



MAGNIFICENT JEWELS

Geneva

14 November 2017

CHRISTIE'S

*Le Grand
Mazarin*



INTERNATIONAL JEWELLERY AUCTIONS

AUCTION CALENDAR 2017

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14 NOVEMBER

MAGNIFICENT JEWELS

GENEVA

28 NOVEMBER

MAGNIFICENT JEWELS

HONG KONG

29 NOVEMBER

IMPORTANT JEWELS

LONDON

5 DECEMBER

JEWELS

PARIS

6 DECEMBER

MAGNIFICENT JEWELS

NEW YORK



Lot 473

MAGNIFICENT JEWELS

TUESDAY 14 NOVEMBER 2017

AUCTION

Tuesday 14 November 2017 at
2:00 pm (Lots 201-382) & 6:30 pm (Lots 383-600)

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

Thursday	9 November	10.00 - 18.00 h
Friday	10 November	10.00 - 18.00 h
Saturday	11 November	10.00 - 18.00 h
Sunday	12 November	10.00 - 18.00 h
Monday	13 November	10.00 - 18.00 h
Tuesday	14 November	10.00 - 12.00 h

AUCTIONEERS

François Curiel
Max Fawcett
Rahul Kadakia

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
CARDINAL-14785

AUCTION RESULTS

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CONDITIONS OF SALE

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

[60]



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AFTERNOON SESSION AT 2.00PM
LOTS 201-382





• + 201

**THREE EARLY 20TH CENTURY DIAMOND LORGNETTES,
ONE BY CARTIER**

Set throughout with rose-cut diamonds, 1910s, one in red fitted
Cartier case

One signed Cartier New York

(3)

CHF4,000–6,000

\$4,000–6,000



+ 202

**AN ART DÉCO GEM-SET VANITY CASE,
BY LACLOCHE FRÈRES**

The rectangular quartz cover applied with various flowerheads set with turquoise, onyx, sodalite, quartz and diamond, within a rose-cut diamond surround, to the black enamel case and pearl push piece, circa 1925, 8.5 x 4.8 x 1.2 cm, 183 gr, with French assay marks for gold and UK import marks, in brown Lacloche Frères pouch

Signed Lacloche Frères Paris, nos. 57451 3765, with maker's mark for Strauss, Allard & Meyer

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

CHF10,000–15,000

\$10,000–15,000

Cf. *Jeweled Splendors of the Art Deco Era, The Prince and Princess Sadruddin Aga Khan Collection*, New York. Thames & Hudson, 2017, p. 178-179 for illustrations of a similar vanity case by Lacloche Frères manufactured by Strauss, Allard & Meyer



(open
reduced size)



• 203

A COLOURED SAPPHIRE AND DIAMOND BROOCH AND EARRING SET

The brooch modelled as two leaves, set with graduating purple, pink and blue sapphires, with pavé-set diamond stems, together with a pair of earrings en suite, 1950s, brooch 12.0 cm, earrings 3.0 cm, in red fitted Frank S. Hartley case (3)

CHF10,000-15,000

\$10,000-15,000



204



205
(other view)



205



206

THE PROPERTY OF A LADY

204

A DIAMOND 'TONNEAU' WRISTWATCH, BY CARTIER

The oval-shaped dial with Roman numerals and blued-steel hands, within a circular-cut diamond bezel, and diamond-set crown, to the fabric strap and deployant buckle, mechanical movement, 1960s, case width 2.2 cm, inner circumference 13.5 cm, with French assay marks for platinum and gold, in red Cartier case

Dial signed Cartier, nos. 15580 (buckle) and 47780 019181 (case), with maker's mark EJ for Edmond Jaeger

CHF5,000-7,000

\$5,000-7,000

THE PROPERTY OF A GENTLEMAN

205

A DIAMOND RING

Collet-set with a circular-cut diamond, to the broad hoop, ring size 8 ¼, mounted in platinum

CHF20,000-30,000

\$20,000-30,000

+ 206

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 11.03 carats, between rectangular-cut diamond shoulders, ring size 8 ½, mounted in platinum and gold

Accompanied by report no. 17080177 dated 5 September 2017 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'.

CHF15,000-20,000

\$15,000-20,000



207

+ 207

A PAIR OF GEM-SET EARRINGS, BY MARINA B.

Each set with a cabochon chrysoprase, a cabochon tourmaline and a square-cut diamond, within a pavé-set diamond and black enamel surround, 2.3 cm, with French assay marks for gold

Signed Marina B France, no. 86911

(2)

CHF1,500-2,500

\$1,500-2,500



208

+ ~ 208

A MOTHER-OF-PEARL AND DIAMOND WRISTWATCH, BY VAN CLEEF & ARPELS

The mother-of-pearl rectangular dial with diamond-set 'III' and 'IX', within a polished gold bezel, with diamond-set lugs, to the fancy-link triple bracelet and diamond-set clasp, quartz movement, case width 2.3 cm, 17.5 cm, with European Convention mark for gold

Signed Van Cleef & Arpels, no. 142033

This lot will be subject to Fish & Wildlife regulations if it is to be imported into the USA.

CHF3,500-5,500

\$3,500-5,500



209



209

(other view)



210

+ 209

A SAPPHIRE AND DIAMOND 'TROMBINO' RING, BY BULGARI

Set with a cabochon sapphire between baguette-cut diamond tapering shoulders, to the pavé-set diamond gallery, ring size 5 $\frac{3}{4}$, mounted in gold

Signed Bvlgari

CHF6,000–8,000

\$6,000–8,000

+ 210

AN AMETHYST, TURQUOISE AND DIAMOND BRACELET, BY CARTIER

The clasp set with an octagonal-cut amethyst within a diamond surround, to the openwork gold gallery with cabochon turquoise accents, to the gold bead torsade bracelet, 1958, 19.0 cm, with French assay marks for gold

Signed Cartier Paris, no. 08493

CHF40,000–60,000

\$40,000–60,000



211



212



+ 211

A COLOURED SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped purple sapphire, weighing approximately 6.15 carats, between old-cut diamonds, to the pavé-set diamond shoulders, ring size 6, mounted in platinum and gold

Accompanied by report no. CS1073684 dated 7 March 2016 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Ceylon (Sri Lanka), with no gemological evidence of heat and no clarity enhancement.

