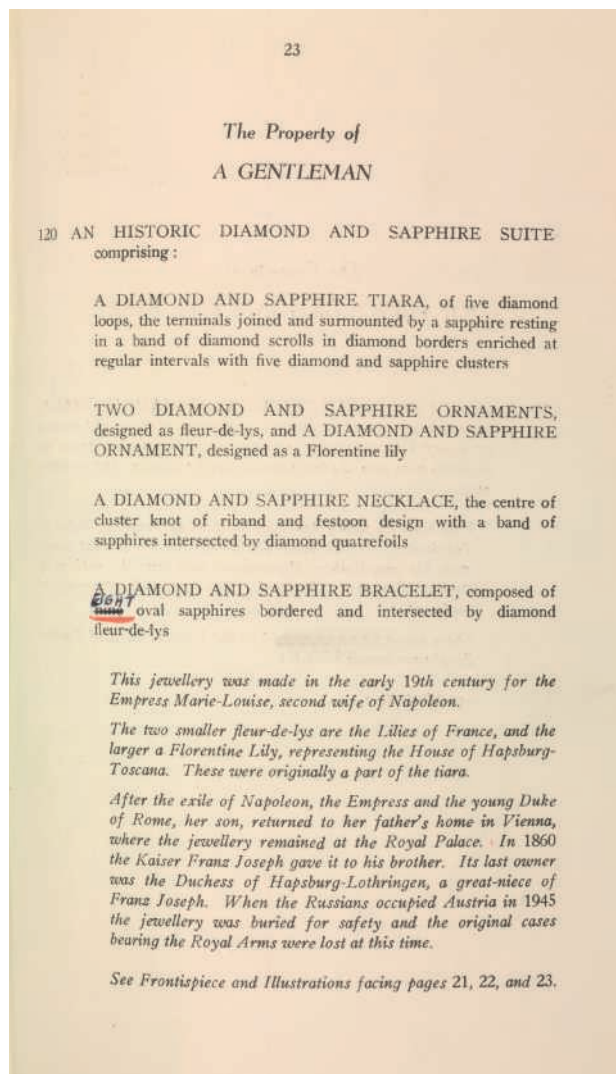
The jewels as they exist today clearly do not date from Empress Marie-Louise's era, which is the beginning of the 19th century. It is more likely that they were made after her death, using some of her sapphires and diamonds left in Vienna, maybe at the request of '*Kaiser Franz Joseph*' or '*his brother*', as mentioned in the 1961 catalogue. Considering the original suite sold in 1961, including a very interesting mix of two Lilies of France brooches and one Florentine Lily brooch, one can think they were created on the occasion of a wedding between a member of the *Bourbon* dynasty from France, Parma of Two-Sicilies (which emblem was the French *fleur-de-lis*), and a member of the Toscana branch of the *Hasburg* family (which emblem was the Florentine *fleur-de-lis*).

As there were quite a few of these wedlocks during the 19th century, it is unsure which one was at the origin of the present jewels, but it was obviously one that was also very close to the Imperial family of Austria. As a possibility, in 1861, Archduke Karl Salvator of Habsburg-Toscana married Princess Immacolata of Bourbon-Two Sicilies. Some of their descendants wear the title of Duke and Duchess of *Habsburg-Lothringen*, and might well have been the last noble owners of this Imperial suite.

Vincent Meylan,
Jewellery Historian, Author and Journalist



(illustration of the sapphire necklace, part of lot 120, in the 1961 Christie's catalogue)



(original catalogue page, 1961)



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+120

A 19TH CENTURY SAPPHIRE AND DIAMOND TIARA

The base designed as an openwork scrolling bandeau, set with old-cut diamonds, applied with five sapphire and diamond graduated clusters, the detachable surmount of scalloped design, set with old-cut diamonds and with pear-shaped sapphire accents, adapted, inner circumference 22.0 cm

CHF30,000-50,000

\$30,000-50,000

PROVENANCE:

Empress Marie-Louise of France (1791-1847)
Duchess of Habsburg-Lothringen
Christie's London, 12 July 1961, lot 120
August von Finck (1898-1980), thence by descent
Geneva, 14 November 2012, lot 573, Property of a German Nobleman

CHRISTIE'S LONDON, 1961



(illustration of the tiara in the 1961 Christie's catalogue)

London, 12 July 1961, lot 120

A DIAMOND AND SAPPHIRE TIARA

Of five diamond loops, the terminals joined and surmounted by a sapphire resting in a band of diamond scrolls in diamond borders enriched at regular intervals with five diamond and sapphire clusters

(Original cataloguing)





THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+121

A 19TH CENTURY SAPPHIRE AND DIAMOND BRACELET

Designed as a continuous row of mirrored *fleur de lys* motifs, set with old and rose-cut diamonds, enhanced with eight cushion-shaped sapphires, 17.0 cm, mounted in silver and gold

CHF25,000-40,000

\$25,000-40,000

PROVENANCE:

Empress Marie-Louise of France (1791-1847)
Duchess of Habsburg-Lothringen
Christie's London, 12 July 1961, lot 120
August von Finck (1898-1980), thence by descent
Geneva, 14 November 2012, lot 574, Property of a German Nobleman

CHRISTIE'S LONDON, 1961

London, 12 July 1961, lot 120

A DIAMOND AND SAPPHIRE BRACELET

Composed of eight oval sapphires bordered and intersected by diamond *fleur-de-lys*

(Original cataloguing)



(illustration of the bracelet in the 1961 Christie's catalogue)



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+122

A PAIR OF 19TH CENTURY SAPPHIRE AND DIAMOND BROOCHES

Each designed as an old and rose-cut diamond *fleur de lys*, centering an octagonal-cut sapphire, later detachable brooch fitting, 6.0 cm, mounted in silver and gold

Accompanied by report no. 12080095/1 and 2 dated 28 August 2012 from the Gübelin GemLab stating that the origin of one sapphire is Sri Lanka (Ceylon), and that both sapphires show no indications of heating. (2)

CHF55,000-75,000

\$55,000-75,000

PROVENANCE:

Empress Marie-Louise of France (1791-1847)
Duchess of Habsburg-Lothringen
Christie's London, 12 July 1961, lot 120
August von Finck (1898-1980), thence by descent
Geneva, 14 November 2012, lot 575, Property of a German Nobleman

CHRISTIE'S LONDON, 1961

London, 12 July 1961, lot 120

TWO DIAMOND AND SAPPHIRE ORNAMENTS

Designed as *fleur-de-lys*, and a diamond and sapphire ornament, designed as a Florentine lily

(Original cataloguing)



(illustration of the brooches in the 1961 Christie's catalogue)



THE PROPERTY OF A LADY

ψ123

**AN IMPORTANT ART DÉCO RUBY AND DIAMOND BRACELET,
BY VAN CLEEF & ARPELS**

Designed as three lines of oval-cut rubies with diamond accents, interspersed with openwork geometric panels set with circular and baguette-cut diamonds, 1930, 18.3 cm, with French assay marks for platinum, in green suede Van Cleef & Arpels case

Unsigned, no. 33246

Accompanied by report no. 87933 dated 21 September 2016 from the SSEF Swiss Gemmological Institute stating that the origin of 47 rubies is Burma (Myanmar), with no indications of heating; and that the origin of 1 ruby is Siam (Thailand), with indications of heating and minor residue.

CHF300,000-500,000

\$300,000-500,000

EXHIBITED:

Geneva, Van Cleef & Arpels boutique, *50 years of history*,
14 November 2013 - 1 March 2014

CHRISTIE'S PARIS, 2002

Paris, 10 December 2002, Sale 5023, lot 238

**BRACELET ART DECO RUBIS ET DIAMANTS,
PAR VAN CLEEF & ARPELS**

PAR VAN CLEEF & ARPELS

Formé de trois rangées de rubis ovales ponctués de petits diamants coupés de motifs géométriques pavés de diamants ronds et baguettes, monture en platine, 1930, 18.0 cm.

Porte un no. 33246

(Original cataloguing)



**THE PROPERTY OF
A PRIVATE COLLECTOR
(LOTS 124-126)**





(reduced size)

124

124

A CARNELIAN AND TIGER'S EYE QUARTZ 'ALHAMBRA' NECKLACE, BY VAN CLEEF & ARPELS

Composed of sixteen carnelian and tiger's eye quartz quatrefoils of various sizes, each within a beaded surround, to the fine link chain, 59.5 cm, mounted in gold, in green suede Van Cleef & Arpels pouch

Signed VCA for Van Cleef & Arpels, no. BL194832

CHF15,000-20,000

\$15,000-20,000



125

125

A DIAMOND AND COLOURED DIAMOND 'CAMELIA' RING, BY CHANEL

Of flowerhead design, centering an oval-cut diamond within pavé-set black diamond petals with diamond accents, to the polished hoop of naturalistic design, ring size 6½, with French assay mark for gold, in black Chanel case Signed Chanel, no. 13N192

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

CHF15,000-20,000

\$15,000-20,000



126

**A DIAMOND, EMERALD AND ONYX PANTHER BANGLE,
BY CARTIER**

The swiveling bangle pavé-set throughout with circular-cut diamonds, the panther with pear-shaped emerald eyes and onyx nose, inner circumference 17.0 cm, with French assay mark for gold, in red leather Cartier case

Signed Cartier, no. 84425A

CHF50,000-70,000

\$50,000-70,000



127

•+127

A DIAMOND AND SAPPHIRE RING, BY BULGARI

Set with a square-cut diamond between rectangular-cut sapphire and diamond shoulders, ring size 6 ½, mounted in gold, in brown Bulgari case

Signed Bvlgari

CHF10,000-15,000

\$10,000-15,000



128

+128

A DIAMOND DOUBLE CLIP BROOCH, BY BULGARI

Modelled as two detachable scrolling bows, set with graduated circular-cut diamonds, to the baguette-cut diamond line accents, 4.5 cm, mounted in gold, in black leather Bulgari pouch

Signed Bvlgari

CHF15,000-20,000

\$15,000-20,000



129

+129

A PAIR OF NATURAL PEARL AND DIAMOND EARRINGS

Each drop-shaped natural pearl, weighing approximately 60 and 52 grains, with diamond-set cap, to the old-cut diamond graduated line suspension and flowerhead surmount, 6.5 cm, mounted in platinum and gold

Accompanied by report no. 87757 dated 20 September 2016 from the SSEF Swiss Gemmological Institute stating that both pearls are saltwater natural pearls.

CHF40,000-60,000

\$40,000-60,000



130

+130

AN EMERALD AND DIAMOND BRACELET, BY BVLGARI

Designed as an alternating series of graduated octagonal-cut emeralds and circular-cut diamonds, 2009, 16.5 cm, mounted in platinum and gold

Signed Bvlgari

Accompanied by report no. 79579 dated 25 March 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Zambia, two emeralds with no indications of clarity modification, the remaining emeralds with minor to moderate amount of oil.

Further accompanied by report no. 6245-M7502 dated 23 February 2009 from the Bvlgari Gemmological Center.

CHF160,000-180,000

\$160,000-180,000



131



132

THE PROPERTY OF A LADY

131

A SAPPHIRE AND DIAMOND RING

Set with an oval-shaped sapphire, weighing approximately 16.05 carats, within a baguette-cut diamond twin line surround, ring size 6½, mounted in gold

Accompanied by report no. 16060008 dated 10 June 2016 from the Gübelin GemLab stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

CHF40,000-60,000

\$40,000-60,000

+132

A SAPPHIRE AND DIAMOND RING

Set with a violetish blue cushion-shaped sapphire, weighing approximately 14.83 carats, to the diamond-set openwork gallery, ring size 5½, mounted in gold

Accompanied by report no. CS1073569 dated 19 February 2016 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Ceylon (Sri Lanka), with no gemological evidence of heat.

CHF25,000-35,000

\$25,000-35,000



133

+133

AN EMERALD AND DIAMOND RING

Set with a cushion-cut emerald, weighing approximately 14.24 carats, within a baguette and single-cut diamond surround, to the openwork shoulders, ring size 5 ¾, mounted in platinum

Accompanied by report no. CS65610 dated 24 August 2015 from the AGL American Gemological Laboratories stating that the origin of the emerald is Colombia, with minor clarity enhancement.

CHF30,000-50,000

\$30,000-50,000



134

THE PROPERTY OF A LADY

134

A DIAMOND RING, BY HARRY WINSTON

Set with a rectangular cut-cornered diamond, weighing approximately 11.99 carats, between tapered baguette-cut diamond shoulders, ring size 4 ½, mounted in platinum

Signed Winston and with maker's mark of Jacques Timey for Harry Winston

Accompanied by report no. 1172633826 dated 16 May 2016 from the GIA Gemological Institute of America stating that the diamond is J colour, SI1 clarity.

CHF80,000-120,000

\$80,000-120,000



135



136

THE PROPERTY OF A LADY

+135

**A MID-20TH CENTURY SAPPHIRE AND DIAMOND
DOUBLE CLIP BROOCH, BY CHAUMET**

The top designed as six scrolling tapered lines of baguette-cut diamonds, to the graduated circular-cut sapphire spray base, detachable for wear as two diamond and sapphire brooches or as two diamond brooches, 1930s, 8.5 cm, with French assay marks for platinum and gold, in grey Chaumet case

Signed Chaumet Paris Londres

CHF60,000-80,000

\$60,000-80,000

+136

A SAPPHIRE AND DIAMOND RING, BY BULGARI

Set with an oval-cut sapphire, weighing approximately 14.89 carats, within a circular-cut diamond tiered surround, ring size 7, mounted in platinum and gold, in black leather Bulgari case

Signed Bvlgari

Accompanied by report no. 87935 dated 21 September 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indication of heating.

CHF90,000-110,000

\$90,000-110,000



137



138

+137

**AN EARLY 20TH CENTURY DIAMOND BRACELET,
BY RENÉ BOIVIN**

Of slightly tapered fish-scale design, set throughout with old-cut diamonds in millegrain setting, 1920, 18.5 cm, with French assay marks for platinum and gold

Accompanied by certificate of authenticity dated 9 April 2015 from Françoise Cailles.

CHF30,000-40,000

\$30,000-40,000

+138

A DIAMOND RING

Set with a cushion-shaped diamond, weighing approximately 20.07 carats, between tapered baguette-cut diamond shoulders, ring size 6, mounted in platinum

Accompanied by report no. 1172409430 dated 26 January 2016 from the GIA Gemological Institute of America stating that the diamond is K colour, VS2 clarity.

CHF300,000-500,000

\$300,000-500,000



139



140

+139

A LATE 19TH CENTURY SAPPHIRE AND DIAMOND BROOCH

Set with an octagonal step-cut sapphire, weighing approximately 12.07 carats, within an old-cut diamond openwork frame, 3.0 cm, with Austro-Hungarian assay marks, mounted in silver and gold

Accompanied by report no. 79136 dated 10 March 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating.

Report no. CS62202 dated 20 February 2015 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Kashmir, with no heat enhancement and no clarity enhancement.

Report no. 15025259 dated 15 February 2015 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heating and an Information sheet on 'Unheated sapphires'.

CHF470,000-540,000

\$470,000-540,000

+140

A 19TH CENTURY NATURAL PEARL AND DIAMOND PENDANT

The drop-shaped natural pearl, measuring approximately 10.65-10.75x18.75 mm, with diamond-set cap, to the surmount designed as three leaves set with old and rose-cut diamonds, adapted, 6.0 cm

Accompanied by report no. 67902 dated 28 April 2013 from the SSEF Swiss Gemmological Institute stating that the pearl is a saltwater natural pearl, with no indications of artificial colour modification.

CHF40,000-50,000

\$40,000-50,000



141



142

+ψ141

A LATE 19TH CENTURY NATURAL PEARL AND MULTI-GEM BEE BROOCH

The cushion-shaped sapphire and rose-cut diamond cluster body to the baroque-shaped natural pearl, measuring approximately 12.00-12.65x21.00 mm, with rose-cut diamond-set double wings and ruby accents to the old-cut diamond and ruby head, with polished legs, 7.5 cm, mounted in silver and gold

Accompanied by report no. 86805 dated 5 July 2016 from the SSEF Swiss Gemmological Institute stating that the sapphire shows no indication of heating; and that the pearl is a saltwater natural pearl.

CHF20,000-30,000

\$20,000-30,000

+142

A LATE 19TH CENTURY DIAMOND BROOCH

Modelled as a detachable flowerhead, set to the centre with an old-cut diamond with smaller old-cut diamond-set pistil, to the old-cut diamond-set petals, circa 1890, 6.0 cm, mounted in silver and gold

CHF20,000-30,000

\$20,000-30,000





SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+143

AN IMPORTANT TWO-STRAND NATURAL PEARL AND DIAMOND NECKLACE

The strands composed of fifty-one and forty-nine natural pearls, measuring approximately 12.80 to 7.50 mm, to the clasp set with two old-cut diamonds, mounted in silver and gold

Accompanied by report no. 87755 dated 20 September 2016 from the SSEF Swiss Gemmological Institute stating that the 100 pearls are saltwater natural pearls and an Appendix letter indicating that '..These pearls of partially remarkable size (...) have been carefully selected and exhibit a beautiful matching fine pearl lustre combined with an attractive colour.'

CHF2,000,000-3,000,000

\$2,000,000-3,000,000



144



145



146

+144

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 5.41 carats, between half-moon diamond shoulders, to the diamond-set hoop, ring size 6, mounted in platinum

Accompanied by report no. 16030178 dated 1 April 2016 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heating, and an Information Sheet on 'Unheated sapphires'.

Report no. CS1073912 dated 4 March 2016 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Kashmir, with no indications of heating.