CHF35,000-50,000

\$35,000-50,000

+ 212

**A DIAMOND BANGLE AND EARRING SET,
BY VAN CLEEF & ARPELS**

The pavé-set diamond bangle applied with a series of polished gold flowerheads, each with pavé-set diamond centre, together with a pair of earrings en suite, bangle inner circumference 16.0 cm, earrings 2.5 cm, with French assay marks for gold

Signed Van Cleef Arpels, nos. M40276 (bangle) and M40301 (earrings)

(3)

CHF20,000-30,000

\$20,000-30,000



213

+ 213

A KUNZITE 'VALENCE PLUS' PENDANT, BY CORA SHEIBANI

Centering a rectangular cut-cornered kunzite, weighing approximately 354.41 carats, within an openwork geometric surround, together with three ribbons, 2012, 8.3 cm, with UK hallmarks for gold

With maker's mark CS for Cora Sheibani

Accompanied by certificate of authenticity from Cora Sheibani.

CHF20,000-30,000

\$20,000-30,000



214

THE PROPERTY OF A GENTLEMAN

+ 214

A DIAMOND AND RUBY RING

Set with a round brilliant-cut diamond, weighing approximately 9.50 carats, between calibr -cut ruby-set shoulders, ring size 6, mounted in platinum

Accompanied by report no. 5111589888 dated 13 January 2010 from the GIA Gemological Institute of America stating that the diamond is Q to R colour, SI1 clarity.

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

CHF70,000-90,000

\$70,000-90,000



215

+ 215

A PAIR OF DIAMOND BROOCHES, BY RAYMOND YARD

Each modelled as two pierced leaves, set throughout with circular, single and baguette-cut diamonds, 4.5 cm, mounted in platinum

Signed Yard (2)

CHF15,000-20,000

\$15,000-20,000

Cf. N. Kuzmanovic, *Yard, The Life and Magnificent Jewelry of Raymond Yard*, New York, Vendome Press, 2007, p. 61 for the illustration of a similar brooch



216

+ 216

A SAPPHIRE AND DIAMOND RING, BY BOUCHERON

Of pavé-set diamond crossover design, centering an oval cabochon sapphire, ring size 6 ½, with French assay mark for gold

Signed Boucheron

CHF3,000-5,000

\$3,000-5,000



217

• + 217

A SAPPHIRE AND DIAMOND RING, BY TIFFANY & CO.

Set with a cushion-shaped sapphire within an old-cut diamond surround, ring size 4 ½, mounted in platinum

Signed Tiffany & Co.

Accompanied by report no. 95582 dated 21 September 2017 from the SSEF Swiss Gemmological Institute of America stating that the origin of the sapphire is Kashmir, with no indications of heating.

Report no. 1084049 dated 23 May 2017 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.

CHF15,000-20,000

\$15,000-20,000



218



218
(other view)



219

+ 218

AN EMERALD AND DIAMOND RING, BY CHAUMET

Set with an octagonal step-cut emerald, weighing approximately 10.69 carats, within a baguette-cut diamond scrolling surround, ring size 5 ½, with French assay mark for platinum

Signed Chaumet Paris

CHF40,000-50,000

\$40,000-50,000

+ 219

A DIAMOND BRACELET

Set throughout with circular and marquise-cut diamonds, 1960s, 17.0 cm, mounted in platinum

CHF30,000-40,000

\$30,000-40,000



• + 220

A TOURMALINE 'TUBOGAS' CHOKER, BY BULGARI

The stainless steel 'Tubogas' necklace applied to the front with five cabochon pink tourmalines, enhanced with V-shaped gold details, adjustable length, mounted in steel and gold

Signed Bvlgari

CHF6,000-8,000

\$6,000-8,000



221
(other view)



221



221
(other view)



222

+ 221

A CULTURED PEARL AND COLOURED DIAMOND 'TOIT' RING, BY RENÉ BOIVIN

Set with two button-shaped cultured pearls to the pavé-set brown diamond surround and gallery of geometrical design, 2005, ring size 6 ½, with French assay mark for gold

Signed René Boivin, no. 2005 1/1

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

CHF5,000-7,000

\$5,000-7,000

Cf. F. Cailles, *René Boivin Joaillier*, Paris, Éditions de l'Amateur, 1994, p. 141 for the drawing of a similar ring

+ 222

A GARNET AND RUBY BRACELET, BY RENÉ BOIVIN

The articulated navette-shaped bracelet set throughout with circular cabochon garnets, each inset with a circular-cut ruby, the clasp pavé-set with circular-cut rubies, 2005, 18.0 cm, with French assay marks for gold

Signed René Boivin, no. 2005 1/1

CHF20,000-30,000

\$20,000-30,000

Cf F. Cailles, *René Boivin Joaillier*, Paris, Éditions de l'Amateur, 1994, p. 375 for the illustration of a similar bracelet



+ 223

**A DIAMOND 'CADENAS' WRISTWATCH,
BY VAN CLEEF & ARPELS**

The white engine-turned dial within an oval polished gold bezel, with diamond accents, to the twin fancy-link flexible bracelet, quartz movement, case width 1.6 cm, 18.5 cm, with European Convention mark for gold

Signed Van Cleef & Arpels, no. 142932

CHF3,000–5,000

\$3,000–5,000



+ 224

**A COLOURED DIAMOND AND EMERALD BROOCH,
BY M. GÉRARD**

Modelled as a naturalistic leopard, pavé-set with yellow circular-cut diamonds, enhanced with cabochon emeralds, with sapphire eyes, 5.0 cm, with French assay marks for gold

Signed M Gérard, no. 223

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

CHF5,000–7,000

\$5,000–7,000



225



226



226
(other view)

Δ • + 225

A TIGER'S EYE QUARTZ AND DIAMOND BROOCH AND EARRING SET, BY CARTIER

Of flowerhead design, the gold and circular-cut diamond centre within tiger's eye quartz petal surround, one petal on one earring later replaced, 1970s, brooch 6.0 cm, earrings 3.0 cm, with French assay marks for gold

Signed Cartier Paris, nos. 020308 (brooch) and 04732 (earrings) (3)

CHF20,000-30,000

\$20,000-30,000

+ 226

A DIAMOND RING, BY CARTIER

Set with a rectangular step-cut diamond of yellow tint, within a baguette-cut diamond surround, to the broad polished gold hoop, ring size 9, with French assay marks for gold

Signed Cartier Paris

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

CHF40,000-60,000

\$40,000-60,000



• 227

**A 'DRAPERIE' NECKLACE AND BRACELET SET,
AND A 'PARIS NOUVELLE VAGUE' RING, BY CARTIER**

The necklace designed as yellow gold bead link chain, suspending a line of graduated gold beads, two with diamond accents, together with a similarly-set bracelet and ring, necklace 36.7 cm, bracelet 17.5 cm, ring size 5 ½, 1999, mounted in gold, in three red Cartier cases

Signed Cartier, nos. J 35846 (necklace), 01 991787 (bracelet), J 67760 51 (ring)

Accompanied by certificate of authenticity no. 2464557 dated 16 May 2003 from Cartier Lausanne. (3)

CHF8,000-12,000

\$8,000-12,000



228



229

• 228

A PAIR OF ONYX AND DIAMOND 'PANTHÈRE' EARRINGS, BY CARTIER

Each diamond-set circular loop surmount, suspending a pavé-set diamond bombé panel with onyx details, to the small diamond tassel, 3.3 cm, with French assay marks for gold, in red Cartier case Signed Cartier, no.48795A

Accompanied by certificate of authenticity dated 13 May 2005 from Cartier Lausanne. (2)

CHF5,000-8,000

\$5,000-8,000

229

A DIAMOND RING

Set with an old cushion-shaped diamond, weighing approximately 3.67 carats, within a baguette and cushion-shaped diamond cluster surround, ring size 7 ¼, with French assay marks for platinum and gold

CHF10,000-15,000

\$10,000-15,000



230



231

• 230

A BELLE ÉPOQUE PEARL AND DIAMOND PENDENT NECKLACE

The diamond-set pendant of foliate design, suspending a drop-shaped pearl, to the fine cable-link chain, 1910s, pendant 6.0 cm, chain 41.5 cm, with French assay marks for platinum, in brown fitted Charles Fontana & Cie case

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

CHF8,000-12,000

\$8,000-12,000

• 231

A BELLE ÉPOQUE DIAMOND PENDANT

Of openwork scrolling design, set throughout with old-cut diamonds, 1910s, 6.0 cm

CHF4,000-5,000

\$4,000-5,000



232

• 232

AN ART DÉCO EMERALD AND DIAMOND BRACELET

Centering a diamond and emerald cluster, to the calibré-cut emerald and single-cut diamond line bracelet, 1920s, 17.9 cm, mounted in platinum and gold

CHF5,000–8,000

\$5,000–8,000



233
(other view)



233

233

AN EMERALD AND DIAMOND RING

Set with a rectangular-cut emerald to the diamond-set surround and shoulders, ring size 5, mounted in platinum

Accompanied by report no. 93929 dated 24 July 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

CHF30,000–50,000

\$30,000–50,000



234



235

234

A PAIR OF DIAMOND EARRINGS

Each set with six graduated circular-cut diamonds, between diamond-set articulated links, 5.5 cm, mounted in platinum and gold (2)

CHF8,000-12,000

\$8,000-12,000

235

AN ART DÉCO DIAMOND BRACELET

Of pierced geometric design, set throughout with vari-size old-cut diamonds, circa 1925, 17.7 cm, mounted in platinum and gold

CHF25,000-35,000

\$25,000-35,000



(reduced size)

+ 236

AN EARLY 20TH CENTURY DIAMOND TIARA

The pierced plaque of foliate design, set throughout with old-cut diamonds, to the later gallery and frame, 1920s, 6.3 cm, mounting not illustrated

CHF60,000-80,000

\$60,000-80,000



237



238

237

A GOLD, SILVER AND ENAMEL CIGARETTE CASE

MAKER'S MARK CYRILLIC 'G.L', ST PETERSBURG, 1908-1917

Rectangular with round corners, chased with alternating reeded bands, the cover centering a red and blue enamel badge, possibly added later, with cabochon sapphire thumb-piece, 9.9 x 7.0 x 1.7 cm, 194 gr

CHF2,500-4,500

\$2,500-4,500

238

A GEM-SET SILVER, GOLD AND ENAMEL CIGARETTE CASE

MAKER'S MARK 'A.M', ST PETERSBURG, 1908-1917

Rectangular, the cover applied with military badges, possibly added later, with cabochon sapphire thumb-piece, the cover engraved with a Russian dedication inscription to Andrey Andreevich, dated 30 January 1926, 9.6 x 7.0 x 1.6 cm, 192 gr

CHF1,800-2,500

\$1,800-2,500



239

A JEWELLED SILVER CIGARETTE CASE

MARKED FABERGÉ WITH THE IMPERIAL WARRANT,
MOSCOW, 1899-1908

Rectangular, the cover applied with a facsimile signature and jewelled initial, hedgehogs on a tree branch, a shoe and a rabbit within stylized initial, possibly added later, with cabochon sapphire thumb-piece, 10.5 x 9.0 x 1.6 cm, 247 gr

CHF3,000-5,000

\$3,000-5,000

(reverse)



(reduced size)

240

A SILVER TROMPE-L'ŒIL CIGAR BOX

MAKER'S MARK 'AP', MOSCOW, 1908-1917

Rectangular, the hinged cover and sides chased and engraved to simulate tree bark and tax bands, the cover applied with a Cyrillic monogram 'AN', the cover engraved with a dedication inscription in Russian to Alexei Nikolaevich Novokrepovsky, dated 7 May 1911, 22.0 x 14.0 x 6.5 cm, 850 gr

CHF4,500-6,500

\$4,500-6,500



(reduced size)

241

A SILVER TROMPE-L'ŒIL CIGAR BOX

MAKER'S MARK CYRILLIC 'FYA', ST PETERSBURG, 1899-1904

Rectangular, the hinged cover and sides chased and engraved to simulate tree bark and tax bands, 14.8 x 11.9 x 7.6 cm, 608 gr

CHF3,500-5,500

\$3,500-5,500



242



242
(other view)



243

+ 242

AN EMERALD AND DIAMOND RING

Set with an octagonal step-cut emerald, weighing approximately 6.05 carats, between trapeze-cut diamond shoulders, ring size 6, mounted in platinum

Accompanied by report no. 90501 dated 8 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

Report no. 14051138 dated 28 May 2014 from the Gübelin GemLab stating that the origin of the emerald is Colombia, with indications of minor clarity enhancement.