CHF200,000-300,000

\$200,000-300,000

+ψ145

A RUBY AND DIAMOND RING

Set with an oval-cut ruby, weighing approximately 3.20 carats, to the diamond-set shoulders, ring size 5½

Accompanied by report no. 16080077 dated 22 August 2016 from the Gübelin GemLab stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, and that the colour may also be called 'pigeon blood red', also with two Information sheets on 'Rubies from Mogok, Burma' and 'Unheated rubies'.

Report no. 85550 dated 15 April 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, and that the colour may also be called 'pigeon blood red'.

CHF480,000-550,000

\$480,000-550,000

+146

A PAIR OF FINE NATURAL PEARL AND DIAMOND EARRINGS

Each detachable drop-shaped natural pearl, weighing approximately 13.27 and 12.37 carats, with diamond-set cap, to the pear-shaped and marquise-cut diamond cluster surmount, 4.0 cm, mounted in platinum and gold

Surmounts with maker's marks HW for Harry Winston

Accompanied by report no. 87564 dated 14 September 2016 from the SSEF Swiss Gemmological Institute stating that both pearls are saltwater natural pearls, and an Appendix letter stating that the pearls 'exhibit a remarkable size and weight (...) and are characterised by a highly matching drop shape'.

Ten reports dated 2015 and 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing from approximately 2.01 to 1.00 carat, are D to F colour, IF to VS2 clarity.

CHF800,000-1,200,000

\$800,000-1,200,000





+147

A NATURAL PEARL AND DIAMOND BRACELET

Set with seven graduated natural pearls, weighing approximately between 100.00 and 28.85 grains, each set within a circular and baguette-cut diamond surround, with diamond-set leaf details throughout, 20.5 cm, mounted in platinum and gold

Accompanied by report no. 86208 dated 7 June 2016 from the SSEF Swiss Gemmological Institute stating that the seven pearls are saltwater natural pearls, and an Appendix letter stating that 'assembling a selection of saltwater natural pearls of such size and quality is rare and exceptional'.

CHF275,000-350,000

\$275,000-350,000



+148

A DIAMOND RING

Set with a light brown rectangular cut-cornered diamond, weighing approximately 53.53 carats, ring size 7, mounted in platinum

Accompanied by report no. 5171632175 dated 19 May 2016 from the GIA Gemological Institute of America stating that the diamond is Y to Z range, Light Brown colour, VVS1 clarity.

CHF650,000-750,000

\$650,000-750,000



(mounted as a bracelet)



(mounted as a brooch)



(mounted as brooches)

ψ149

A LATE 19TH CENTURY RUBY AND DIAMOND NECKLACE

The oval-cut ruby and old-cut diamond flowerhead front panel with diamond-set leaves with similarly-set side designs, to the necklace composed of a series of alternating diamond-set leaves and oval-cut ruby collets, with additional fittings to wear as a bracelet and brooches, 1890s, 44.0 cm, mounted in silver and gold, in later red leather fitted case

Accompanied by report no. 64930 dated 12 September 2012 from the SSEF Swiss Gemmological Institute stating that the origin of the rubies is Burma (Myanmar), with no indications of heating.

CHF80,000-120,000

\$80,000-120,000

PROVENANCE:

Formerly the Property of Marjorie Cunliffe-Owen



MUZO EMERALD

11.25 CARATS

'Muzo emeralds are the national pride of Colombia. these glittering beauties, each one unique, are steeped in the millenial tradition of the emerald mines in Muzo. The emerald is a precious gift of nature, prized as one of four mythical gemstones along with the ruby of mogok, the sapphires of Kashmir and the diamonds of Golconda. The color of Muzo emeralds - almost surreal, silky smooth, neither too yellowish nor too bluish - takes the breath away.'

Extract from the Muzo website



MUZO

EMERALD COLOMBIA


CERTIFICATE OF ORIGIN AND TRACEABILITY

Date: 21-06-2016

Reference: T00107-0004-7742-001


ROUGH MATERIAL

Origin	Colombia
Mine	Muzo
Tunnel or Shaft	Puerto Arturo
Id.	0004-7742
Date of Birth	May/2016
Weight (ct)	48,18
Shape	Amorphous Crystal




PREFORMED MATERIAL

Id.	T00107-0004- 7742-001
Shape	Cushion
Weight (ct)	14,80
Dimensions (mm) (Length - Width - Depth)	15,12- 14,55- 10,33



FINAL PRODUCT

Weight (ct)	11,25
Dimensions (mm) (Length - Width - Depth)	14,45- 14,01- 9,52
Clarity Enhancement (Cedarwood Oil)	Cedar Oil
% Utilization of Rough Material	50,46%
% Utilization of Preformed Material	76,02%



Signature / 
Legal Representative

This report reflects the state of the gemstone after transformation when it leaves CTT's premises.
Date: 18/January/2016 These images were taken for representative purposes only and they do not necessarily represent the stone's actual color or size. Only the report with valid original signatures, embossed stamp and security seal is a valid document for the described stone.

CERTIFICATION OF PEOPLE AND PROCESS

Every year our cutting and enhancement facility receives analysis and certifications granted by Bureau Veritas. This recognizes our attention to quality control. Our processes are under continuing review as we endeavor to refine and perfect our approach to cutting, polishing and enhancing emeralds. Since 2011 we have achieved the



(side view)

+150

A RARE UNMOUNTED EMERALD

The square cushion mixed-cut emerald, weighing approximately 11.25 carats, in green leather fitted case

Accompanied by report no. 87396 dated 31 August 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with no indications of clarity modification.

Report no. CS1077216 dated 25 July 2016 from the AGL American Gemological Laboratories stating that the origin of the emerald is Colombia, with insignificant clarity enhancement.

Certificate of origin and traceability dated 21 June 2016 from Muzo.

CHF450,000-550,000

\$450,000-550,000



+151

A SET OF TURQUOISE AND DIAMOND JEWELLERY

The necklace composed of a series of oval cabochon turquoise and diamond flowerhead clusters, with diamond-set cluster connecting links, suspending a larger oval cabochon turquoise and diamond flowerhead cluster detachable pendant, can be worn as two bracelets, together with a pair of earrings, necklace 41.0 cm, earrings, 4.0 cm, mounted in gold

(3)

CHF11,000-16,000

\$11,000-16,000



+152

A SAPPHIRE AND DIAMOND RING

Set with a circular-cut sapphire to the diamond-set openwork gallery and shoulders, ring size 6, mounted in gold

Accompanied by report no. 87241 dated 17 August 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

CHF28,000-38,000

\$28,000-38,000



+ψ153

A RUBY AND DIAMOND RING

The cushion-cut ruby set within a circular-cut diamond detachable surround, with diamond-set bow-shaped shoulders, ring size 5, mounted in platinum and gold

Accompanied by report no. 87240 dated 17 August 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating.

CHF55,000-75,000

\$55,000-75,000



+154

A PAIR OF DIAMOND EARSTUDS

One set with an old-cut diamond, the other with a circular-cut diamond, weighing approximately 13.12 and 13.04 carats, mounted in gold

CHF120,000-150,000

\$120,000-150,000

FANCY VIVID ORANGY YELLOW 10.30 CARATS



SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+155

A SUPERB COLOURED DIAMOND RING

Set with a fancy vivid orangy yellow octagonal step-cut diamond, weighing approximately 10.30 carats, between tapered baguette-cut diamonds, ring size 6, mounted in platinum

Accompanied by report no. 2171402144 dated 23 December 2015 from the GIA Gemological Institute of America stating that the diamond is Fancy Vivid Orangy Yellow colour, Internally Flawless clarity.

CHF2,000,000-3,000,000

\$2,000,000-3,000,000



A TREASURE BY FABERGÉ, FORMERLY THE PROPERTY OF MRS W. B. LEEDS, PRINCESS ANASTASIA OF GREECE

Mrs. Leeds was an American millionairess who resided in Grosvenor Square. She was one of Fabergé's most important customers, acquiring sixty-five pieces from the firm mainly between 1915 and 1916. She was a prominent member of London society and later became Princess Anastasia of Greece, when she married Prince Christopher of Greece. When the present rhodonite box was sold in 2000, the catalogue entry included a reproduction of the original invoice from Fabergé detailing the box's purchase by Mrs Leeds in 1916.

The Royal Collection contains a comparable but smaller enamel and gold mounted rhodonite box of rectangular form (RCIN 9170), which was bought from Fabergé in London by the Duchess of Roxburghe and given to Queen Mary in 1910. For a design from Wigström's workshop for a very similarly mounted rhodonite box, please see U. Tillander-Godenhielm, et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, illustrated p. 161, pl. 203.



Mrs W.B. Leeds, Princess Anastasia of Greece





+156

A THREE-COLOUR GOLD-MOUNTED RHODONITE AND ENAMEL BOX MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1912, SCRATCHED INVENTORY 23134

Rectangular, the sides mounted with gold foliage and flowerhead-chased borders *champlevé* enamelled in opaque white, marked on mounts, also with London import marks for 1912; in the original velvet and silk-lined wood box stamped 'Fabergé Petrograd Moscow London' beneath the Imperial warrant, 12.1x3.4x6.7 cm

CHF150,000-200,000

\$150,000-200,000

PROVENANCE:

Formerly the Property of Mrs W. B. Leeds (1878-1923), purchased from Fabergé's London branch on 14 December 1916 for £75. Anonymous sale; New York, 24 October 2000, lot 68.



(close up of signature)



+157

**A JEWELLED TWO-COLOUR GOLD AND GUILLOCHÉ
ENAMEL ROCK CRYSTAL PILL BOX
BY FABERGÉ, WITH THE WORKMASTER'S MARK OF
MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890**

Oblong, the hinged cover and base set with rock crystal panels within green gold laurel borders, the sides enamelled in pink over a guilloché ground, the thumb-piece set with rose-cut diamonds, marked on rim, 4.6x1.9x3.6 cm

CHF14,000-18,000

\$14,000-18,000



158
**A SET OF DIAMOND 'SERPENT BOHÈME' JEWELLERY,
 BY BOUCHERON**

Comprising: a bracelet designed as a series of oval-shaped textured links, with pavé-set diamond pear-shaped spacers, a pair of earrings, each designed as two pavé-set diamond pear-shaped panels, to the textured surround, and a similarly-set ring, bracelet 20.0 cm, earrings 3.3 cm, ring size 7, with French assay marks for gold Signed Boucheron Paris, nos. 1529 (bracelet), 38099 (earrings) and 50502 (ring)

(4)

CHF12,000-18,000

\$12,000-18,000

159
**AN ONYX AND GOLD 'ALHAMBRA' NECKLACE,
 BY VAN CLEEF & ARPELS**

Composed of twenty quatrefoil-shaped onyx panels within beaded gold surrounds, joined by faceted chain-link connections, 79.5 cm, with French assay marks for gold

Signed VCA for Van Cleef & Arpels, no.114086

CHF10,000-15,000

\$10,000-15,000



159



160

160
**A DIAMOND, ONYX AND EMERALD PANTHER BROOCH,
BY CARTIER**

Realistically modelled as a walking panther, pavé-set with diamonds and buff top onyx spots, the head with an onyx nose and pear-shaped emerald eyes, 6.9 cm, with French assay marks for gold, in red leather Cartier case

Signed Cartier, no. 616151

CHF30,000-50,000

\$30,000-50,000



161

+161

A PAIR OF DIAMOND EARRINGS, BY BULGARI

Of flowerhead design, set throughout with circular-cut diamonds, with additional fittings for wear as two brooches, 3.5 cm, mounted in gold, in green leather Bulgari box

Signed Bvlgari

CHF40,000-60,000

\$40,000-60,000



162

+162

A DIAMOND BROOCH, BY BULGARI

Modelled as a scrolling stylised flowerhead, set throughout with circular-cut diamonds, 5.0 cm, mounted in gold, in beige Bulgari pouch

Signed Bvlgari

CHF15,000-20,000

\$15,000-20,000



163

+163

A DIAMOND AND COLOURED DIAMOND PENDANT NECKLACE

The pendant set with a fancy vivid yellow pear-shaped diamond, weighing approximately 2.01 carats, a fancy orangy pink heart-shaped diamond, weighing approximately 1.18 carat, and a heart-shaped diamond, weighing approximately 2.01 carats, to the fine cable-link chain, interspersed with eight collet-set diamonds, pendant 3.0 cm, necklace 44.0 cm, mounted in gold

Accompanied by report no. 1176094824 dated 31 March 2015 from the GIA Gemological Institute of America stating that the 2.01 carat pear-shaped diamond is Fancy Vivid Yellow colour, SI1 clarity.

Report no. 2175479744 dated 15 April 2016 from the GIA Gemological Institute of America stating that the 1.18 carat diamond is Fancy Orangy Pink colour, VS2 clarity.

Report no. 1156103179 dated 19 November 2012 from the GIA Gemological Institute of America stating that the 2.01 carat heart-shaped diamond is D colour, VS1 clarity.

CHF120,000-150,000

\$120,000-150,000



164

+164

A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy vivid yellow heart-shaped diamond, weighing approximately 3.02 carats, within the pear-shaped diamond surround with yellow diamond accents, ring size 6, mounted in gold

Accompanied by report no. 1152788036 dated 18 November 2013 from the GIA Gemological Institute of America stating that the 3.02 carat diamond is Fancy Vivid Yellow colour, SI1 clarity.

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

CHF165,000-185,000

\$165,000-185,000



+ψ165

AN ART DÉCO RUBY AND DIAMOND BRACELET

Designed as three tapering articulated openwork panels of stylised floral design, set throughout with old-cut diamonds, highlighted with six vari-cut rubies, circa 1930, 18.5 cm, with French assay marks for platinum

CHF30,000-50,000

\$30,000-50,000



166



167

+ψ166

A RUBY AND DIAMOND RING

Set with a cushion-shaped ruby, weighing approximately 6.19 carats, within a heart-shaped diamond surround, to the pavé-set diamond shoulders, ring size 6½, mounted in gold

Accompanied by report no. 86681 dated 27 June 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating.

CHF120,000-150,000

\$120,000-150,000

+ψ167

A PAIR OF RUBY AND DIAMOND EARRINGS

Each oval-cut ruby, weighing approximately 5.77 and 4.61 carats, within a pear-shaped diamond surround, to the pear-shaped diamond surmount and diamond-set hook, 3.5 cm, mounted in gold

Accompanied by reports nos. 86442 and 86443 dated 27 June 2016 from the SSEF Swiss Gemmological Institute stating that the origin of both rubies is Burma (Myanmar), with no indications of heating.

CHF200,000-250,000

\$200,000-250,000

**THE PROPERTY OF AN IMPORTANT
PRIVATE COLLECTOR
LOTS 168-177**





168



169

+168

AN ART DÉCO SAPPHIRE AND DIAMOND RING, BY CARTIER

Set with a cushion-shaped sapphire, weighing approximately 10.71 carats, between baguette-cut diamond shoulders, circa 1930, ring size 6

Signed Cartier Paris, no. 03930

Accompanied by report no. 16090101 dated 26 September 2016 from the Gübelin GemLab stating that the origin of the sapphire is Sri Lanka (Ceylon), with no indications of heating, and an Information sheet on 'Unheated sapphires'.

CHF45,000-65,000

\$45,000-65,000

+169

A DIAMOND BROOCH, BY CARTIER

The vari-cut diamond bar brooch of abstract design, with two graduated lines of circular-cut diamonds, each suspending a pear-shaped diamond, weighing approximately 2.06 and 1.44 carat, within a circular and tapered baguette-cut diamond frame, 1950s, 6.0 cm, in red leather Cartier case

Signed Cartier, no. 115809

CHF40,000-60,000

\$40,000-60,000



+170

**A LATE 19TH CENTURY SAPPHIRE AND DIAMOND
BROOCH/CLASP**

Set with an oval-cut sapphire within an old-cut diamond surround,
circa 1890, 2.5 cm, mounted in silver and gold

*Accompanied by report no. 55910 dated 18 March 2010 from the
SSEF Swiss Gemmological Institute stating that the origin of the
sapphire is Ceylon (Sri Lanka), with no indications of heating.*

**Please note that this report is over five years old and might
require an update.**

CHF80,000-120,000

\$80,000-120,000



+171

AN EMERALD AND DIAMOND BRACELET

Composed of an alternating line of graduated rectangular-cut emeralds and twin baguette-cut diamond links, each emerald flanked by four circular-cut diamonds, 17.5 cm

Accompanied by report no. 88037 dated 28 September 2016 from the SSEF Swiss Gemmological Institute stating that the origin of nine emeralds is Colombia, the origin of two emeralds is Russia, the origin of one emerald is Brazil and the origin of one emerald is Afghanistan, all with minor to moderate amount of oil.

The three largest emeralds further accompanied by report no. 12070073 dated 25 July 2012 from the Gübelin GemLab stating that the origin of two emeralds is Colombia and the origin of one emerald is Russia, the three with indications of minor clarity enhancement.

CHF70,000-100,000

\$70,000-100,000



172



173

+172

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 12.74 carats, within a baguette and marquise-cut diamond bombé abstract surround, 1960s, ring size 5¾, mounted in platinum

Accompanied by report no. 63791 dated 1 June 2012 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Sri Lanka (Ceylon), with no indications of heating.

CHF100,000-150,000

\$100,000-150,000

PROVENANCE:

Geneva, 14 November 2012, lot 570, Property of a Lady of Title

Cf. D. Bennett & D. Mascetti, *Celebrating Jewellery*, London, Antique Collectors' Club, 2012, p. 256 for a similar example by Vaillant & Duverne

+173

AN EMERALD AND DIAMOND RING, BY BULGARI

Set with an octagonal-cut emerald, weighing approximately 6.92 carats, within a circular-cut diamond tiered surround, ring size 6¾, mounted in platinum, in green leather Bulgari case

Signed Bulgari

Accompanied by report no. 87934 dated 21 September 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor oil.

CHF80,000-120,000

\$80,000-120,000





+ψ174

A RUBY AND DIAMOND NECKLACE

The line necklace alternately set with circular-cut diamond bar links and baguette-cut diamond duo spacers, suspending at the front a fringe of seventeen graduated oval-cut rubies, each with circular and baguette-cut diamond accents, circa 1960, 41.5 cm, mounted in platinum and gold

Accompanied by report no. 64563 dated 28 August 2012 from the SSEF Swiss Gemmological Institute stating that the origin of the rubies is Burma (Myanmar), with no indications of heating.

CHF150,000-250,000

\$150,000-250,000

PROVENANCE:

August von Finck (1898-1980), thence by descent
Geneva, 14 November 2012, lot 578, Property of a German Nobleman



+ψ175

AN ART DÉCO RUBY AND DIAMOND BROOCH

Of fan design, set with seven oval-cut ruby and diamond graduated clusters to the circular-cut diamond tiered centre, with baguette-cut diamond accents, circa 1925, 4.7 cm

Accompanied by report no. 88021 dated 23 September 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the rubies is Burma (Myanmar), with no indications of heating.

CHF30,000-50,000

\$30,000-50,000



176



177

+ψ176

A PAIR OF EARLY 20TH CENTURY RUBY AND DIAMOND EARRINGS

Each oval-cut ruby pendant within a circular-cut diamond openwork frame, suspended from a line of collet-set diamonds with larger collet-set diamond surmount, 1920s, 3.8 cm

Accompanied by report no. 59944 dated 15 June 2011 from the SSEF Swiss Gemmological Institute stating that the origin of both rubies is Burma (Myanmar), with no indications of heating.

Please note that this report is over five years old and might require an update.

CHF90,000-130,000

\$90,000-130,000

PROVENANCE:

Geneva, 14 November 2012, lot 585, Property of a European Princely Family

+ψ177

AN EARLY 20TH CENTURY RUBY AND DIAMOND BRACELET

Designed as a series of marquise-shaped openwork panels, each set with an oval or cushion-shaped ruby, framed and interspersed with circular and single-cut diamonds, 1920s, 18.0 cm

Accompanied by report no. 59945 dated 15 June 2011 from the SSEF Swiss Gemmological Institute stating that the origin of the rubies is Burma (Myanmar), with no indications of heating.

Please note that this report is over five years old and might require an update.

CHF200,000-300,000

\$200,000-300,000

PROVENANCE:

Geneva, 14 November 2012, lot 584, Property of a European Princely Family

**THE PROPERTY OF AN IMPORTANT
PRIVATE COLLECTOR
LOTS 178 & 179**



THE STAR OF SIERRA LEONE VI

THE STAR OF SIERRA LEONE		
Cut into 17 exceptional polished diamonds		
I	PEAR	53.96 CARATS
II	RECTANGULAR	32.52 CARATS
III	RECTANGULAR	30.15 CARATS
IV	MARQUISE	27.34 CARATS
V	RECTANGULAR	23.01 CARATS
VI	PEAR	22.27 CARATS
VII	MARQUISE	11.35 CARATS
VIII	PEAR	6.44 CARATS
IX	PEAR	5.70 CARATS
X	MARQUISE	4.29 CARATS
XI	MARQUISE	3.92 CARATS
XII	MARQUISE	3.73 CARATS
XIII	PEAR	3.25 CARATS
XIV	MARQUISE	2.97 CARATS
XV	MARQUISE	2.87 CARATS
XVI	MARQUISE	2.86 CARATS
XVII	PEAR	1.85 CARAT



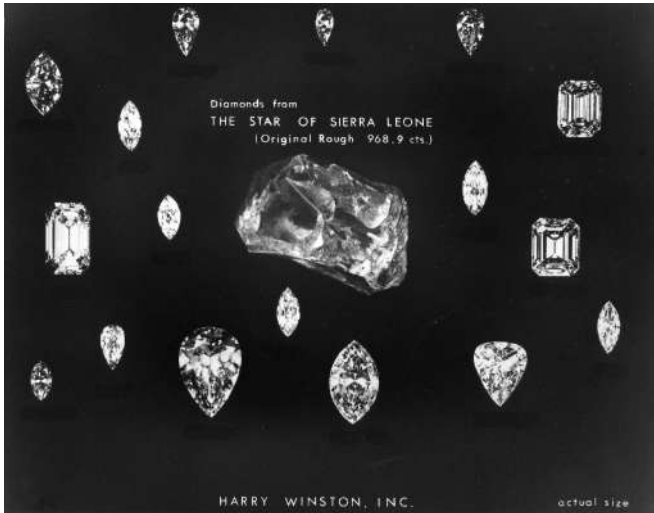
Davidson Nicol (left), High commissioner of London, and Anthony Oppenheimer (right), of the Central selling organisation, studying the Star of Sierra Leone rough, 1972. AFP/Getty Images.

The Star of Sierra Leone was discovered on Valentine's Day 1972. The rough diamond weighed 968.9 carats, approximately 195 grams. It was discovered 320 km east of Freetown, the capital of Sierra Leone. At 968.9 carats, it is the fourth largest gem quality diamond ever found; behind the Cullinan, the Excelsior and the Lesedi La Rona. However it is the largest alluvial diamond ever found. Alluvial diamonds lay in river beds or ocean floors, where they are discovered after millions of years of natural erosion. De Beers handled the sale of the Star of Sierra Leone rough and it became the property of Harry Winston on 3rd October 1972; reported to be sold for just under \$2.5 million. The rough was exhibited around the world, with proceeds going to various charities in Sierra Leone.

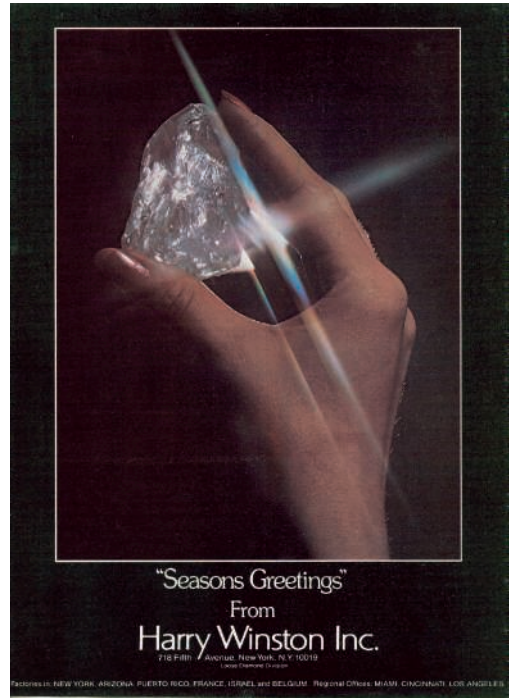
The Star of Sierra Leone was then studied for several months in New York. Harry Winston wanted one big exceptional gem: an emerald-cut diamond weighing 143.20 carats. However, upon completion, this exceptional gem was discovered to be flawed. Mr Winston decided to have this stone recut into seven gems. In total, the rough of the Star of Sierra Leone produced seventeen gems, for a total of 238.48 carats. Thirteen of them were flawless. The last one of the stones was sold in 1975.

On 26th December 1973 the family of the current owner acquires the 22.27 carat Star of Sierra Leone VI from Harry Winston. Between 1973 and 1981, the current owner asks Harry Winston to re-cut the stone, in order to remove a feather inclusion. The new recorded weight is 21.69 carats. We are delighted to offer the Star of Sierra Leone VI, an exceptional D colour pear-shaped diamond weighing 21.69 carats, which has remained in the family of the vendor from 1973 until today.

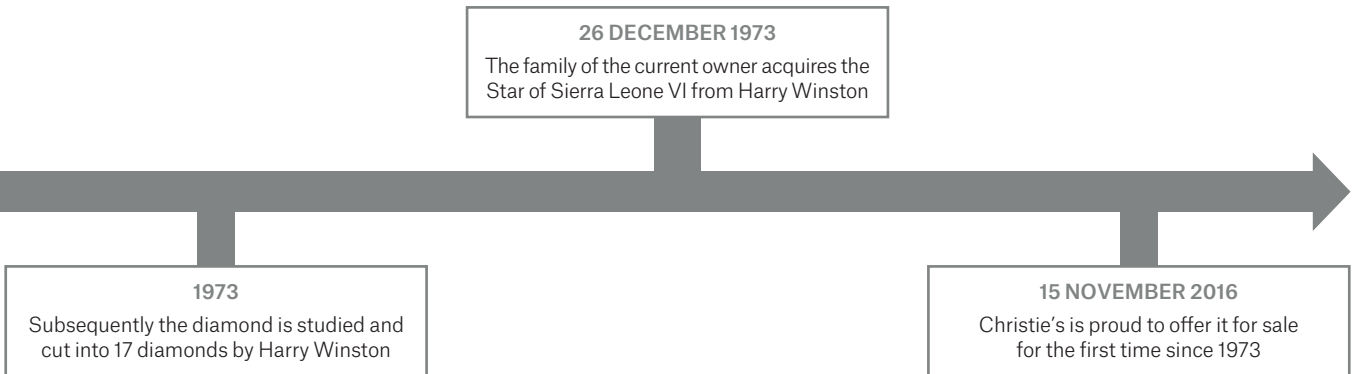




Courtesy of Harry Winston, Inc. archives.



Courtesy of Harry Winston, Inc. archives.





Gemological Institute of America, Inc.
54 W 47th Street
New York, NY 10036 USA
T: +1 212 221 5858
F: +1 212 575 0095
E: info@gia.edu
GIA.edu

June 28, 2016

To Whom It May Concern:

An examination of our records indicates that the 21.69 ct diamond described in GIA Diamond Grading Report #2175703908, dated June 28, 2016, was linked to previous GIA Diamond Grading Reports. Our records indicate the 21.69 ct diamond was graded under GIA Report #1251615, dated January 29, 1981, and notes it as having been re-cut from the diamond previously weighing 22.27 ct (known as the Star of Sierra Leone VI) described in GIA Report #674663 dated November 12, 1973.

Sincerely,

GIA Laboratory

The World's Foremost Authority in Gemology™ Ensuring the Public Trust Through Nonprofit Service Since 1931

Carlsbad New York Antwerp Bangkok Dubai Gaborone Hong Kong Johannesburg London Mumbai Royal Gan Seoul Taipei Tokyo

THE STAR OF SIERRA LEONE VI



SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

178

THE STAR OF SIERRA LEONE VI A DIAMOND RING, BY HARRY WINSTON

Set with a pear-shaped diamond, weighing approximately 21.69 carats, to the baguette-cut diamond tapered shoulders, ring size 5 ½, mounted in platinum

Signed Winston for Harry Winston

Accompanied by report no. 2175703908 dated 28 June 2016 from the GIA Gemological Institute of America stating that the 21.69 carat diamond is D colour, VVS2 clarity, a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa, and a letter of authentication noting the re-cut of the 22.27 carat diamond (known as the Star of Sierra Leone VI) to 21.69 carats.

Further accompanied by report no. 1251615 dated 29 January 1981 from the GIA Gemological Institute of America stating that the 21.69 carat diamond is D colour, VVS2 clarity.

Copy of report no. NY674663 dated 12 November 1973 from the GIA Gemological Institute of America stating that the diamond, weighing then 22.27 carats, is D colour, VVS1 clarity.

Copy of invoice dated 26 December 1973 and copy of insurance valuation dated 30 March 1983, both from Harry Winston.

CHF1,400,000-1,800,000

\$1,400,000-1,800,000



(mounted as a brooch/pendant)



(mounted as a ring)

179

**AN EMERALD AND DIAMOND PENDENT NECKLACE,
BY HARRY WINSTON**

The detachable pendant set with an octagonal step-cut emerald, weighing approximately 38.02 carats, within a circular and marquise-cut diamond cluster surround, to the circular-cut emerald and diamond twin line necklace, the emerald with additional diamond-set cluster ring mounting, pendant 5.5 cm, necklace 37.0 cm, ring size 5 ¼, mounted in platinum and gold

Necklace, pendant and ring mounting with maker's mark of Jacques Timey for Harry Winston

Accompanied by report no. 85852 dated 4 May 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

Further accompanied by copy of an invoice dated 4 January 1974 and copy of a valuation dated 30 March 1983, both from Harry Winston.

(3)

CHF350,000-600,000

\$350,000-600,000





180



181

+180

A PAIR OF DIAMOND EARSTUDS

Each set with a square cut-cornered diamond, weighing approximately 5.08 and 5.00 carats, mounted in platinum

Accompanied by report no. 5172281609 dated 18 August 2015 from the GIA Gemological Institute of America stating that the 5.08 carat diamond is E colour, VS1 clarity.

Report no. 5172281623 dated 18 August 2015 from the GIA Gemological Institute of America stating that the 5.00 carat diamond is E colour, VS2 clarity.

CHF250,000-350,000

\$250,000-350,000

+181

AN EMERALD AND DIAMOND RING

Set with an octagonal step-cut emerald between triangular-cut diamond shoulders, ring size 4½, mounted in platinum

Accompanied by report no. 83682 dated 26 January 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

CHF35,000-45,000

\$35,000-45,000



+182

**AN EMERALD AND DIAMOND BRACELET,
BY HARRY WINSTON**

Composed of a series of graduating octagonal-cut emeralds, interspersed with graduating marquise-cut diamonds, the three largest diamonds weighing approximately 5.09, 3.73 and 3.49 carats, 18.0 cm, mounted in platinum and gold, in blue leather Harry Winston case

With maker's mark of Jacques Timey, signed HW for Harry Winston

The three largest diamonds accompanied by reports nos. 2175900844, 6173900920 and 6177900917 dated 26 September 2016 from the GIA Gemological Institute of America respectively stating that the 5.09 carat diamond is F colour, VVS2 clarity, that the 3.73 carat diamond is E colour, VVS2 clarity and that the 3.49 carat diamond is D colour, VS1 clarity.

Report no. 83470 dated 7 January 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Colombia, 4 emeralds with moderate oil, 7 emeralds with minor oil. Further accompanied by copy of original invoice from Harry Winston.

CHF550,000-750,000

\$550,000-750,000



183



184

+ψ183

A RUBY AND DIAMOND 'TROMBINO' RING, BY BVLGARI

Set with a cushion-shaped ruby, weighing approximately 4.78 carats, between baguette-cut diamond shoulders, within a circular-cut diamond pavé surround, ring size 6, mounted in gold, in black Bulgari case

Signed Bvlgari

Accompanied by report no. 85851 dated 3 May 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating.

CHF20,000-30,000

\$20,000-30,000

+184

A PAIR OF RUBY AND DIAMOND EARRINGS

Each cushion-shaped ruby, weighing approximately 6.06 and 6.03 carats, within a single-cut diamond surround to the cushion-cut diamond surmount, 3.5 cm, mounted in platinum

Accompanied by report no. CS1076760A and B dated 7 July 2016 from the AGL American Gemological Laboratories stating that the origin of both rubies is Mozambique, with no gemological evidence of heat and no clarity enhancement.

CHF70,000-100,000

\$70,000-100,000



+ψ185

A RUBY AND DIAMOND FRINGE NECKLACE, BY BULGARI

The necklace set with a series of cushion-shaped and oval-cut ruby and diamond clusters, suspending to the front further ruby and diamond clusters, to the circular and baguette-cut diamond line necklace and a ruby and diamond clasp, 38.0 cm, mounted in platinum and gold, in red leather Bulgari case

Signed Bvlgari

Accompanied by report no.16060065 dated 16 June 2016 from the Gübelin GemLab stating that the origin of the large majority of the rubies is Burma (Myanmar), with no indications of heating, and that some of the rubies show minor amount of filling material in cavities.

CHF180,000-220,000

\$180,000-220,000



Test Report No. 87463

on the authenticity of the following gemstone,
set in a ring with diamonds

Total weight:	6.2 grams (including setting and diamonds)
Shape & cut:	oval, brilliant / step cut
Measurements:	approximately 12.50 x 10.30 x 6.50 mm
Estimated weight:	approximately 7.1 ct (see also the declared weight in the comments)
Colour:	red of strong saturation
Identification:	R U B Y (variety of natural corundum)
Comments:	The analysed properties confirm the authenticity of this transparent ruby. No indications of heating. Origin: Burma (Myanmar) The colour of this ruby may also be called 'pigeon blood red' based on SSEF reference standards. The estimated weight is in accordance with the declared weight of 7.08 ct.

Important Note: The conclusions on this Test Report reflect our findings at the time it is issued. A gemstone or pearl can be modified and/or enhanced at any time. Therefore, the SSEF can at any time reassess whether the gemstone or pearl is in accordance with this Test Report. A setting may limit complete analysis of a gemstone or a pearl, thus all conclusions are given as far as the setting permits. The authenticity and colour authenticity of additional diamonds, gemstones, and pearls in the setting have not been tested. The indicated estimated weight is only approximate and may differ from the exact weight of the gemstone/pearl when unset. Only the Test Report with the valid original signatures, embossed stamp and Proof Tag™ label affixed onto the surface of the laminated Test Report is a valid document. PDF scans and copies of a Test Report are not legally binding. See terms and conditions on reverse side and www.ssef.ch/terms-conditions. © This report is copyright of SSEF.

SWISS GEMMOLOGICAL INSTITUTE – SSEF

Basel, 29 August 2016 cp

Report authentication (log on to www.myssef.ch)




A. Klumb, MSc, SGC


P. Lefèvre, MSc, DUG





GEMMOLOGICAL REPORT

Report Number
16037100

Colour
red

Date
3 March 2016

Tradecolour
pigeon blood red

Item
One faceted gemstone

Species
Natural corundum

Weight
7.08 ct

Variety
Ruby

Shape
oval

Origin
Burma (Myanmar)

Cut
brilliant cut / step cut

Condition
No indications of heating (NTE).