Further accompanied by diamond dossiers nos. 2115950028 and 2115950027 dated 15 December 2010 from the GIA Gemological Institute of America stating that the 0.52 and 0.51 carat diamonds are G colour, VVS1 and VS1 clarity.

CHF100,000–150,000

\$100,000–150,000

+ 243

A MID-20TH CENTURY DIAMOND BRACELET

Designed as twin rows of graduated pear-shaped diamonds, interspersed with baguette-cut diamond-set scrolling links, 1950s, 18.0 cm, mounted in platinum and gold

CHF25,000–35,000

\$25,000–35,000



THE PROPERTY OF A GENTLEMAN

+ 244

AN EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND NECKLACE, BY CARTIER

The single strand of fifty-seven graduated natural pearls, measuring approximately 5.45-6.60-9.30-6.70-5.55 mm, to the diamond-set clasp, 1920s, 42.0 cm, with French assay mark for gold, in red Cartier pouch

Signed Cartier Paris, no. 01302

Accompanied by report no. 95936 dated 4 October 2017 from the SSEF Swiss Gemmological Institute stating that the 57 pearls are saltwater natural pearls.

CHF70,000-90,000

\$70,000-90,000

244

+ 245

A DIAMOND RING

Set with a rectangular cut-cornered diamond, weighing approximately 30.18 carats, to the plain hoop, ring size 6, mounted in platinum

Accompanied by report no. 5182291598 dated 26 April 2017 from the GIA Gemological Institute of America stating that the diamond is U to V colour, VS2 clarity.

CHF375,000-450,000

\$375,000-450,000



245



245
(other view)



246
(other view)



247



246



247
(other view)

246

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire between triangular-cut diamond shoulders, ring size 8 ¼, mounted in gold

Accompanied by report no. 94450 dated 9 August 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

CHF12,000-18,000

\$12,000-18,000

247

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, between baguette-cut diamond tapering shoulders, ring size 7 ¼, mounted in gold

Accompanied by report no. 94449 dated 9 August 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

CHF15,000-20,000

\$15,000-20,000



248



249

THE PROPERTY OF AN ITALIAN FAMILY

+ 248

**A PAIR OF SAPPHIRE AND DIAMOND BROOCHES,
BY BULGARI**

Of snowflake design, each openwork bombé cluster set with circular-cut diamonds and oval-cut sapphires, 1950s, 5.5 cm

Signed Bvlgari

CHF40,000-60,000

(2)

\$40,000-60,000

+ 249

A SAPPHIRE AND DIAMOND BRACELET

Composed of a series of graduated rectangular-cut sapphires, set between graduated marquise-cut diamonds, 17.6 cm, mounted in platinum

CHF18,000-22,000

\$18,000-22,000



250



250
(other view)



251

+ 250

A SAPPHIRE AND DIAMOND RING, BY BOUCHERON

Set with an octagonal step-cut sapphire, weighing approximately 3.92 carats, between baguette-cut diamond shoulders, ring size 6 ¼, with French assay mark for platinum

Signed Boucheron Paris, no. 184

Accompanied by report no. 96107 dated 9 October 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating, and that the colour may also be called 'royal blue'.

Report no. 17090227 dated 28 September 2017 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heating.

CHF100,000–150,000

\$100,000–150,000

+ 251

A SAPPHIRE AND DIAMOND BRACELET

Of undulating design, set with a line of calibré-cut sapphires and a line of baguette and circular-cut diamonds, 1950s, 17.5 cm, mounted in platinum

CHF25,000–35,000

\$25,000–35,000



+ 252

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 30.29 carats, between triangular-cut diamond shoulders, ring size 4, mounted in gold

Accompanied by report no. 78215 dated 29 January 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

CHF150,000-180,000

\$150,000-180,000



253



254

253

A PAIR OF SAPPHIRE AND DIAMOND 'ISTAMBOUL' EARRINGS, BY CARTIER

Of tapered baguette-cut diamond bombé half-hoop design, each set with a cushion-shaped sapphire, 2.8 cm, with French assay mark for platinum and gold, in red Cartier case

Signed Cartier, no. 702269

Accompanied by report no. 17090112/1 and 2 dated 20 September 2017 from the Gübelin GemLab stating that the origin of the sapphires is Madagascar, with no indications of heating.

Further accompanied by copy of insurance valuation dated 4 July 2012 (2) from Cartier.

CHF40,000-60,000

\$40,000-60,000

• + 254

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 9.94 carats, between old-cut diamond shoulders, ring size 5 ³/₄, mounted in platinum

Accompanied by report no. 73098 dated 10 March 2014 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

CHF20,000-30,000

\$20,000-30,000



255



256
(other view)



255
(other view)



256

+ 255

AN EMERALD AND DIAMOND TWO-STONE RING

Set with an octagonal step-cut emerald, weighing approximately 4.51 carats, and an octagonal step-cut diamond, weighing approximately 5.08 carats, between tapered baguette-cut diamond shoulders, ring size 6, mounted in platinum and gold

Accompanied by report no. 95918 dated 6 October 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

CHF80,000-120,000

\$80,000-120,000

+ 256

A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy vivid yellow oval-cut diamond, weighing approximately 10.03 carats, between half moon-shaped diamond shoulders, ring size 6 ¼, mounted in platinum and gold

Accompanied by report no. 2155879176 dated 22 January 2014 from the GIA Gemological Institute of America stating that the diamond is Fancy Vivid Yellow colour, VVS2 clarity.

CHF350,000-500,000

\$350,000-500,000



257

257

A PAIR OF DIAMOND EARSTUDS, BY BUCHERER

Each set with a heart-shaped diamond, mounted in gold, in blue
Bucherer pouch

Unsigned

Accompanied by copy of invoice from Bucherer.

(2)

CHF10,000-15,000

\$10,000-15,000



258

A SAPPHIRE AND DIAMOND NECKLACE

Composed of a series of circular-cut sapphire and diamond flowerheads, set to the front with seven oval-cut sapphire and diamond graduated clusters, 43.0 cm, mounted in gold

CHF100,000-150,000

\$100,000-150,000

PROVENANCE:

Geneva, 15 November 2000, lot 422



259



• 259

A PAIR OF DIAMOND EARRINGS, BY CHATILA

Each flowerhead surmount set with circular-cut diamonds, suspending diamond-set tassels, 7.9 cm, mounted in gold

With maker's mark for Chatila

CHF2,000–4,000

(2)

\$2,000–4,000



260

• 260

A DIAMOND CUFF, BY MOUAWAD

Of openwork foliate design in bi-coloured gold, hinged on one side, set to the front with circular-cut diamonds, inner circumference 18.0 cm, mounted in gold

Signed Mouawad

CHF5,000–7,000

\$5,000–7,000



261

• 261

A CULTURED PEARL AND DIAMOND BROOCH

Modelled as a pavé-set diamond floral branch, set with a diamond butterfly and three cultured pearls, 17.7 cm, mounted in gold

CHF10,000-15,000

\$10,000-15,000

262

A DIAMOND AND COLOURED DIAMOND 'IMPERIALE' CHRONOGRAPH WRISTWATCH, BY CHOPARD

The pavé-set diamond circular dial with subsidiary dials for 30-second, 60-minute and 12-hour registers, within a pink diamond bezel, to the pink diamond and diamond-set brick-link bracelet, quartz movement, case width 3.2 cm, inner circumference 17.0 cm, with European Convention marks for gold

Gallery and buckle signed Chopard, case signed Imperiale 465, case no. 38/3257-29 382570 4143

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

CHF30,000-50,000

\$30,000-50,000



262



263



263

263
**A TURQUOISE AND DIAMOND NECKLACE, RING
 AND EARRING SUITE**

The necklace set with a series of graduated oval cabochon turquoises, interspersed with diamond-set flowerheads between circular-cut diamond line shoulders, together with a ring and a pair of earrings en suite, necklace 38.0 cm, ring size 6 ¾, earrings 7.0 cm, mounted in gold (4)

CHF30,000-50,000

\$30,000-50,000



264

264
AN ART DÉCO TURQUOISE AND DIAMOND BROOCH

Of flowerhead design, the cabochon turquoise center with diamond accents, to the baguette and single-cut diamond petals, 1930s, 5.5 cm, mounted in platinum and gold

CHF8,000-12,000

\$8,000-12,000



265

A SET OF DIAMOND JEWELLERY, BY CHATILA

Comprising: two diamond-set brooches of flowerhead design, one pair with diamond-set tassels, a pair of diamond-set flowerhead earclips, and a diamond-set necklace, brooches 7.5 cm, earclips 2.8 cm, necklace 68.0 cm, mounted in gold

With maker's marks NC for Chatila

(7)

CHF40,000–60,000

\$40,000–60,000



266

**AN AMETHYST AND DIAMOND NECKLACE, EARRING
AND RING SUITE**

The necklace designed as a series of diamond-set flowerheads and scrolling links, suspending an oval-shaped amethyst with diamond-set cap; the pair of earrings set with oval-shaped amethysts to the diamond-set tassels, together with a ring en suite, necklace 48.7 cm, earrings 7.1 cm, ring size 5 ¾, mounted in gold (4)

CHF15,000-25,000

\$15,000-25,000



267

• 267

A DIAMOND AND RUBBER CHRONOGRAPH WRISTWATCH, BY HARRY WINSTON

The circular black dial with Arabic numerals, sweep center seconds, date aperture and subsidiary dials for 60-second, 30-minute and 12-hour registers, to the pavé-set diamond bezel and lugs, the rubber and gold integral bracelet with double deployant clasp, with opened case back, automatic movement, case width 3.5 cm, inner circumference 17.0 cm, with European Convention mark for gold, in blue Harry Winston case

Dial and buckle with maker's marks HW for Harry Winston, case signed Harry Winston, no. 054-AW

CHF6,000-8,000

\$6,000-8,000



268

• Ψ 268

A DIAMOND 'MADISON' WRISTWATCH, BY THE ROYAL DIAMOND FOR CHATILA

The rectangular dial inset with diamond-set '1', '3', '5' and '9' in Arabic, to the diamond-set bezel and white straps, quartz movement, case width 5.0 cm, 24.0 cm

Case signed Chatila and The Royal Diamond Madison, buckle signed Chatila, case no. BA 92 296

CHF2,000-3,000

\$2,000-3,000

The straps on this lot are subject to CITES / import restrictions. Please refer to the department for further information.



269

269

A PAIR OF CULTURED PEARL AND DIAMOND BROOCHES

Of pavé-set diamond foliate motif, each enhanced by four cultured pearls, 10.5 cm, mounted in gold (2)

CHF15,000-25,000

\$15,000-25,000

270

A DIAMOND BRACELET, BY CHATILA

Composed of six diamond-set pierced plaques of geometric design, to the diamond-set openwork connecting links, 22.2 cm, mounted in gold

Signed Chatila

CHF10,000-20,000

\$10,000-20,000



270



271

**A DIAMOND AND COLOURED DIAMOND NECKLACE,
EARRING, BRACELET AND RING SUITE, BY MOUAWAD**

The fringe necklace designed as a line of yellow diamond collets between diamond line shoulders, suspending a series of pavé-set diamond and yellow diamond tassels, together with a pair of earrings, a bracelet and a ring en suite, necklace 37.8 cm, earrings 5.5 cm, bracelet 19.6 cm, ring size 6 ¾, mounted in gold

Signed Mouawad

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

(5)

CHF50,000-70,000

\$50,000-70,000





272

A RUBY AND DIAMOND BRACELET AND EARRING SET

The flexible tapered bracelet set with cabochon rubies and diamond accents, to the pavé-set diamond scrolling clasp, together with a pair of earrings en suite, bracelet 18.7 cm, earrings 9.1 cm, mounted in platinum and gold (3)