Measurements
12.51 x 10.31 x 6.50 mm

Comments
Unheated rubies of this quality
are rare.

Transparency
transparent

See Appendix.
See Information Sheet(s).

Important notes and limitations on the reverse.



Beryl Huber



Sonia Cherchi



PIGEON BLOOD RED



SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+ψ186

AN EXCEPTIONAL RUBY AND DIAMOND RING

Set with an oval-cut ruby, weighing approximately 7.08 carats, between fancy-cut diamond shoulders, ring size 6½, mounted in gold

Accompanied by report no. 87463 dated 29 August 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, and that the colour may also be called 'pigeon blood red', an Appendix letter and a Premium book.

Report no. 16037100 dated 3 March 2016 from the Gübelin GemLab stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, and that the colour may also be called 'pigeon blood red', an Appendix and two Information sheets on 'Rubies from Mogok, Burma' and 'Unheated rubies'.

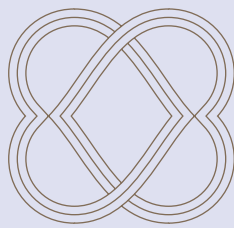
CHF1,700,000-2,200,000

\$1,700,000-2,200,000



BOEHMER ET BASSENGE

PARIS







TAKING HAUTE JOAILLERIE
TO THE HIGHEST LEVEL

Long ago, during the reign of Louis XV, two Parisian jewellers, Charles Boehmer and Paul Bassenge, created a spectacular diamond necklace that made history. On the orders of the King, they sought and achieved perfection.

Today, in homage to these fellow artisans and inspired by their dedication and uncompromising craftsmanship, a new boutique Maison de Haute Joaillerie bears their illustrious name. Calling on decades of experience and years of planning, the partners in this present-day Parisian atelier are achieving the same impeccable standards.

Working exclusively with large, flawless diamonds, Boehmer et Bassenge designs and creates exceptional treasures. These unique, iconic pieces are destined to be worn by a select few among the world's most gracious, elegant women.



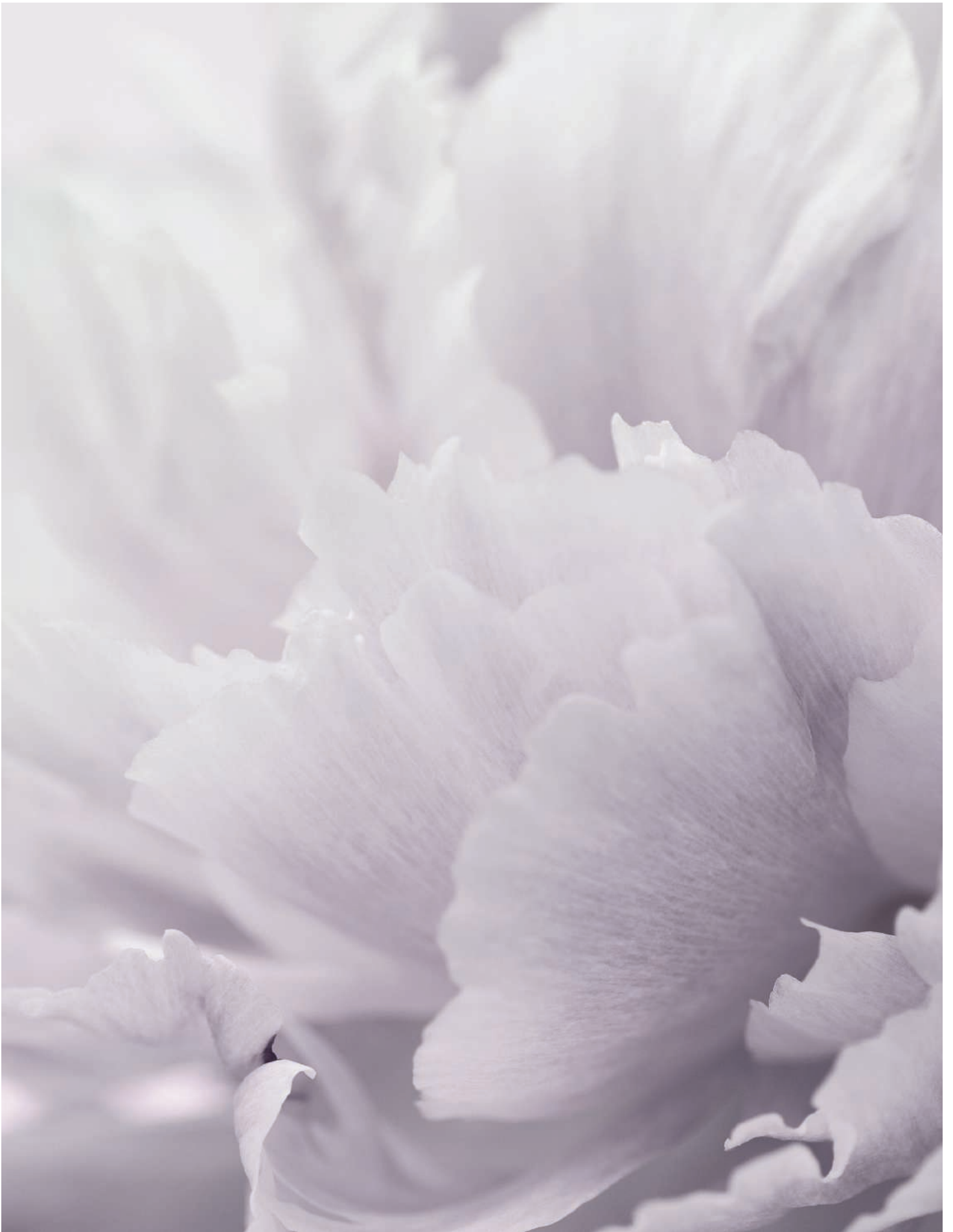


THE EXTRAORDINARY BLOSSOMS

True connoisseurs are driven by their quest for the extraordinary. In search of excellence, they find their dream in the slightest nuance of a piece, which to others may be unrecognisable. This quest is based on passion.

A passion for beauty. A passion for creative expression, through craftsmanship, and through the understanding of skill and devotion at the highest levels of artistry. Harnessing passion and knowledge, Boehmer et Bassenge creates masterpieces for those who truly understand their value and how to appreciate them.

Using only the most rare diamonds on earth, nature is captured and transformed at its ultimate level into breathtaking, legendary jewellery. A legend that is destined to become part of a family's history and lineage for centuries to come.





LE JARDIN D'ISABELLE

BOEHMER ET BASSENGE

PARIS



LARGEST DIAMOND 31.38 CARATS

ALL DIAMONDS D COLOUR

ALL DIAMONDS FLAWLESS
OR INTERNALLY FLAWLESS CLARITY

MORE THAN 147 CARATS IN TOTAL



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



SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

•+187

LE JARDIN D'ISABELLE

AN EXQUISITE DIAMOND AND COLOURED DIAMOND NECKLACE, BY BOEHMER ET BASSENGE

Set to the front with two pear-shaped diamonds, weighing approximately 31.38 and 12.11 carats, and a brilliant-cut diamond, weighing approximately 8.07 carats, each within a pink diamond-set stylised leaf surround, to the double line necklace, composed of a series of vari-cut diamond flowerhead clusters, 41.0 cm, mounted in gold

Signed Boehmer et Bassenge Paris

Accompanied by report no. 1152749720 dated 29 October 2013 from the GIA Gemological Institute of America stating that the 31.38 carat diamond is D colour, Flawless clarity; and a Diamond Type Classification letter stating that the diamond is Type IIa.

Report no. 2171422713 dated 23 December 2015 from the GIA Gemological Institute of America stating that the 12.11 carat diamond is D colour, Flawless clarity; and a Diamond Type Classification letter stating that the diamond is Type IIa.

Report no. 2171230136 dated 24 September 2015 from the GIA Gemological Institute of America stating that the 8.07 carat diamond is D colour, Flawless clarity; and a Diamond Type Classification letter stating that the diamond is Type IIa.

Further accompanied by 176 reports from the GIA Gemological Institute of America stating that the 176 diamonds on the necklace are D colour, Flawless or Internally Flawless clarity.

CHF8,000,000-12,000,000

\$8,000,000-12,000,000



MIROIR DE L'AMOUR

BOEHMER ET BASSENGE

PARIS



THE LARGEST PAIR OF D/FLAWLESS
PEAR-SHAPED DIAMONDS EVER OFFERED AT AUCTION

50.47 & 52.55 CARATS

PEAR-SHAPED

D COLOUR

FLAWLESS CLARITY

EXCELLENT POLISH

EXCELLENT SYMMETRY

TYPE IIA



GIA®

GIA REPORT

2175432640

Verify this report at gia.edu

GIA DIAMOND GRADING REPORT

December 22, 2015
 GIA Report Number 2175432640
 Shape and Cutting Style Pear Brilliant
 Measurements 32.72 x 20.16 x 12.63 mm

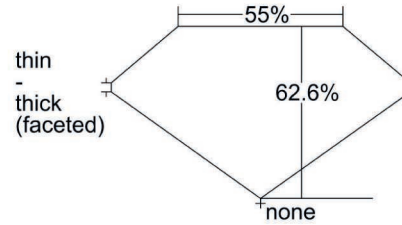
GRADING RESULTS

Carat Weight 50.47 carat
 Color Grade D
 Clarity Grade Flawless

ADDITIONAL GRADING INFORMATION

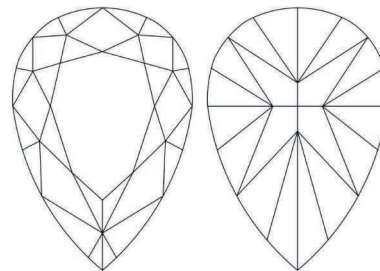
Polish Excellent
 Symmetry Excellent
 Fluorescence None
 Inscription(s): GIA 2175432640

PROPORTIONS



Profile not to actual proportions

CLARITY CHARACTERISTICS





GIA®

GIA REPORT

1172644481

Verify this report at gia.edu

GIA DIAMOND GRADING REPORT

May 26, 2016

GIA Report Number 1172644481

Shape and Cutting Style Pear Brilliant

Measurements 32.80 x 20.50 x 13.20 mm

GRADING RESULTS

Carat Weight 52.55 carat

Color Grade D

Clarity Grade Flawless

ADDITIONAL GRADING INFORMATION

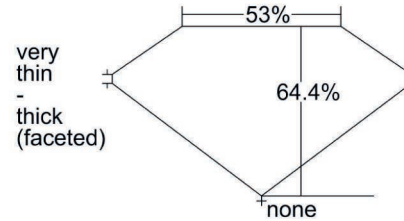
Polish Excellent

Symmetry Excellent

Fluorescence None

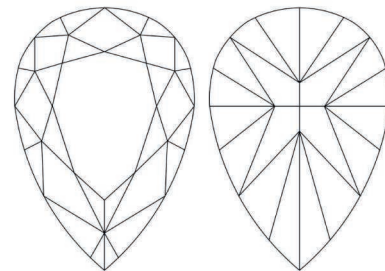
Inscription(s): GIA 1172644481

PROPORTIONS



Profile not to actual proportions

CLARITY CHARACTERISTICS





SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

•+188

MIROIR DE L'AMOUR

A SENSATIONAL PAIR OF DIAMOND EARRINGS, BY BOEHMER ET BASSENGE

Each pear-shaped diamond pendant, weighing approximately 52.55 and 50.47 carats, to the pear-shaped and marquise-cut diamond cluster surmount, 7.0 cm, mounted in gold

Signed Boehmer et Bassenge Paris

Accompanied by report no. 1172644481 dated 26 May 2016 from the GIA Gemological Institute of America stating that the 52.55 carat diamond is D colour, Flawless clarity; and a Diamond Type Classification letter stating that the diamond is Type IIa.

Report no. 2175432640 dated 22 December 2015 from the GIA Gemological Institute of America stating that the 50.47 carat diamond is D colour, Flawless clarity; and a Diamond Type Classification letter stating that the diamond is Type IIa.

Further accompanied by 30 reports from the GIA Gemological Institute of America stating that the 30 diamonds on the earrings are D colour, Flawless or Internally Flawless clarity.

CHF20,000,000-30,000,000

\$20,000,000-30,000,000





189



190

+189

A SPLENDID SAPPHIRE AND DIAMOND PENDANT

The drop-shaped sapphire, weighing approximately 58.48 carats, with diamond-set crown-shaped cap to the diamond line surmount, including a pear-shaped diamond, weighing approximately 0.52 carat, 7.0 cm, mounted in platinum, in blue leather fitted case

Accompanied by report no. 82902 dated 6 November 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating, and an Appendix letter stating that this sapphire 'exhibits an impressive size and weight of 58.480 ct combined with a well-saturated colour, a fine purity and an attractive drop-shape.'

Diamond dossier no. 2111209313 dated 5 October 2009 from the GIA Gemological Institute of America stating that the 0.52 carat diamond is D colour, Internally Flawless clarity.

Please note that report no. 2111209313 is over five years old and may require an update.

CHF900,000-1,100,000

\$900,000-1,100,000

+190

A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy pink pear-shaped diamond, weighing approximately 4.18 carats, between tapered baguette-cut diamond shoulders, ring size 6, mounted in platinum

Accompanied by report no. 7228642437 dated 23 May 2016 from the GIA Gemological Institute of America stating that the diamond is Fancy Pink colour, VS1 clarity.

CHF800,000-1,200,000

\$800,000-1,200,000





191



(reverse)

+191

**AN ART DÉCO DIAMOND AND ONYX LAPEL WATCH,
BY MARZO**

The rectangular dial with Arabic numerals and blued steel hand, onyx crown button and onyx and diamond reverse, to the black fabric double suspension with onyx and diamond circlet brooch, mechanical movement, 1925, 13.5 cm, with French assay mark for platinum

Dial signed Marzo

CHF18,000-22,000

\$18,000-22,000



192

+192

**AN ART DÉCO DIAMOND DOUBLE CLIP BROOCH,
BY RENÉ BOIVIN**

Of bow design, centering two old-cut diamonds to the undulating shoulders with old and square-cut diamond line borders, wearable as two clips, 1941, 5.0 cm, with French assay marks for platinum, gold and silver, in grey René Boivin case

By René Boivin

Accompanied by original invoice dated 1 October 1941 from René Boivin.

CHF22,000-25,000

\$22,000-25,000

Cf. F. Cailles, *René Boivin Joaillier*, Paris, Éditions de l'Amateur, 1994, p. 130 for a very similar example



193

+193

**AN ART DÉCO SAPPHIRE AND DIAMOND WRISTWATCH,
BY GEORGES FOUQUET**

The rectangular dial with Arabic numerals and blued steel hands within a sapphire and diamond-set geometric openwork frame, to the black fabric straps with similarly-set later clasp, circa 1925, mechanical movement, adjustable size, with French assay marks for platinum

Dial signed Fouquet, with maker's mark for Verger Frères, inside case no. 8816 8402

CHF32,000-36,000

\$32,000-36,000



194

+194

**AN ART DÉCO DIAMOND AND SAPPHIRE BRACELET,
BY CARTIER**

Composed of three rectangular flexible panels, each set with graduated marquise-cut diamonds between circular-cut diamond line borders, with calibré-cut sapphire accents, interspersed with diamond and sapphire-set marquise-shaped openwork spacers, 18.7 cm, mounted in platinum and gold, in red leather Cartier case

Signed Cartier, no. 93386

CHF60,000-80,000

\$60,000-80,000



195



196

+195

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS

Each oval-cut sapphire, weighing approximately 12.17 and 9.89 carat, within a diamond-set surround and openwork gallery with paisley motifs, to the diamond line suspension and sapphire and diamond cluster surmount, 4.0 cm, mounted in gold

Accompanied by report no. 88022 dated 28 September 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the two largest sapphires is Ceylon (Sri Lanka), with no indications of heating; the two smaller sapphires with indications of heating.

Report no. 16080129/1 and 2 dated 12 September 2016 from the Gübelin GemLab stating that the origin of 3 sapphires is Madagascar; 3 sapphires with no indications of heating, 1 with indication of heating.

CHF30,000-50,000

\$30,000-50,000

THE PROPERTY OF A GENTLEMAN

+196

A DIAMOND RING, BY HARRY WINSTON

Set with a marquise-cut diamond, weighing approximately 3.42 carats, between tapered baguette-cut diamond shoulders, ring size 5 ½, mounted in platinum

Signed Winston for Harry Winston

Accompanied by report no. 5151623009 dated 19 August 2013 from the GIA Gemological Institute of America stating that the diamond is D colour, Internally Flawless clarity.

Please note that this report is over two years old and might require an update.

CHF80,000-120,000

\$80,000-120,000



197



198

+197

AN UNMOUNTED EMERALD

The square-shaped emerald, weighing approximately 4.49 carats
Accompanied by report no. 88044 dated 28 September 2016 from the SSEF Swiss gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

CHF60,000-80,000

\$60,000-80,000

+198

A SAPPHIRE AND DIAMOND BRACELET, BY BULGARI

Designed as a line of eight oval cabochon sapphire and diamond clusters, to the marquis and circular-cut diamond spacers, 19.0 cm
Signed Bvlgari

Accompanied by report no. 16080069 dated 23 August 2016 from the Gübelin GemLab stating that the origin of the sapphires is Burma (Myanmar), with no indications of heating.