CHF20,000-30,000

\$20,000-30,000



273

273

A PAIR OF RUBY AND DIAMOND EARRINGS, BY CHATILA

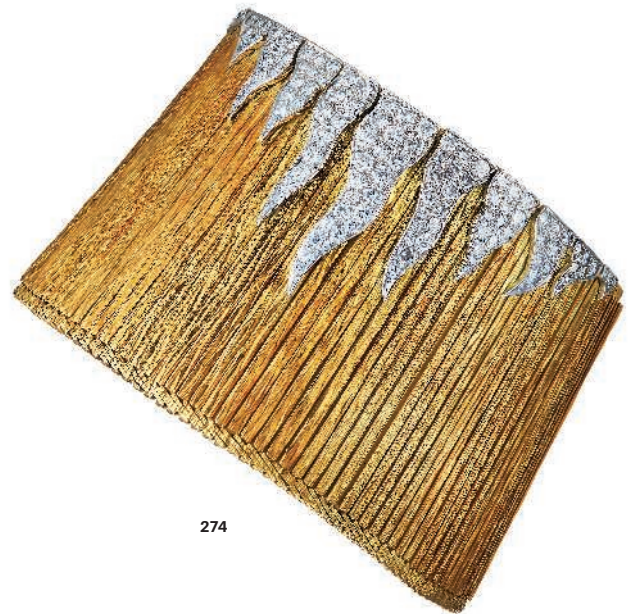
Of openwork stylised flowerhead design, set with rubies and diamonds, to the ruby and diamond line surmount, 8.0 cm, mounted in gold

Signed Chatila

(2)

CHF15,000-20,000

\$15,000-20,000



274

274

A DIAMOND BRACELET, BY CARTIER

The broad textured gold bracelet applied to the front with diamond-set tapering flame motifs, 18.0 cm, mounted in platinum and gold

Signed Cartier, no. 30592, with maker's mark for Sterlé

CHF20,000-30,000

\$20,000-30,000



275

**A SAPPHIRE AND DIAMOND NECKLACE, EARRING,
BRACELET AND RING SUITE, BY JAHAN**

The V-shaped bib necklace set with oval-cut sapphires and vari-cut diamonds, together with a pair of earrings, a bracelet and a ring en suite, necklace 38.0 cm, earrings 7.1 cm, bracelet 18.0 cm, ring size 7 ½, mounted in gold, in black Jahan case

Signed Jahan

Accompanied by report no. 17060076/ 1 to 4 dated 16 June 2017 from the Gübelin GemLab stating that the origin of three sapphires is Madagascar, four sapphires show indications of heating, and an Information Sheet on 'Sapphires, origin not determinable'.

Further accompanied by certificate of guarantee no. 1786 dated 21 March 2005 from Jahan.

(5)

CHF60,000-90,000

\$60,000-90,000





276



277

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+ 276

AN EARLY 20TH CENTURY EMERALD, DIAMOND AND PEARL BROOCH

The pin brooch with pearl and emerald terminals, to the articulated pearl, emerald and diamond swag, 1910s, 5.0 cm, with French assay mark for gold

Signed Cartier Paris, no. 6736

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

CHF8,000-12,000

\$8,000-12,000

+ 277

AN ART DÉCO EMERALD AND DIAMOND BRACELET, BY BOUCHERON

The three openwork octagonal panels each centering a carved cabochon emerald within a baguette, single and old-cut diamond geometric surround, to the diamond-set rectangular connecting links, 1930s, 19.0 cm, with French assay mark for platinum

Signed Boucheron Paris

CHF60,000-80,000

\$60,000-80,000



278



279

+ 278

A PAIR OF NATURAL PEARL AND DIAMOND EARRINGS

Each drop-shaped grey natural pearl, measuring approximately 10.10-10.20 x 15.30 and 9.45-9.60 x 15.45 mm, to the rose and old-cut diamond-set surmount, 3.5 cm

Accompanied by report no. 67903 dated 28 April 2013 from the SSEF Swiss Gemmological Institute stating that both pearls are saltwater natural pearls, with no indications of artificial colour modification. (2)

CHF60,000-80,000

\$60,000-80,000

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+ 279

AN EARLY 20TH CENTURY EMERALD AND DIAMOND BRACELET

Centering a cabochon emerald, to the old-cut diamond articulated bracelet, circa 1915, 18.0 cm

Accompanied by report no. 95798 dated 22 September 2017 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

PROVENANCE:

Johannes, 11th Prince of Thurn und Taxis (1926-1990)
Geneva, 18 November 1992, lot 227, from the Thurn und Taxis Collection



280



281

+ 280

**AN ART DÉCO MULTI-GEM GIARDINETTO BROOCH,
BY CARTIER**

The reeded lapis lazuli vase with diamond-set stems and cabochon emerald and ruby leaves, to the onyx and diamond base, 1930s, 4.2 cm

Signed Cartier, no. 3016247

CHF28,000–35,000

\$28,000–35,000

THE PROPERTY OF A LADY

• 281

AN ART DÉCO EMERALD AND DIAMOND BRACELET

Set with a circular-cut diamond between calibré-cut emeralds, to the circular-cut diamond front panel and bracelet, 1930s, 16.2 cm

CHF6,000–8,000

\$6,000–8,000



282



283

+ 282

AN ART DÉCO DIAMOND BROOCH, BY BOUCHERON

The old-cut diamond geometric panel of arrow design, centering two larger old-cut diamonds, 1930s, 7.4 cm, with French assay mark for platinum

Signed Boucheron Paris

CHF65,000-80,000

\$65,000-80,000

THE PROPERTY OF AN ITALIAN FAMILY

+ 283

AN ART DÉCO DIAMOND BRACELET

Composed of six rectangular openwork panels, the connecting links of geometrical design, set throughout with old-cut diamonds, 1930s, 18.8 cm

CHF18,000-25,000

\$18,000-25,000



284
(actual size)

+ 284

A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy vivid yellow-orange oval-cut diamond, weighing approximately 3.01 carats, within an oval-cut diamond surround, to the pavé diamond-set shoulders, ring size 6, mounted in gold

Accompanied by report no. 1152767437 dated 13 November 2013 from the GIA Gemological Institute of America stating that the 3.01 carat diamond is Fancy Vivid Yellow-Orange colour, SI2 clarity.

CHF240,000–320,000

\$240,000–320,000

+ 285

A SPINEL AND DIAMOND NECKLACE

The front designed as three strands of graduated spinel beads, suspended between baguette and circular-cut diamond panels of openwork design, to the spinel bead necklace and diamond-set clasp, 60.5 cm, mounted in gold

Accompanied by report no. 95187 dated 11 September 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the 143 spinels is Burma (Myanmar), with no indications of heating and none to minor amount of oil.

CHF300,000–400,000

\$300,000–400,000





286



287

+ 286

A PAIR OF RUBY AND DIAMOND EARRINGS

Each diamond-set scrolling surmount, suspending three lines of oval-cut rubies, 7.2 cm, mounted in gold

Accompanied by report no. 95831 dated 3 October 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the rubies is Burma (Myanmar), 59 rubies with no indications of heating, 1 ruby heated, all with none to minor amount of oil (2)

CHF18,000-22,000

\$18,000-22,000

+ 287

A RUBY AND DIAMOND BRACELET

Designed as three articulated openwork panels, set with oval-cut rubies and diamond accents, enhanced by two diamond-set geometric links, 18.1 cm, mounted in gold

Accompanied by report no. 95830 dated 3 October 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the rubies is Burma (Myanmar), with no indications of heating.

CHF8,000-12,000

\$8,000-12,000



+ 288

A RUBY AND DIAMOND NECKLACE

Composed of a series of bombé panels, alternately set with oval-cut rubies and pear-shaped diamonds, the front as an oval-cut ruby tassel, 38.0 cm, mounted in gold

Accompanied by report no. 95832 dated 4 October 2017 from the SSEF Swiss Gemmological Institute stating that the origin of 212 rubies is Burma (Myanmar) and that the origin of 1 ruby is Siam (Thailand), that 209 rubies show no indications of heating, 4 rubies show indications of heating and none to moderate residue in healed fissures, and that all rubies show none to minor amount of oil.

CHF75,000-115,000

\$75,000-115,000



289



290

THE PROPERTY OF A GENTLEMAN

• 289

A RUBY AND DIAMOND PENDENT NECKLACE

Set with a cushion-shaped ruby, weighing approximately 9.77 carats, within a circular-cut diamond surround, to the cushion-shaped diamond surmount and cable-link chain, pendant 2.0 cm, chain 40.5 cm, mounted in gold

Accompanied by report no. 16070099 dated 26 July 2016 from the Gübelin GemLab stating that the origin of the ruby is East Africa, with no indications of heating.

Report no. 84935 dated 19 March 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is East Africa, with no indications of heating.

CHF5,000-7,000

\$5,000-7,000

+ 290

A RUBY AND DIAMOND BRACELET

The series of bombé panels alternately set with diamonds and oval-cut rubies, interspersed with baguette-cut diamond scrolling links, 20.0 cm, mounted in platinum and gold

Accompanied by report no. 95860 dated 5 October 2017 from the SSEF Swiss Gemmological Institute stating that the origin of a large majority of the rubies is Burma (Myanmar) and the origin of 1 ruby is Siam (Thailand), and that part of these rubies show indications of heating, with none to moderate residue in healed fissures.

CHF40,000-60,000

\$40,000-60,000



292



291

THE PROPERTY OF A LADY

+ 291

AN UNMOUNTED RUBY

The oval-cut ruby, weighing approximately 8.70 carats

Accompanied by report no. 17090226 dated 28 September 2017 from the Gübelin GemLab stating that the origin of the ruby is Thailand (Siam), with no indications of heating.

CHF80,000-120,000

\$80,000-120,000

THE PROPERTY OF A GENTLEMAN

+ 292

A DIAMOND RIVIÈRE NECKLACE

Designed as a series of sixty-three oval-cut diamonds, 40.0 cm, mounted in platinum

Accompanied by thirty-three reports dated from 2000 to 1997 from the GIA Gemological Institute of America stating that 33 diamonds, weighing approximately from 3.01 to 0.70 carats, are E to G colour, VVS1 to VS2 clarity.

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

CHF200,000-300,000

\$200,000-300,000



+ 293

A DIAMOND NECKLACE, EARRING AND RING SUITE

The necklace set to the front with three pear-shaped, circular and baguette-cut diamond clusters, to the circular-cut diamond three line necklace with baguette-cut diamond scrolling accents, together with a pair of earrings and a ring en suite, necklace 40.0 cm, earrings 4.5 cm, ring size 8, mounted in gold (4)

CHF35,000-50,000

\$35,000-50,000



THE PROPERTY OF A LADY

+ 294

A RUBY AND DIAMOND RING

Set with an oval-shaped ruby, weighing approximately 9.55 carats, between triangular-cut diamond shoulders, ring size 7, mounted in gold

CHF40,000-60,000

\$40,000-60,000

+ 295

**A RUBY AND DIAMOND BRACELET,
BY VAN CLEEF & ARPELS**

The diamond-set openwork bracelet of geometric design, set to the front with oval-cut rubies, 17.0 cm, with French assay mark for gold Signed Van Cleef Arpels, no. 35574

CHF40,000-50,000

\$40,000-50,000





(reduced size)

+ ~ 296

AN ART DÉCO GEM-SET CLOCK, RETAILED BY KENDALL

The circular dial of mother-of-pearl marquetry with black enamel hands, within a rose quartz surround applied with Roman numerals, to the onyx scrolling base, with lapis lazuli accents, mechanical movement, 1930s, 12.5 cm, with French assay mark for gold, in black fitted Kendall case

CHF20,000-25,000

\$20,000-25,000

This lot will be subject to Fish & Wildlife regulations if it is to be imported into the USA.



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+ ~ 297

**AN ART DÉCO LAPIS LAZULI, MOTHER-OF-PEARL,
LACQUER AND ROCK CRYSTAL CLOCK**

The square dial depicting a rural scene in mother-of-pearl marquetry, with red and black Roman numerals and diamond-set hands, to the four octagonal lapis lazuli surround with diamond-set panel accents, the back in black lacquer, set on a lapis lazuli and rock crystal base with reeded tiered columns, mechanical movement, 1930s, 10.0 cm

CHF40,000–60,000

\$40,000–60,000

LITERATURE:

S. Raulet, *Bijoux Art Déco*, Paris, Editions du Regard, 1984, p. 321 for the illustration of this clock

This lot will be subject to Fish & Wildlife regulations if it is to be imported into the USA.