CHF40,000-60,000

\$40,000-60,000



+199

**A SAPPHIRE AND DIAMOND NECKLACE,
BY VAN CLEEF & ARPELS**

Set to the front with a graduated line of oval-cut sapphire and marquise-cut diamond clusters, to the circular-cut diamond necklace, detachable to wear as two bracelets, 37.0 cm, with French assay marks for platinum and gold, in brown suede Van Cleef & Arpels case

Signed Van Cleef & Arpels, no. 473MC

Accompanied by report no. 88027 dated 23 September 2016 from the SSEF Swiss Gemmological Institute stating that the origin is Ceylon (Sri Lanka) for 9 sapphires, and Basaltic for 2 sapphires, all with no indications of heating.

CHF700,000-1,000,000

\$700,000-1,000,000



PERFECT DIAMOND

45.46 CARATS

D COLOUR

FLAWLESS CLARITY

TYPE IIA

EXCELLENT CUT

EXCELLENT POLISH

EXCELLENT SYMMETRY





GIA®

5355 Armada Drive
Carlsbad, CA 92008-4602
T +1 760 603 4500
F +1 760 603 1814
E labservice@gia.edu
www.gia.edu

August 08, 2016

DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #6177737128

Scientists classify diamonds into two main "types" - type I and type II - based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (less than 2% of all gem diamonds).



According to the records of the GIA Laboratory, the 45.46 carat Round Brilliant diamond described in GIA Diamond Grading Report #6177737128 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world.

Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor are examples of type IIa.



GIA®

GIA DIAMOND GRADING REPORT

August 08, 2016
 GIA Report Number 6177737128
 Shape and Cutting Style Round Brilliant
 Measurements 22.62 - 22.80 x 14.35 mm

GRADING RESULTS

Carat Weight 45.46 carat
 Color Grade D
 Clarity Grade Flawless
 Cut Grade Excellent

ADDITIONAL GRADING INFORMATION

Polish Excellent
 Symmetry Excellent
 Fluorescence None

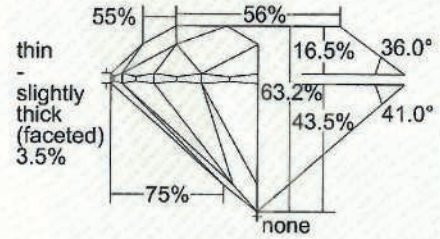
www.gia.edu

GIA REPORT

6177737128

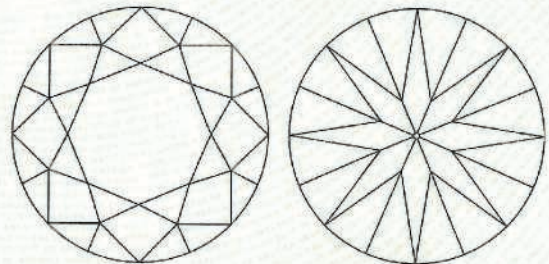
Verify this report at gia.edu

PROPORTIONS



Profile to actual proportions

CLARITY CHARACTERISTICS



PERFECT DIAMOND



(side view)

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+200

A PERFECT DIAMOND

The round brilliant-cut diamond, weighing approximately 45.46 carats, in red fitted leather case

Accompanied by report no. 6177737128 dated 8 August 2016 from the GIA Gemological Institute of America stating that the diamond is D colour, Flawless clarity, with excellent cut, excellent polish and excellent symmetry; and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

CHF6,250,000-7,250,000

\$6,250,000-7,250,000





201



202

+201

A PAIR OF DIAMOND AND COLOURED DIAMOND EARRINGS

Each set with a fancy yellow oval-cut diamond, weighing approximately 8.71 carats, or an oval-cut diamond, weighing approximately 7.81 carats, to the oval-cut and pear-shaped diamond or yellow diamond cluster surmount, 4.0 cm, mounted in platinum and gold

Accompanied by report no. 2171281731 dated 19 August 2015 from the GIA Gemological Institute of America stating that the 8.71 carat diamond is Fancy Yellow colour, VVS2 clarity; also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless.

Report no. 2175281676 dated 18 August 2015 from the GIA Gemological Institute of America stating that the 7.81 carat diamond is E colour, SI1 clarity.

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

CHF250,000-350,000

\$250,000-350,000

+202

A COLOURED DIAMOND RING

Set with a fancy yellow diamond cushion-shaped, weighing approximately 25.99 carats, between tapered baguette-cut diamond shoulders, ring size 6 ¾, mounted in platinum

Accompanied by report no. 2175324449 dated 24 September 2015 from the GIA Gemological Institute of America stating that the diamond is Fancy Yellow colour, Internally Flawless clarity.

CHF350,000-450,000

\$350,000-450,000



203



204

+203

A PAIR OF DIAMOND EARSTUDS

Each set with a rectangular cut-cornered diamond, weighing approximately 3.09 and 3.03 carats, mounted in platinum and gold

Accompanied by report no. 1172281647 dated 18 August 2015 from the GIA Gemological Institute of America stating that the 3.09 carat diamond is E colour, VVS1 clarity.

Report no. 2171281632 dated 18 August 2015 from the GIA Gemological Institute of America stating that the 3.03 carat diamond is E colour, VVS2 clarity.

CHF80,000-120,000

\$80,000-120,000

+204

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 13.87 carats, between half-moon-shaped diamond shoulders, ring size 6, mounted in platinum

Accompanied by report no. 16052015 dated 1 June 2016 from the Gübelin GemLab stating that the origin of the sapphire is Sri Lanka (Ceylon), with no indications of heating.

CHF80,000-120,000

\$80,000-120,000



205



206

THE PROPERTY OF A GENTLEMAN

205

A DIAMOND BROOCH

Set to the centre with a marquise-cut diamond, weighing approximately 2.81 carats, to the diamond-set double ribbon bow surround, 5.5 cm, mounted in platinum and gold

Accompanied by report no. 2175741907 dated 18 July 2016 from the GIA Gemological Institute of America stating that the central diamond is D colour, VS1 clarity.

CHF15,000-20,000

\$15,000-20,000

+206

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

The openwork flowerhead set with circular, marquise and baguette-cut diamonds, to the graduated rectangular-cut diamond stem with marquise-cut diamond leaves, flowerhead detachable to wear as a pendant, 9.0 cm, mounted in platinum and gold

Signed V.C.A. for Van Cleef & Arpels, no. N.Y.29926

CHF30,000-50,000

\$30,000-50,000



+207

A DIAMOND RING, BY GRAFF

Set with a heart-shaped diamond, weighing approximately 10.16 carats, between tapered baguette-cut diamond shoulders, ring size 4, mounted in platinum, in blue leather Graff case
Signed Graff

Accompanied by report no. 15326657 dated 26 September 2016 from the GIA Gemological Institute of America stating that the diamond is D colour, Internally Flawless clarity; also with a working diagram indicating that the clarity of the diamond is improvable to Flawless, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

CHF700,000-1,100,000

\$700,000-1,100,000

JEWELS BY DAVID WEBB (LOTS 208 & 209)

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





(side view)



(side view)

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+208

**AN IMPRESSIVE EMERALD AND DIAMOND RING,
BY DAVID WEBB**

Set with an octagonal step-cut emerald, weighing approximately 47.72 carats, set within a graduated marquise-cut and pear-shaped diamond surround, to the pavé-set diamond gallery and shoulders, ring size 5, mounted in platinum and gold, in blue leather David Webb case

Signed David Webb, no.GC11

Accompanied by report no. 16025046 dated 23 February 2016 from the Gübelin GemLab stating that the origin of the emerald is Colombia, with no indications of clarity enhancement, an Information Sheet on 'Untreated emeralds' and an Appendix stating that this emerald 'possesses a saturated and homogeneous colour, combined with an exceptional degree of transparency'.

Report no. CS1072702 dated 15 January 2016 from the AGL American Gemological Laboratories stating that the origin of this emerald is Colombia, with no clarity enhancement, and a 'Jewel Folio' stating that 'such a combination of quality factors, large size, origin determination and absence of treatment as present in this exceptional Colombian emerald is very rare'.

Further accompanied by certificate of authenticity dated 18 March 2016 from David Webb.

CHF2,000,000-2,500,000

\$2,000,000-2,500,000



(side view)



(side view)

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+209

A SAPPHIRE AND DIAMOND RING, BY DAVID WEBB

Set with an octagonal step-cut sapphire, weighing approximately 53.63 carats, within a diamond-set raised openwork surround, ring size 6, mounted in platinum and gold, in brown David Webb case Signed David Webb, no. GC16

Accompanied by report no. CS1073003 dated 18 January 2016 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Burma (Myanmar), with no gemological evidence of heat and no clarity enhancement, and a 'Jewel Folio' stating that 'an intense blue sapphire of this size and quality is very rare'.

Report no. 83539 dated 8 January 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating, and an Appendix letter stating that this sapphire 'exhibits a remarkable size (...), combined with an attractive saturated and homogeneous blue colour and an outstanding purity'.

Further accompanied by certificate of authenticity dated 22 April 2016 from David Webb.

CHF1,200,000-1,500,000

\$1,200,000-1,500,000





+210

A PAIR OF DIAMOND EARRINGS

Each pear-shaped diamond pendant, weighing approximately 5.09 and 5.05 carats, within a pear-shaped diamond frame, to the cushion-shaped diamond connecting link and diamond flowerhead surmount, 7.0 cm, mounted in platinum and gold

Accompanied by report no. 2136554593 dated 27 June 2012 from the GIA Gemological Institute of America stating that the 5.09 carat diamond is I colour, VVS2 clarity.

Report no. 2115694432 dated 12 February 2010 from the GIA Gemological Institute of America stating that the 5.05 carat diamond is G colour, VS2 clarity.

Please note that report no. 2115694432 is over five years old and may require an update.

CHF200,000-300,000

\$200,000-300,000



+211
**A MID-20TH CENTURY EMERALD AND DIAMOND RING,
BY CARTIER**

Set with an octagonal step-cut emerald, weighing approximately 15.70 carats, to the single-cut diamond-set gallery and shoulders, ring size 3

Signed Cartier (partially illegible)

Accompanied by report no. 86804 dated 4 July 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with moderate amount of oil.

CHF150,000-200,000

\$150,000-200,000

Bows and knots have always been considered strong symbols of love and are a recurring theme in jewellery. Ribbon bow jewels first appeared in the mid-17th century, when cloth ribbons suspending pendants were translated into precious stones and metal. Worn as *devant-de-corsage*, centered and low on the bodice, they evolved to more elaborate examples during the following centuries. They became more dimensional, sometimes asymmetrical, suspending gemstones or pearl drops, until the Belle Époque period when they made a strong comeback, being the favourite jewellery motif among the upper classes between 1890 and 1915.

This bow is a fine example of the Belle Époque period, with outstanding make and great use of diamonds.



+212

A BELLE ÉPOQUE DIAMOND BROOCH

Designed as an openwork bow, suspending an asymmetrical articulated ribbon pendant, set throughout with old-cut diamonds, to the collet-set old-cut diamond fringe terminals, 1910s, 12.5 cm

CHF150,000-200,000

\$150,000-200,000



SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+213

A FINE SAPPHIRE AND DIAMOND RING

Set with a sugarloaf sapphire, weighing approximately 18.30 carats, between tapered baguette-cut diamond shoulders, ring size 6½, mounted in platinum and gold

Accompanied by report no. 87170 dated 15 August 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating, that the colour may also be called 'Royal Blue', an Appendix letter stating that this sapphire 'exhibits a remarkable size and weight (...), combined with an attractive and saturated blue colour and a very fine purity', and a Premium book.

Report no. 16075037 dated 5 August 2016 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heating, an Appendix letter, and an Information Sheet on 'Unheated sapphires'.

Report no. CS1077284 dated 18 July 2016 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Kashmir, with no gemological evidence of heat and no clarity enhancement.

CHF1,800,000-2,000,000

\$1,800,000-2,000,000







214



215

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+214

A SET OF DIAMOND JEWELLERY, BY CARTIER

Comprising: a circular, marquise and pear-shaped diamond V-shaped necklace, suspending a detachable pear-shaped diamond pendant, weighing approximately 20.40 carats; and a pair of earrings en suite, each suspending a detachable pear-shaped diamond pendant, weighing approximately 5.02 and 5.01 carats; necklace 41.0 cm, earrings 5.0 cm, all mounted in gold

Signed Cartier HSS, nos. 142 (necklace) and 262 (earrings)

Accompanied by report no. 2171055087 dated 27 February 2015 from the GIA Gemological Institute of America stating that the 20.40 carat diamond is G colour, VVS1 clarity; **also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless.**

Report no. 1172055259 dated 3 March 2015 from the GIA Gemological Institute of America stating that the 5.02 carat diamond is G colour, VVS1 clarity; **also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless.**

Report no. 5171055250 dated 5 March 2015 from the GIA Gemological Institute of America stating that the 5.01 carat diamond is G colour, VVS1 clarity; **also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless.**

(3)

CHF1,500,000-2,000,000

\$1,500,000-2,000,000

+215

A DIAMOND RING, BY CARTIER

Set with a pear-shaped diamond, weighing approximately 14.18 carats, between tapered baguette-cut diamond shoulders, ring size 6, mounted in gold

Signed Cartier HSS, no. 103

Accompanied by report no. 1172055109 dated 27 February 2015 from the GIA Gemological Institute of America stating that the 14.18 carat diamond is G colour, VS1 clarity.

CHF500,000-700,000

\$500,000-700,000



9.14 CARATS
FANCY VIVID PINK





GIA®

GIA COLORED DIAMOND REPORT

June 22, 2016

Report Type Grading Report

GIA Report Number 5171416832

Shape and Cutting Style Pear Modified Brilliant

Measurements 17.18 x 11.29 x 7.08 mm

Carat Weight 9.14 carat

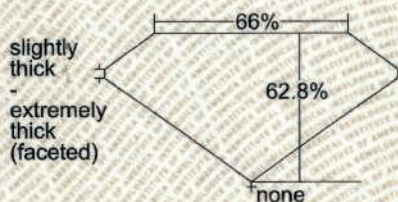
Color Grade Fancy Vivid Pink

Color Origin Natural

Color Distribution Even

Clarity Grade VS2

Proportions:



Profile not to actual proportions

Polish Very Good

Symmetry Good

Fluorescence None

Inscription(s): GIA 5171416832

www.gia.edu

GIA REPORT
5171416832

Verify this report at gia.edu

ADDITIONAL INFORMATION

GIA COLORED DIAMOND SCALE

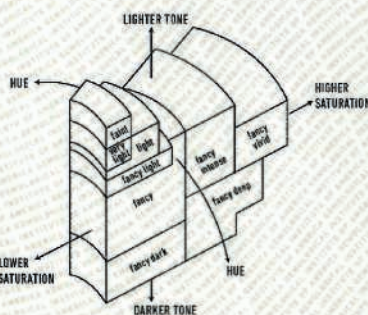
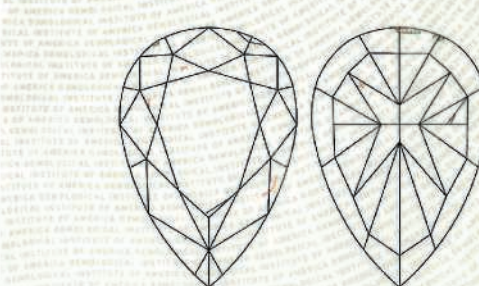


Illustration of GIA fancy color grade interrelationships

GIA CLARITY SCALE

FLAWLESS
INTERNALLY FLAWLESS
VVS ₁
VVS ₂
VS ₁
VS ₂
S ₁
S ₂
I ₁
I ₂
I ₃

CLARITY CHARACTERISTICS



KEY TO SYMBOLS*

- Feather
- Cavity
- Extra Facet

* Red symbols denote internal characteristics (inclusions). Green or black symbols denote external characteristics (blemishes). Diagram is an approximate representation of the diamond, and symbols shown indicate type, position, and approximate size of clarity characteristics. All clarity characteristics may not be shown. Details of finish are not shown.

IMPORTANT PINK DIAMONDS AT AUCTION:



THE VIVID PINK

5.00 carats, Fancy Vivid Pink/VS1 pot, Type IIa
Sold in December 2009 in Hong Kong
Price per carat US\$2,155,332



5.18 carats, Fancy Vivid Pink/VS2
Sold in May 2015 in Geneva
Price per carat US\$2,067,460



THE UNIQUE PINK

15.38 carats, Fancy Vivid Pink/VVS2, Type IIa
Sold in May 2016 in Geneva
Price per carat US\$2,052,094



THE HISTORIC PINK DIAMOND

8.72 carats, Fancy Vivid Pink/VS2, Type IIa
Sold in May 2015 in Geneva
Price per carat US\$1,823,787



THE SWEET JOSEPHINE

16.08 carats, Fancy Vivid Pink/VVS2, Type IIa
Sold in November 2015 in Geneva
Price per carat US\$1,770,522



PEAR-SHAPED WONDERS AT CHRISTIE'S:



2013: THE WINSTON LEGACY

101.73 carats, D colour/Flawless, Type IIa

Sold in Geneva in May 2013

US\$26,737,914



2013: THE ORANGE

The largest fancy vivid orange diamond in the world

14.82 carats, Fancy Vivid Orange/VS1, Type Ia

Sold in Geneva in November 2013

US\$35,540,612

2014: THE WINSTON BLUE

The largest flawless fancy vivid blue diamond in the world

13.22 carats, Fancy Vivid Blue/Flawless, Type IIb

Sold in Geneva in May 2014

US\$23,795,372



FANCY VIVID PINK 9.14 CARATS



SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+216

A RARE COLOURED DIAMOND RING

Set with a fancy vivid pink pear-shaped diamond, weighing approximately 9.14 carats, between tapered baguette-cut diamond shoulders, ring size 6, mounted in platinum

Accompanied by report no. 5171416832 dated 22 June 2016 from the GIA Gemological Institute of America stating that the diamond is Fancy Vivid Pink colour, VS2 clarity.

Further accompanied by Gem Portrait from the GIA Gemological Institute of America.

CHF16,000,000-18,000,000

\$16,000,000-18,000,000



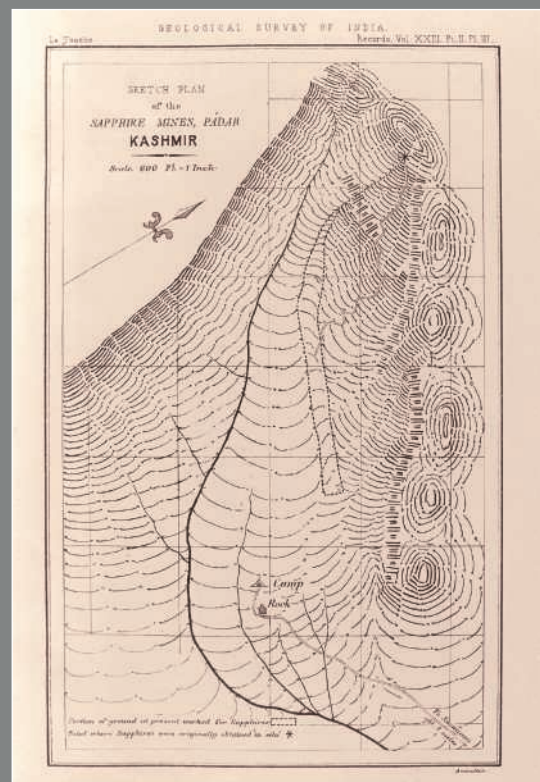
THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR (LOTS 217-219)

Sapphires have always held great significance to the connoisseur of fine gems. To the gemstone collector and the jeweller, the name Kashmir in reference to sapphires has only one meaning: the most magnificent blue colour and the most sought after and valuable of all the shades and tones in which the stone is found. Among true connoisseurs, the Kashmir sapphire has no rival.

The source of these exceptional stones was a remote corner of the northwestern Himalayas, where a rock slide in 1881 revealed sapphire-bearing rock. By 1882, the area was crowded with labourers and miners, all looking for the most beautiful sapphires ever to be found. Upon hearing of the superb gems, the Maharajah of Kashmir sent his own regiment to take possession of the mine and all private enterprise was forbidden. Extensive and productive mining went on for the next five years under his control and within a decade the sapphire rush slowed down as the mines offered less gems. By the 1930s, most of the mines were exhausted.

Kashmir sapphires command a much higher price premium than all other sapphires, not only for their rarity, especially those above 10 carats, but also for their rich, cornflower blue or velvety blue colour that have a mesmerizing sleepy quality. A result of numerous inclusions, sometimes known as "silk", that can refract and diffuse the light entering the sapphire, giving the stone an overall soft appearance.

This extraordinary collection boasts six Kashmir sapphires in total, of various shapes. They all display the distinctive qualities most sought after in a Kashmir sapphire, as well as being of impressive size, weighing between 14.65 and 5.72 carats each.



Ancient map of the Kashmir region





SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

217

**AN EXQUISITE SAPPHIRE AND DIAMOND BRACELET,
BY VAN CLEEF & ARPELS**

Of crossover design, set to the front with three cushion-shaped and oval-cut sapphires, weighing approximately 6.56, 5.73 and 5.72 carats, to the baguette-cut diamond surround and articulated bracelet, inner circumference 14.5 cm, mounted in platinum

Signed Van Cleef & Arpels, no. N.Y.12799

Accompanied by report no. 87878 dated 20 September 2016 from the SSEF Swiss Gemological Institute stating that the origin of the sapphires is Kashmir, with no indications of heating, and an Appendix letter stating that this bracelet is '...impressive in its design, combining three sapphires of outstanding quality with a fine selection of colourless diamonds'.

Report no. 16090004/1 to 3 dated 13 September 2016 from the Gübelin GemLab stating that the origin of the sapphires is Kashmir, with no indications of heating, an Appendix stating that 'The three natural Kashmir sapphires (...) possess a richly saturated and homogeneous colour, combined with a high degree of transparency, and a finely proportioned cut', and an Information Sheet on 'Unheated sapphires'.

CHF1,700,000-2,700,000

\$1,700,000-2,700,000





218

SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

218

A SPECTACULAR SAPPHIRE AND DIAMOND RING

Set with an octagonal step-cut sapphire, weighing approximately 14.65 carats, between rectangular-cut diamond shoulders, ring size 4¾, with French assay mark for platinum

Accompanied by report no. 87877 dated 20 September 2016 from the SSEF Swiss Gemological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating, and an Appendix letter stating that this sapphire combines '... a highly attractive blue colour and an excellent purity'.

Report no. 16090005 dated 12 September 2016 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heating, an Appendix stating that this sapphire 'possesses a richly saturated and homogeneous colour, combined with a high degree of transparency, and a finely proportioned cut', and an Information Sheet on 'Unheated sapphires'.

CHF1,700,000-2,700,000

\$1,700,000-2,700,000



219

219

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS

Each octagonal step-cut sapphire, weighing approximately 8.52 and 7.32 carats, within a square-cut diamond surround, to the diamond-set double line suspension and surmount, 4.5 cm, mounted in platinum

Accompanied by report no. 87566 dated 14 September 2016 from the SSEF Swiss Gemological Institute stating that the origin of the sapphires is Kashmir, with no indications of heating, and an Appendix letter stating that these sapphires 'exhibit a remarkable size and weight (...) and have been carefully selected for their attractive colour and fine purity, thus resulting in a beautifully matching pair of sapphire ear-pendants'.

Reports no. 16090076/1 and 2 dated 20 September 2016 from the Gübelin GemLab stating that the origin of the sapphires is Kashmir, with no indications of heating, an Appendix stating that this 'pair of natural Kashmir sapphires (...) possesses a matching colour, combined with a high degree of transparency, and a finely proportioned cut', and a Information sheet on 'Unheated sapphires'.

CHF800,000-1,200,000

\$800,000-1,200,000





**COUNTESS MONA BISMARCK
DIAMOND BRACELET
(LOT 220)**





Countess Mona Bismarck

The legendary Mona Bismarck (*née* Strader), 1897-1983, lived a glamorous and luxurious life, defying convention and later sharing her good fortune to support the arts, fashion and culture. Following her marriage in 1926 to Harrison Williams, reputed to be among the wealthiest men in America, Mona swiftly became known as one of the most glamorous and beautiful women in New York, and was named “the best-dressed woman in the world” by contemporaneous arbiters of fashion.

Williams’s vast wealth and elevated social position afforded Mona a lavish lifestyle, and the couple divided their time between residences in New York, Palm Beach, Paris and Capri. Several years after the death of Harrison Williams in 1953, Mona married her longtime friend, Count Edward von Bismarck, grandson of German Chancellor Otto von Bismarck.

Mona’s quintessential style was celebrated in song by Cole Porter, while her distinctive beauty and elegance captivated artists and photographers, including Salvador Dalí, Leonor Fini, Bernard Boutet de Monvel, Cecil Beaton, Edward Steichen and H. P. Horst. Her social circle included American Presidents Roosevelt and Eisenhower, socialites the Duke and Duchess of Windsor and Princess Grace of Monaco, as well as an impressive number of writers and actors, including Truman Capote, Erich Maria Remarque, Tennessee Williams, Greta Garbo and Paul Newman. She was the muse for couturiers Cristóbal Balenciaga and Hubert de Givenchy, with whom she maintained intimate and life-long friendships.

Extract from the Mona Bismarck American Center website







A legendary jewellery collection

The auction of Mona von Bismarck's jewels took place in Geneva on 13th of May 1986. It was a historic day for jewellery collectors around the world, for her collection contained jewels unique not only by their inherent value but also by their history. The Countess's name certainly added to the value, and the glamorous life she lived was represented in the jewels she chose to wear, on a daily basis.

Being a close friend of Cecil Beaton, photographs survive of her evolving collection. She constantly re-designed her jewels, following the fashion of her days. Her keen eye for jewellery expanded further than fashion, with jewels in her collection dating back to the 19th century.

As many other jewellery lovers, Mona entertained a close relationship with Cartier. They created, designed and re-designed many pieces of her collection. Lot 219 is a splendid diamond bracelet, mounted by Cartier and based on 19th century designs. It personifies Mona von Bismarck's trendsetting taste and elegance.

Bibliography:

Papi S. & Rhodes A., *20th century jewelry & the icons of style*, New York, Thames and Hudson, 2013, p. 133

Papi S. & Rhodes A., *Famous Jewelry Collectors*, London, Thames and Hudson, 1999, pp. 130-140



'In a rather miraculous way, everything that was hers was out of the ordinary (...). By night her superb jewels would be a backdrop to her unforgettable elegance.'

Diana Vreeland (1903-1989), speaking about Countess Mona Bismarck





**220****A DIAMOND BRACELET, MOUNTED BY CARTIER**

Centering a marquise-cut diamond, weighing approximately 7.13 carats, within an old-cut collet-set diamond frame, to the similarly-set articulated bifurcated bracelet, 1960s, 15.5 cm, with French assay marks for platinum and gold

Signed Monture Cartier

Accompanied by report no. 5172741897 dated 18 July 2016 from the GIA Gemological Institute of America stating that the 7.13 carat diamond is E colour, Internally Flawless clarity, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

Report no. 16080060 dated 17 August 2016 from the Gübelin GemLab stating that the 7.13 carat diamond is D colour, Internally Flawless clarity, an Information sheet stating that the diamond has been determined to be Type IIa, and an Appendix 'Finest Water'.

CHF500,000-700,000

\$500,000-700,000

PROVENANCE:

Countess Mona Bismarck (1899-1983)

Geneva, 13 May 1986, lot 36, *Magnificent Jewels of the late Countess Mona Bismarck*

THE PUTILOV PEARL

(LOT 221)

Nikolai Putilov, a retired official from the Naval ministry, purchased The Kirov Plant in 1868. Having first been established in 1789, it was a major Russian industrial factory in St. Petersburg that served as a foundry for Cannonballs. He re-named it the Putilov Company. The factory bore his name beyond his death in 1880, during which the factory produced the largest share of Russia's steel rails, and as a whole garnered nearly a quarter of all state orders for locomotives, wagons as well. At the turn of the 20th century, and with Imperial Russia under Tsar Nicolas II, the Putilov Company was eventually taken over by industrialist and president of the Russo-Asiatic bank Aleksei Ivanovich Putilov in 1912.

February 1917 was the first of two Revolutions that took place that year, with severe political and economic instability combined with incredibly poor management of the war effort. There was continuing military defeats, and the workers of the Putilov plant announced a strike to demonstrate against the government. The majority had lost faith in the Tsarist regime, which had consistently disregarded the wishes of the Russian parliament, and corruption was rife. The streets of Petrograd (modern day St. Petersburg) were flooded with workers in protest. The uprising was joined by those celebrating International Woman's day who were particularly angry about the Russian governments' food rationing system. By the following day nearly 200,000 protesters walked the streets demanding an end to the Autocracy and a replacement of the Tsar with a more liberal political leader. By March, nearly all industrial enterprises in Petrograd were shut down.

As the year wore on and the popularity Of Vladimir Lenin's Bolshevik party gradually increased, pressure was building on the Provisional government as dissatisfaction with the war continued. Soldiers began to disobey orders and the revolutionary atmosphere grew, and by November, Lenin led his socialist revolutionaries against the ineffective government, replacing it with soviets, elected by groups of peasants and workers. This led to the formation of the Soviet Union and the Russian civil war.

Putilov, a man of great wealth and resources, was a great admirer of jewellery and a known client of Faberge. After the revolution, Lenin himself signed a decree confiscating the possessions of Alexei Putilov, forcing him to flee Russia for Paris. With him, he was able to smuggle this magnificent pearl brooch which was then passed down through the family and eventually to his grandson, who emigrated to America in the 1950's. To find a piece of jewellery with such a chequered past in perfect condition from over a century ago is a real treasure.





Test Report No. 78026

on the authenticity of the following pearl,
set in a brooch with diamonds

Total weight: 28.3 grams
(including setting, nacre piece in drillhole and diamonds)

Shape: button-shaped, twice half-drilled and drilled

Measurements: approximately 18.75 - 19.05 x 16.15 mm

Calculated weight: approximately 40 ct (160 grains)

Colour: slightly cream with rosé and green overtones

Identification: **NATURAL PEARL**

Comments: The analysed properties confirm the authenticity
of this saltwater natural pearl.

Important Note: The conclusions on this Test Report reflect our findings at the time it is issued. Mounting may limit complete analysis of a gemstone or pearl, thus all conclusions are given as far as the mounting permits. The authenticity and colour authenticity of the additional diamonds in the setting have not been tested. The indicated calculated weight is only approximate and may differ from the exact weight of the gemstone/pearl when unmounted. A gemstone or pearl can be modified and/or enhanced at any time. Therefore, the SSEF can reassess at any time whether the gemstone or pearl is in accordance with this Test Report. Only the Test report with the valid original signatures, embossed stamp and Proof Tag™ label affixed on to the surface of the laminated Test report is a valid document. See terms and conditions on reverse side. © This Test Report is copyright of SSEF.

SWISS GEMMOLOGICAL INSTITUTE – SSEF

Basel, 23 January 2015 dh

Dr. W. Zhou, FGA

Report authentication (log on to www.prooftag.com)



Dr. M. S. Krzemnicki, FGA

THE PUTILOV PEARL



SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+221

THE PUTILOV PEARL A MID-19TH CENTURY EXCEPTIONAL NATURAL PEARL AND DIAMOND BROOCH

Centering a button-shaped natural pearl, measuring approximately 18.75-19.05x16.15 mm, within an openwork foliate diamond-set frame, to the old-cut diamond surround, 1860s, 5.0 cm, mounted in silver and gold

Signed KAM N677

Accompanied by report no. 78026 dated 23 January 2015 from the SSEF Swiss Gemmological Institute stating that the pearl is a saltwater natural pearl, and an Appendix letter stating that this pearl 'exhibits an important size (...) combined with an attractive and well-proportioned button shape and a very fine lustre'.

CHF1,200,000-1,500,000

\$1,200,000-1,500,000



SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+222

AN IMPORTANT DIAMOND BRACELET

Set with nine pear-shaped diamonds, weighing approximately from 9.10 to 4.36 carats, interspersed with pear-shaped diamond graduated clusters, 16.0 cm, mounted in platinum and gold

Accompanied by nine reports dated July 2016 from the GIA Gemological Institute of America stating:

Carat	Colour	Clarity	Type	Report no.
9.10	D	VVS2 pot	-	1172726540
7.20	D	VVS1 pot	IIa	2175726545
7.13	D	VVS1 pot	IIa	2175726535
6.11	D	VVS1 pot	IIa	2171726555
5.90	D	VVS1 pot	IIa	1172726541
5.58	D	VVS1 pot	IIa	1172726638
5.12	D	IF	IIa	2175726538
5.05	D	VS1	IIa	1172726534
4.36	D	VVS1 pot	IIa	2173726533

CHF1,800,000-2,500,000

\$1,800,000-2,500,000



**AN IMPRESSIVE DIAMOND NECKLACE,
BY HARRY WINSTON
(LOT 223)**





SHOULD YOU WISH TO BID ON THIS LOT, YOU WILL BE REQUIRED TO OBTAIN A HIGH VALUE PADDLE.

+223

**AN IMPRESSIVE DIAMOND FRINGE NECKLACE,
BY HARRY WINSTON**

Composed of a pear-shaped diamond line necklace with pear-shaped diamond cluster drops, the eighteen largest diamonds weighing from approximately 19.11 to 3.05 carats and totalling 128.24 carats, 41.0 cm, mounted in platinum and gold

With maker's mark of Jacques Timey for Harry Winston

Accompanied by eighteen reports dated July 2016 from the GIA Gemological Institute of America stating that the diamonds, weighing from approximately 19.11 to 3.05 carats, are D colour, IF to VS1 clarity.

CHF6,500,000-8,500,000

\$6,500,000-8,500,000

1. 3.07 ct, D VVS1 pot, Type IIa
2. 3.31 ct, D IF, Type IIa
3. 3.47 ct, D VVS1 pot, Type IIa
4. 3.51 ct, DIF
5. 5.30 ct, D VVS1 pot, Type IIa
6. 7.33 ct, D VVS1 pot, Type IIa
7. 9.48 ct, D IF
8. 13.11 ct, D VS1, Type IIa
9. 19.11 ct, D IF, Type IIb
10. 10.11 ct, D IF, Type IIa
11. 14.77 ct, D VVS2 pot
12. 9.02 ct, D VVS1 pot, Type IIa
13. 7.58 ct, D VVS2 pot, Type IIa
14. 5.72 ct, D VVS1 pot, Type IIa
15. 3.70 ct, D VVS1 pot, Type IIa
16. 3.44 ct, D VVS1 pot, Type IIa
17. 3.16 ct, D VVS1 pot
18. 3.05 ct, D VVS1 pot, Type IIa



INDEX

B

Boehmer et Bassenge, 187, 188
Boivin, René, 54, 74, 83, 84, 137, 192
Boucheron, 2, 15, 20, 77, 158
Bulgari, 28, 45, 51, 52, 57, 58, 59, 68, 71, 96, 97, 115,
127, 128, 130, 136, 161, 162, 173, 183, 185, 198

C

Cartier, 1, 5, 6, 7, 8, 13, 14, 15, 23, 32, 70, 73, 79, 81,
116, 117, 126, 160, 168, 169, 194, 211, 214, 215, 220
Chanel, 125
Chatila, 19
Chaumet, 135

F

Fabergé, Carl, 3, 37, 156, 157
Faraone, 107
Fouquet, Georges, 55, 193

G

Graff, 207

M

Margaret, 94
Marzo, 191
Michele Della Valle, 12, 76
Morris, David, 31
Mouawad, 90
Musy, 66

P

Patek Philippe, 43

S

Sandoz, Gérard, 72
Sterlé, 22

T

Tiffany & Co., 63, 80

V

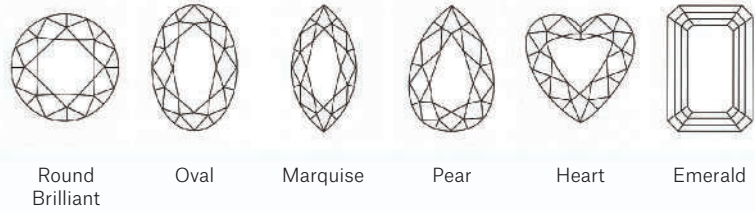
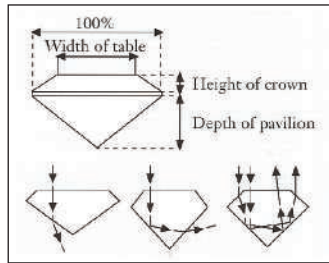
Van Cleef & Arpels, 15, 69, 82, 99, 113, 123, 124, 159,
199, 206, 217

W

Webb, David, 208, 209
Winston, Harry, 18, 33, 42, 134, 178, 179, 182, 196, 223

DIAMONDS • THE 4 C'S

Cut



Round Brilliant Oval Marquise Pear Heart Emerald

Colour (G.I.A.)



D Blue White **E** Ice White **F** Fine White **G** White **H** Top Commercial White **I** Commercial White **J** Top Silver **K** Silver Cape **L** Silver Cape **M** Light Cape **N** Light Cape **O** Cape **P** Cape **Q** Dark Cape **S - Z** Dark Cape

Clarity (G.I.A.)



FL Flawless **IF** Flawless **VVS₁** Very, very small inclusions **VVS₂** Very, very small inclusions **VS₁** Very small inclusions **VS₂** Very small inclusions **SI₁** Small inclusions **SI₂** Small inclusions **I₁** Inclusion **I₂** Inclusion **I₃** Inclusion

Carat

0.01 carat 1.35 mm	0.02 carat 1.70 mm	0.03 carat 2.00 mm	0.05 carat 2.40 mm	0.10 carat 3.00 mm	0.15 carat 3.40 mm	0.20 carat 3.80 mm	0.25 carat 4.10 mm
0.30 carat 4.40 mm	0.40 carat 4.70 mm	0.50 carat 5.00 mm	0.75 carat 5.80 mm	1.00 carat 6.50 mm	2.00 carat 8.20 mm	3.00 carat 9.50 mm	4.00 carat 10.50 mm

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

CONVERSION CHART

Ring Size

Measurements

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
1/2	—	A	37.8252		
3/4	—	A 1/2	38.4237		
1	—	B	39.0222	—	1
1 1/4	—	B 1/2	39.6207		
1 1/2	—	C	40.2192		2
1 3/4	—	C 1/2	40.8177		
2	1	D	41.4162	1	3
2 1/4	2	D 1/2	42.0147		
2 1/2	—	E	42.6132		
2 3/4	3	E 1/2	43.2117	—	4
3	4	F	43.8102		
3 1/4	—	F 1/2	44.4087		
3 1/2	5	G	45.0072	2	5
3 3/4	—	G 1/2	45.6057		
4	6	H	46.2042		6
4 1/4	—	H 1/2	46.8027	—	
4 1/2	7	I	47.4012		7
4 3/4	8	I 1/2	47.9997		
5	—	J	48.5982		
5 1/4	9	J 1/2	49.1967	3	8
5 1/2	10	K	49.7952		
5 3/4	—	K 1/2	50.3937		
6	11	L	50.9922	—	9
6 1/4	—	L 1/2	51.5907		
6 1/2	12	M	52.1892		
6 3/4	13	M 1/2	52.7877	4	10
7	—	N	53.4660		
7 1/4	14	N 1/2	54.1044		11
7 1/2	15	O	54.7428	—	
7 3/4	—	O 1/2	55.3812		
8	16	P	56.0196		12
8 1/4	—	P 1/2	56.6580		
8 1/2	17	Q	57.2964	5	13
8 3/4	18	Q 1/2	57.9348		
9	—	R	58.5732		
9 1/4	19	R 1/2	59.2116	—	14
9 1/2	20	S	59.8500		
9 3/4	—	S 1/2	60.4884		
10	21	T	61.1268	6	15
10 1/4	22	T 1/2	61.7652		
10 1/2	—	U	62.4026		
10 3/4	23	U 1/2	63.0420	—	16
11	24	V	63.6804		
11 1/4	—	V 1/2	64.3188		
11 1/2	25	W	64.8774		17
11 3/4	—	W 1/2	65.4759		
12	26	X	66.0744	7	18
12 1/4	—	X 1/2	66.6729		
12 1/2	—	Y	67.2714		
12 3/4	—	Y 1/2	67.8699		
13	—	Z	68.4684		

COLOURLESS DIAMOND INDEX

LOT	WEIGHT	COLOUR	CLARITY	CUT
188	52.55	D	FL	Pear
188	50.47	D	FL	Pear
200	45.46	D	FL	Brilliant
187	31.38	D	FL	Pear
187	12.11	D	FL	Pear
187	8.07	D	FL	Brilliant
207	10.16	D	IF imp.	Heart
196	3.42	D	IF	Marquise
115	32.33	D	VVS1 pot	Rectangular
18	5.79	D	VVS1 pot	Rectangular
112	5.81	D	VVS1	Pear
178	21.69	D	VVS2	Pear
111	7.76	D	VS1 pot	Marquise
46	5.90	D	VS1	Pear
205	2.81	D	VS1	Marquise
203	3.09	E	VVS1	Rectangular
203	3.03	E	VVS2	Rectangular
112	5.94	E	VS1	Pear
180	5.08	E	VS1	Square
180	5.00	E	VS2	Square
47	3.99	F	VS2	Rectangular
214	20.40	G	VVS1 pot	Pear
214	5.02	G	VVS1 pot	Pear
214	5.01	G	VVS1 pot	Pear
215	14.18	G	VS1	Pear
210	5.05	G	VS2	Pear
210	5.09	I	VVS2	Pear
98	30.05	I	VS1	Oval
49	9.44	I	VS2	Rectangular
66	14.75	J	VS2	Old European
134	11.99	J	SI1	Rectangular
138	20.07	K	VS2	Cushion

COLOURED DIAMOND INDEX

LOT	WEIGHT	COLOUR	CLARITY	CUT
216	9.14	Fancy Vivid Pink	VS2	Pear
190	4.18	Fancy Pink	VS1	Pear
25	1.03	Fancy Intense Pink-Purple		Oval
67	18.01	Fancy Pink-Brown	VVS1	Rectangular
155	10.30	Fancy Vivid Orangy Yellow	IF	Square
164	3.02	Fancy Vivid Yellow	SI1	Heart
17	4.61	Fancy Intense Yellow	IF	Cushion
87	10.02	Fancy Intense Yellow	VVS2	Fancy
19	5.24	Fancy Intense Yellow	SI1	Oval
202	25.99	Fancy Yellow	IF	Radiant
96	12.63	Fancy Brown-Yellow	VS2	Brilliant
85	3.54	Fancy Brownish Greenish Yellow	VVS2	Rectangular
92	10.04	Fancy Dark Brown-Greenish Yellow	VVS2	Rose
148	53.53	Light Brown	VVS1	Rectangular

COLOURED STONE INDEX

RUBY

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
114	7.77	Burma	No heat / Pigeon blood	Cushion
186	7.08	Burma	No heat / Pigeon blood	Oval
145	3.20	Burma	No heat / Pigeon blood	Oval
26	2.83	Burma	No heat / Pigeon blood	Oval
27	2.02	Burma	No heat / Pigeon blood	Cushion
166	6.19	Burma	No heat	Cushion
167	5.77	Burma	No heat	Oval
31	5.59	Burma	No heat	Oval
183	4.78	Burma	No heat	Cushion
167	4.61	Burma	No heat	Oval
21	3.90	Burma	No heat	Cushion
31	2.89	Burma	No heat	Oval
31	2.77	Burma	No heat	Oval
184	6.06	Mozambique	No heat	Cushion
184	6.03	Mozambique	No heat	Cushion

COLOURED STONE INDEX

SAPPHIRE

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
213	18.30	Kashmir	No heat	Sugarloaf
218	14.65	Kashmir	No heat	Rectangular
100	14.55	Kashmir	No heat	Cushion
52	14.15	Kashmir	No heat	Cushion
139	12.07	Kashmir	No heat	Octagonal
219	8.52	Kashmir	No heat	Octagonal
219	7.33	Kashmir	No heat	Octagonal
50	7.06	Kashmir	No heat	Oval
217	6.56	Kashmir	No heat	Cushion
217	5.73	Kashmir	No heat	Cushion
217	5.72	Kashmir	No heat	Oval
144	5.41	Kashmir	No heat	Cushion
189	58.48	Burma	No heat	Drop
209	53.63	Burma	No heat	Octagonal
68	30.78	Burma	No heat	Oval
131	16.05	Burma	No heat	Oval
24	10.27	Burma	No heat	Octagonal
48	5.14	Burma	No heat / Purplish Pink	Cushion
93	21.65	Ceylon	No heat	Oval
136	14.89	Ceylon	No heat	Oval
132	14.83	Ceylon	No heat/Violettish blue	Cushion
88	14.35	Ceylon	No heat	Oval
88	14.30	Ceylon	No heat	Oval
204	13.87	Ceylon	No heat	Cushion
168	10.71	Ceylon	No heat	Cushion

EMERALD

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
208	47.72	Colombia	None	Octagonal
150	11.25	Colombia	No oil / Insignificant	Cushion
75	4.37	Colombia	None	Cushion
109	3.51	Colombia	None	Fancy
109	2.78	Colombia	None	Fancy
179	38.02	Colombia	Minor oil	Octagonal
33	27.91	Colombia	Minor oil	Octagonal
133	14.24	Colombia	Minor	Cushion
108	13.12	Colombia	Minor oil	Octagonal
173	6.92	Colombia	Minor oil	Octagonal
197	4.49	Colombia	Minor oil	Square
44	128.22	Colombia	Moderate oil	Carved
107	20.30	Colombia	Moderate oil	Octagonal
211	15.70	Colombia	Moderate oil	Octagonal

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MUSEUM SERVICES, UK
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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

14/06/16

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. For help, please contact our Credit Department on +41 22 319 1740

(b) We may also ask you to give us a financial reference and/or a deposit as a **condition** of allowing you to bid. For help, please contact our Credit Department on +41 22 319 1740.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a **condition** of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +41 22 319 1740.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder: If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) As agent for an undisclosed principal: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records (including originals) evidencing the due diligence;

(ii) you will make such documentation and records (including originals) evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity including tax crimes, or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +41 22 319 1740.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including CHF 1,500,000, 20% on that part of the **hammer price** over CHF 1,500,000 and up to and including CHF 2,500,000, and 12% of that part of the **hammer price** above CHF 2,500,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and/or the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT refunds are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and Swiss law takes precedence. If you have any questions about VAT, please contact Christie's Client Services on +41 (0)22 319 1740.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
 - has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity **warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the authenticity **warranty**.

(b) It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.

(c) The authenticity **warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The authenticity **warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The authenticity **warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The authenticity **warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the authenticity **warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the authenticity **warranty** you must:

- give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this authenticity **warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D2 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

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

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

(i) Wire transfer

You must make payments to:
Crédit Suisse, Case Postale 100, 1211 Geneva 70, Switzerland, Account number: 161766 - 41, Clearing: 4835, Swift code: CRESCHZZ12A. IBAN (international bank account number): CH30 0483 5016 1766 4100 0.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions and fees. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +41 22 319 1767 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +41 22 319 1740. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of CHF. 12,500 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

We do not accept banker's drafts for sales in Switzerland.

(v) Cheque

We do not accept personal or company cheques for sales in Switzerland.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 Place de la Tacconnerie, 1204 Geneva, Switzerland.

(e) For more information please contact our Cashiers Department by phone on +41 22 319 1740 or fax on +41 22 319 1767.

2 TRANSFERRING OWNERSHIP TO YOU

If you make the highest bid accepted by the auctioneer, you will be the buyer of the **lot**. The striking of the auctioneer's hammer marks the conclusion of a contract of sale between the seller and you. However, ownership in the **lot** will only transfer from the seller to you once we have received full and clear payment of the purchase price. The **lot** will not be released until we have received full payment.

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 1% per month on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the 'storage and collection' section of the 'Important Notices' page at the back of the auction catalogue.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:

- we will charge you storage costs from that date.
- we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- we may sell the **lot** in any commercially reasonable way we think appropriate.
- the storage terms shall apply.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +41 (0)22 319 1717. See the information set out at www.christies.com/shipping or contact us at shipping@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport on +41 (0)22 319 1717. See the information set out at www.christies.com/shipping or contact us at shippinggeneva@christies.com.

(b) Lots made of protected species

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

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

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

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

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

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

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by Swiss law. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Swiss Rules of a Commercial Mediation of the Swiss Chambers of Commerce and Industry (SCCI). We will use a mediator affiliated with SCCI who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of the Canton of the sale location subject to any appeal to the Federal Tribunal. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type : means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

Symbol	
No Symbol	No VAT will be charged on the hammer price . VAT at 8% will be charged on the buyer’s premium .
+	VAT will be charged at 8% on both the hammer price and buyer’s premium .

VAT Exemptions/Refunds on Export

1. If you appoint Christie’s Art Transport or one of our authorised shippers to arrange export/shipping of your purchased **lots** out of the Swiss customs territory (being Switzerland and the principality of Liechtenstein), we will issue you an export invoice exempt from Swiss VAT. If you later cancel or change the shipment we will issue a revised invoice charging you all applicable tax charges.

2. If you wish to arrange your own export of your purchased **lots** out of the Swiss Customs territory either:

a) using your own shipper or by hand carrying your purchase out of the Swiss customs territory; or

b) if you request us to deliver your purchase to a Freeport in Switzerland (for non-Swiss resident buyers only);

then you must pay all applicable Swiss VAT charges in full, before we release or deliver the **lots** to you or your authorised agents.

3. Please note that Christie’s is only able to issue refunds of the applicable Swiss VAT charged in the circumstances outlined in paragraph 2 above, if we receive the following:

a) satisfactory evidence of a definitive export of the purchased **lots** out of the Swiss customs territory (e.g. a customs stamped Swiss export assessment) demonstrating a correct export of the purchased **lots** within

(i) three months of the date of the auction for direct exports (not via the Freeport); or
(ii) six months from the date of the auction for exports via the Freeport;

b) your written confirmation that you have not used the **lot** in Switzerland prior to its export; and

c) your written confirmation that you have not and will not request a refund of the Swiss VAT from the Swiss VAT authority.

4. If you have any questions about VAT please contact Christie’s Client Services on +41 22 319 1740 or clientservicesgeneva@christies.com.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’.

◦ Christie’s has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

+ See VAT Symbols and Explanation.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◊ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/> financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

STORAGE AND COLLECTION

Buyers are advised that all purchases not collected on the day of the auction will be held for collection at no charge for twenty-eight days.

SELLERS

Unsold lots that are not going to be re-offered in a later sale and are not collected from the saleroom by 12.00h on Wednesday 16 November can be collected at Christie's, 8 place de la Taconnerie, 1204 Geneva.

Tel: +41 (0)22 319 1766

Fax: +41 (0)22 319 1767

COLLECTION TIMES

Items can be collected at the Four Seasons Hotel des Bergues as follows:

Tuesday 15 November until 1 hour after the sale and Wednesday 16 November from 09.00h to 12.00h

After this, items can be collected from Christie's offices in Geneva at 8 place de la Taconnerie from Thursday 17 November for a period of 28 days.

CULTURAL PROPERTY

Certain **lots** consigned to us for sale are subject to the Swiss Federal Law on the international transfer of Cultural Property. This law contains rules governing the export of Cultural Property as defined by the Unesco Convention of 14 November 1970, which sets out the measures to be taken in order to prevent the illicit import, export and trading of Cultural Property. Pursuant to this law, the export of such Cultural Property from Switzerland must be declared and prior authorisation may also be required. Please contact us if you require any further information.

EXPLANATION OF CATALOGUING PRACTICE

FOR JEWELLERY

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

Jewellers in the Title

1. By Boucheron

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

Jewellers beneath the description

2. Signed Boucheron

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

3. With maker's mark for Boucheron

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

4. By Boucheron

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

5. Mounted by Boucheron

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

6. Mount only by Boucheron

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

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s

FOR FABERGÉ

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

"Marked Fabergé, Workmaster ..."

In our opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ..."

In our opinion, a work of the master's workshop, but without his mark.

"In the style of ..."

In our opinion a work of the period of the master and closely related to his style.

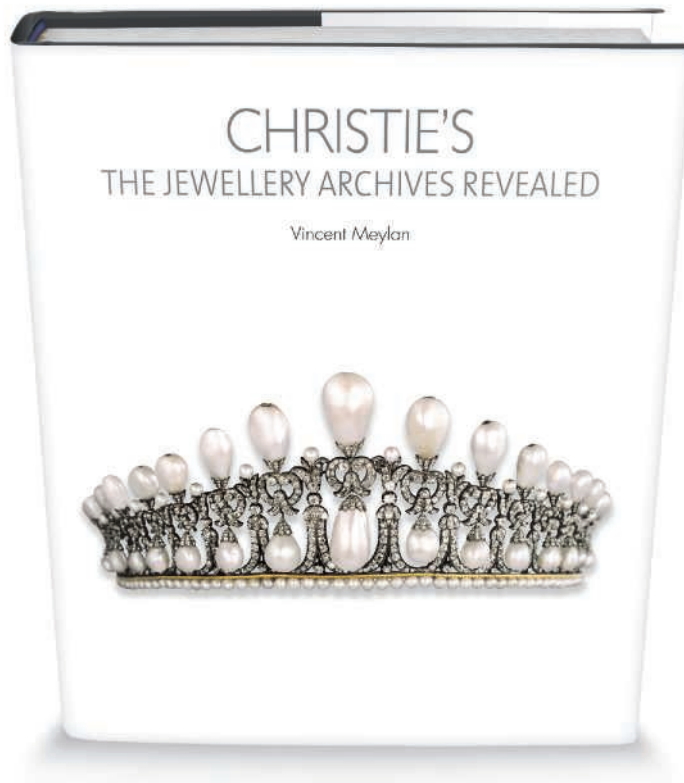
"Bearing marks ..."

In our opinion not a work of the master's workshop and bearing later marks.

In compliance with the 1973 Hallmarking Act, silver alloys of a standard of fineness permitted in Russian but made after 1900 are described as white metal and gold after 1900 as yellow metal.

CHRISTIE'S

THE JEWELLERY ARCHIVES REVEALED



For centuries, the stories of the world's great jewellery collections have lain hidden within the archives of Christie's. From European royalty to Hollywood royalty the vaults sparkle with the most celebrated (and occasionally notorious) names of the last 250 years.

Each sale had its intrigue, each its story to tell. All are revealed here, as well as the most famous pearls and diamonds in the world; each explored within the context of their owners' remarkable lives.

This spectacular book is available to order now.

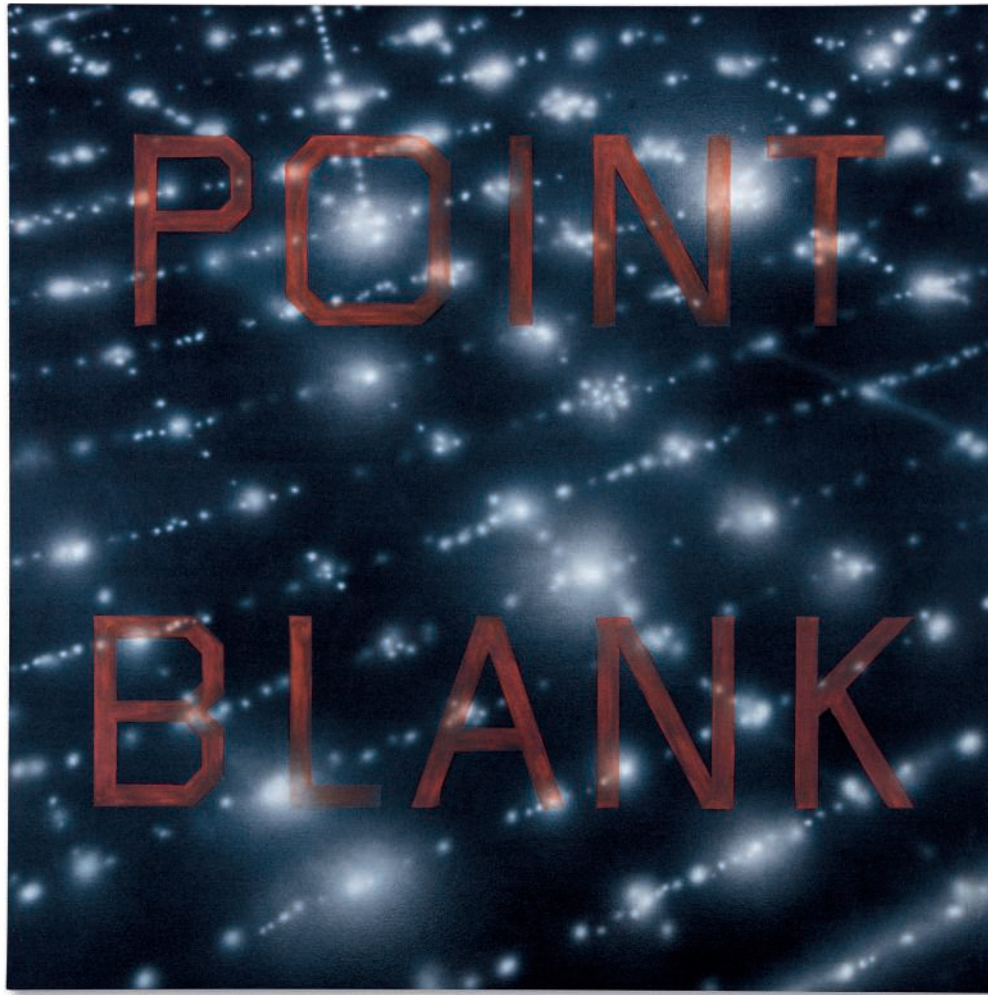
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EDWARD RUSCHA (B. 1937)
Point Blank
acrylic and oil on canvas
72 x 72 in. (182.9 x 182.9 cm.)
Painted in 1988.
\$4,000,000-6,000,000
© Ed Ruscha

POST-WAR AND CONTEMPORARY ART

EVENING SALE

New York, 15 November 2016

VIEWING

5-15 November 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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sfriedlander@christies.com
+1 212 641 7554



CHRISTIE'S



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Property from the Collection of Katherine Kaim Kitchen
FERNAND LÉGER (1881-1955)

Femme portant une statuette

signed and dated 'F. LÉGER 25' (lower right); signed and dated again and titled 'F.LEGER 25 Femme portant une statuette' (on the reverse)
oil on canvas · 25% x 19% in. (64.6 x 50.2 cm.) · Painted in 1925
\$4,000,000-6,000,000

IMPRESSIONIST & MODERN ART

EVENING SALE

New York, 16 November 2016

VIEWING

5-16 November 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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CHRISTIE'S



MAGNIFICENT JEWELS

Hong Kong, 29 November 2016

VIEWING

24-29 November 2016
Hong Kong Convention and Exhibition Centre
No. 1 Expo Drive, Wanchai, Hong Kong

CONTACT

Vickie Sek
vsek@christies.com
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A SUPERB PAIR OF 15.74 AND 14.64 CARATS BURMESE
CUSHION-SHAPED SAPPHIRE CUFF LINKS
HK\$4,000,000-6,000,000
US\$500,000-750,000



CHRISTIE'S



AN ART DECO 'JARDIN JAPONAIS' DESK NECESSAIRE, BY CARTIER
1,000,000 - 1,500,000 €

COLLECTION OF AN IMPORTANT FRENCH NOBLE FAMILY

Paris, 8 March 2017

CONTACT
Constance Meyer
cmeyer@christies.com
+33 (0) 1 40 76 84 37



CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S GENEVA

MAGNIFICENT JEWELS

TUESDAY 15 NOVEMBER 2016 AT 5.00 PM

Auction:

Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva

CODE NAME: FLAWLESS

SALE NUMBER: 1418

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

IMPORTANT NOTICE

The attention of the potential Buyer is drawn to the fact that Christie's needs to verify the identity of the Buyer with a passport (individual) or a document of incorporation (company/corporation). It is also essential that the Buyer discloses the identity of the beneficial owner of the funds transferred to Christie's for lots bought in the auction.

Please fax the relevant document together with this bid form to our bid department.

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

CHF 1,000-2,000	in 100's
CHF 2,000-3,000	in 200's
CHF 3,000-5,000	200, 500, 800
CHF 5,000-10,000	in 500's
CHF 10,000-20,000	in 1,000's
CHF 20,000-30,000	in 2,000's
CHF 30,000-50,000	2,000, 5,000, 8,000
CHF 100,000 +	Auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including CHF150,000, 20% on any amount over CHF150,000 up to and including CHF2,500,000 and 12% of the amount above CHF2,500,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +41 (0)22 319 1766

To allow time for processing, written bids should be received at least 24 hours before the sale begins and the form needs to be duly filled in. Please note that bids in foreign currencies will be converted into Swiss Francs at the approximate prevailing rate in effect the working day before the sale.

Bids can be sent by post or fax:

Christie's Bid Department Tel: +41 (0)22 319 1766 Fax: +41 (0)22 319 1767 on-line: www.christies.com

Contracting Party		Client Number (if applicable)
Address		
City	Zip Code	Country
Daytime Telephone	Evening Telephone	Mobile
Fax (Important)	Email	
<input type="radio"/> Please tick if you prefer not to receive information about our upcoming sales by email		

The contracting party is the beneficial owner of the funds to be used for purchasing lots in the auction.

(The beneficial owner should not be an offshore or a domiciliary company)

Yes

No **Beneficial owner**

Address

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a photocopy of the company register. **Other business structures** such as trusts, offshore companies or partnerships: please contact the Credit Department at +41 (0)22 319 1740 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person/entity on whose behalf you are bidding, together with a signed letter of authorisation from the person/entity. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)	Account Number(s)	
Address of Banks(s)		
Telephone	Fax	Email
Person of contact	Direct Telephone Number	

PLEASE PRINT CLEARLY IN BLOCK LETTER

Lot number (in numerical order)	Maximum Bid CHF (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid CHF (excluding buyer's premium)

I am aware of the general Conditions of Sale and notices printed in the catalogue and hereby accept to be bound by them, as well as by changes made to them either by notices posted in the saleroom or by saleroom announcements made prior to or during the auction.

Signature

Date

ORDRE D'ACHAT

CHRISTIE'S GENÈVE

MAGNIFICENT JEWELS

MARDI 15 NOVEMBRE 2016 17.00H

Salle de vente:
Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva

CODE DE LA VENTE: FLAWLESS

NUMERO DE LA VENTE: 1418

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

LAISSER DES ORDRES D'ACHAT EN LIGNE SUR CHRISTIES.COM

REMARQUES IMPORTANTES

Christie's attire l'attention de l'acheteur sur le fait qu'il est nécessaire de vérifier l'identité de ce dernier sur la base, soit d'une pièce d'identité (personnes physiques), soit d'un extrait du Registre du Commerce ou tout autre document équivalent (personnes morales). Il est également indispensable que l'acheteur révèle l'identité de l'ayant droit économique des fonds utilisés pour le paiement des lots achetés lors de la vente. Merci de retourner par fax le document requis avec cet ordre d'achat.

PALIER D'ENCHERES

Les enchères commencent généralement en dessous de l'estimation basse et augmentent par paliers (incrémentations) de jusqu'à 10 pour cent. Le commissaire-priseur décidera du moment où les enchères doivent commencer et des incréments. Les ordres d'achat non conformes aux incréments ci-dessous peuvent être abaissés à l'intervalle d'enchères suivant.

CHF 1,000-2,000	par 100's
CHF 2,000-3,000	par 200's
CHF 3,000-5,000	200, 500, 800
CHF 5,000-10,000	par 500's
CHF 10,000-20,000	par 1,000's
CHF 20,000-30,000	par 2,000's
CHF 30,000-50,000	2,000, 5,000, 8,000
CHF 100,000+	à la discrétion du commissaire-priseur

Le commissaire-priseur est libre de varier les incréments au cours des enchères.

1. Je demande à Christie's d'enchérir sur les lots indiqués jusqu'à l'enchère maximale que j'ai indiquée pour chaque lot.
2. Je comprends que si je remporte les enchères, le montant dû sera la somme du prix marteau et des frais de vente (en sus des éventuelles taxes applicables sur le prix marteau et les frais de vente et des éventuels droits de suite applicables conformément aux Conditions de vente - Acheter chez Christie's). Le taux de frais de vente sera égal à 25 % du prix marteau de chaque lot jusqu'à CHF 150,000 inclus, 20 % de tout montant supérieur à CHF 150,000 et jusqu'à CHF 2,500,000 inclus et 12 % du montant au-delà de CHF 2,500,000. Pour le vin et les cigares, il existe un taux forfaitaire de 17,5 % du prix marteau de chaque lot vendu.
3. J'accepte d'être lié par les Conditions de vente imprimées dans le catalogue.
4. Je comprends que si Christie's reçoit des ordres d'achat sur un lot pour des montants identiques et que lors de la vente ces montants sont les enchères les plus élevées pour le lot, Christie's vendra le lot à l'enchérisseur dont elle aura reçu et accepté l'ordre d'achat en premier.
5. Les ordres d'achat soumis sur des lots « sans prix de réserve » seront, à défaut d'enchère supérieure, exécutés à environ 50 % de l'estimation basse ou au montant de l'enchère si elle est inférieure à 50 % de l'estimation basse.
6. Je comprends que le service d'ordres d'achat de Christie's est un service gratuit fourni aux clients et que, bien que Christie's fasse preuve de toute la diligence raisonnablement possible, Christie's déclinera toute responsabilité en cas de problèmes avec ce service ou en cas de pertes ou de dommages découlant de circonstances hors du contrôle raisonnable de Christie's.

Résultats de vente: +41 (0)22 319 1766

Les ordres d'achat doivent nous parvenir au plus tard 24 heures avant le début de la vente. Les ordres d'achat en monnaies étrangères seront convertis en francs suisses au taux de change en vigueur un jour ouvrable avant la vente.

Les ordres d'achat peuvent être envoyés par poste ou fax :

Christie's Tél: +41 (0)22 319 1766 Fax: +41 (0)22 319 1767 internet: www.christies.com

Cocontractant	Numéro de client (si connu)	
Adresse		
Ville et Etat	Code postal	Pays
Tél. (journée)	(soir)	Portable
Fax (Important)	Email	
<input type="radio"/> Je ne veux pas recevoir les informations des prochaines ventes par email		

Le cocontractant est l'ayant droit économique des fonds utilisés pour le paiement des lots achetés lors de la vente

(L'ayant droit économique ne peut être ni une société offshore ni une société de domicile)

- Oui
 Non **Ayant droit économique**

Adresse

Si vous n'avez encore jamais enchéri ou vendu avec Christie's, nous vous remercions de bien vouloir nous fournir les documents suivants: **Personne physique:** une pièce d'identité officielle (permis de conduire, carte d'identité ou passeport), et si ledit document ne les contient pas, une preuve de son adresse actuelle, telle qu'une facture d'électricité ou une attestation bancaire. **Sociétés:** une photocopie du registre du commerce. **Pour toutes autres structures commerciales** telles que des trusts, des sociétés offshore ou des sociétés en nom collectif, merci de bien vouloir contacter le Christie's Credit Department au +41 (0)22 319 1740 afin d'obtenir conseil sur l'information devant être fournie.

Si vous vous enregistrez en vue d'enchérir pour le compte d'un tiers qui n'a jamais enchéri ou vendu avec Christie's, nous vous remercions de nous fournir une pièce d'identité officielle attestant de votre propre identité mais également une pièce d'identité officielle attestant de l'identité du tiers, ainsi que le pouvoir signé par ledit tiers en votre faveur. Les nouveaux clients, les clients n'ayant pas enchéri avec l'un des bureaux de Christie's au cours des deux dernières années, ainsi que ceux souhaitant enchérir pour un montant supérieur à des enchères antérieures, devront fournir une référence bancaire. Nous vous remercions également de bien vouloir remplir la section ci-après avec vos coordonnées bancaires:

Nom de la Banque	Numero(s) de Compte	
Adresse de la Banque		
Tél	Fax	Email
Contact	Ligne Directe	

MERCI DE BIEN VOULOIR ECRIRE EN MAJUSCULE

Numéro de lot (dans l'ordre)	Enchère en CHF (excluant les frais à la charge de l'acheteur)	Numéro de lot (dans l'ordre)	Enchère en CHF (excluant les frais à la charge de l'acheteur)

J'ai pris connaissance des conditions générales et avis imprimés dans le catalogue et accepte d'être lié(e) par leur contenu, ainsi que par toute modification apportée à ceux-ci, soit par avis affiché dans la salle de vente, soit par annonce faite avant ou pendant la vente.

Signature

Date

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SWITZERLAND AUCTION CALENDAR 2016/2017

GENEVA, FOUR SEASONS HOTEL DES BERGUES

AUTUMN 2016

Friday 11 November
Fine & Rare Wines

Monday 14 November
Important Watches
Viewing: 11-13 November

Tuesday 15 November
Magnificent Jewels
Viewing: 11-15 November

SPRING 2017

Monday 15 May
Rare Watches
Viewing: 12-14 May

Tuesday 16 May
Fine & Rare Wines

Wednesday 17 May
Magnificent Jewels
Viewing: 12-17 May

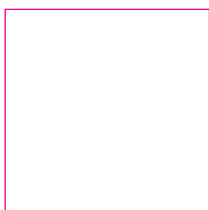
ZURICH, KUNSTHAUS VORTRAGSSAAL

WINTER 2016

Monday 5 December
Swiss Art

SPRING 2017

Tuesday 30 May
Swiss Art



For further information regarding our
forthcoming auctions go to christies.com,
or contact us at the number below:
Tel: +41 (0)22 319 1766
Fax: +41 (0)22 319 1767





JEWELLERY

Christie's Private Sales is a bespoke service for those looking to buy and sell privately.

CONTACT

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+33 (0) 1 40 76 83 82

christies.com/privatesales

CHRISTIE'S
PRIVATE SALES



MAGNIFICENT JEWELS

New York, 7 December 2016

VIEWING

2-6 December 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Rahul Kadakia
usjewels@christies.com
+1 212 636 2300

A SUPERB COLLECTION OF IMPORTANT GEMSTONES,
PROPERTY FROM A PRIVATE COLLECTION

A BURMA SAPPHIRE AND DIAMOND RING
OF 31.38 CARATS

\$700,000-1,000,000



CHRISTIE'S



CHRISTIE'S

8 PLACE DE LA TACONNERIE 1204 GENEVA