+ 298

A RETRO RUBY, DIAMOND AND ENAMEL BANGLE AND BROOCH SET, BY BLACK, STARR & FROST, AND A RING AND PAIR OF EARRINGS

The hinged bangle of polished gold scrolling design, with ruby and purple and blue enamel accents, centering a carved ruby and diamond cluster, together with a brooch en suite, and later pair of earrings and ring of similar design, bangle and brooch 1940s, bangle inner circumference 14.4 cm, brooch 4.2 cm, earrings 2.7 cm, ring size 3, with French import marks for platinum and gold

Bangle and brooch signed Black Starr & Frost

(5)

CHF100,000-150,000

\$100,000-150,000



BLACK STAR
& FROST

FROM FRANCE



299



300



301

+ 299

A TURQUOISE AND DIAMOND BROOCH

Modelled as a flower, the cabochon turquoise petals to the diamond pistil, with diamond-set textured and polished gold stem, 7.0 cm, mounted in platinum and gold

CHF4,500-6,500

\$4,500-6,500

+ 300

A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS

Each cultured pearl to the circular-cut diamond base, 2.2 cm, mounted in platinum and gold (2)

CHF4,000-6,000

\$4,000-6,000

+ 301

A PAIR OF DIAMOND EARRINGS

Of spray design, each cluster set with marquise and circular-cut diamonds, 3.5 cm, mounted in platinum and gold (2)

CHF12,000-16,000

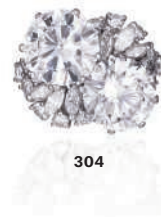
\$12,000-16,000



302



303



304

+ 302

A DIAMOND BROOCH

The baguette and pear-shaped diamond larger flowerhead set *en tremblant*, to the baguette-cut diamond stems and vari-cut diamond smaller flowerheads, 6.5 cm, mounted in platinum and gold

CHF15,000-20,000

\$15,000-20,000

+ 303

A DIAMOND BRACELET

Designed as a series of graduated circular-cut diamonds, within baguette and circular-cut diamond line shoulders, 18.0 cm

CHF100,000-150,000

\$100,000-150,000

+ 304

A DIAMOND RING

Of crossover design, set with two round brilliant-cut diamonds, weighing approximately 3.31 and 3.24 carats, enhanced by circular and marquise-cut diamond details, ring size 6, mounted in platinum
Accompanied by reports nos. 2185240600 and 2185240632 dated 20 March 2017 from the GIA Gemological Institute of America stating that the 3.31 carat diamond is D colour, VVS1 clarity, and that the 3.24 carat diamond is E colour, VS1 clarity.

CHF150,000-180,000

\$150,000-180,000



+ 305

A NATURAL PEARL AND DIAMOND NECKLACE

The front designed as a natural pearl and diamond openwork cluster, to the natural pearl necklace, 47.0 cm, mounted in platinum and gold

Accompanied by report no. 95161 dated 8 September 2017 from the SSEF Swiss Gemmological Institute stating that 67 pearls are saltwater natural pearls and that 1 pearl is a freshwater natural pearl.

CHF50,000-70,000

\$50,000-70,000



307
(other view)



307



306



307
(other view)

THE PROPERTY OF AN ITALIAN FAMILY

+ 306

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 9.70 carats, between diamond-set shoulders, ring size 7 ³/₄, mounted in platinum

CHF60,000-80,000

\$60,000-80,000

+ 307

A SPINEL AND DIAMOND RING

Set with a cabochon spinel, to the pavé-set diamond claws and gallery, ring size 5, mounted in platinum and gold

Accompanied by report no. 17090197 dated 26 September 2017 from the Gübelin GemLab stating that the origin of the spinel is Burma (Myanmar), with no indications of heating.

CHF180,000-250,000

\$180,000-250,000



308



308
(other view)



309

+ 308

A RUBY AND DIAMOND RING, BY VAN CLEEF & ARPELS

Set with a cushion-shaped ruby, weighing approximately 4.58 carats, within a diamond-set navette-shaped surround, between pavé-set diamond shoulders, ring size 7 ½, with French assay mark for platinum

Signed Van Cleef & Arpels, no. 19076SA

Accompanied by report no. 72709 dated 14 February 2014 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating.

CHF150,000–250,000

\$150,000–250,000

+ 309

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 9.00 carats, within a pear-shaped diamond surround, ring size 5 ¾, mounted in platinum

Accompanied by report no. 86914 dated 18 July 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating, and that the colour may also be called 'royal blue'.

CHF80,000–120,000

\$80,000–120,000



310



311

+ 310

AN EMERALD AND DIAMOND RING

Set with an octagonal-cut emerald, weighing approximately 6.84 carats, within a pear-shaped diamond surround, ring size 5 ³/₄, mounted in platinum

Accompanied by report no. 92389 dated 29 May 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with no indications of clarity modification.

Report no. 1083521 dated 3 May 2017 from the AGL American Gemological Laboratories stating that the origin of the emerald is Colombia, with no clarity enhancement.

CHF100,000-200,000

\$100,000-200,000

THE PROPERTY OF A LADY

311

FOUR GEM-SET LINE BRACELETS, ONE BY GÜBELIN

One line bracelet alternately set with calibré-cut rubies and circular-cut diamonds, three line bracelets set with square-cut diamonds, calibré-cut emeralds or sapphires, 17.5 to 18.5 cm

The sapphire bracelet with maker's mark for Gübelin, the ruby and diamond bracelet no. 83253 (4)

CHF40,000-60,000

\$40,000-60,000

PROVENANCE:

Princess Salimah Aga Khan (b. 1940)
Christie's Geneva, 13 November 1995, lot 171 from the Personal Collection of Princess Salimah Aga Khan

312 NO LOT



THE PROPERTY OF AN ITALIAN LADY

+ 313

A DIAMOND RING

Set with an old-cut diamond, weighing approximately 10.18 carats, to the plain hoop, ring size 8 $\frac{3}{4}$, mounted in gold

CHF40,000-60,000

\$40,000-60,000

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+ 314

AN EMERALD AND DIAMOND RING

Set with a cushion-shaped cabochon emerald, weighing approximately 15.18 carats, between triangular-cut diamond shoulders, ring size 6, mounted in gold

Accompanied by report no. 17090124 dated 25 September 2017 from the Gübelin GemLab stating that the origin of the emerald is Colombia, with indications of insignificant clarity enhancement with a traditional filling material (oil-type), and an Information sheet on 'Emerald, determination of the type of filler material'.

CHF100,000-170,000

\$100,000-170,000





315



316

• + 315

TWO GEM-SET BROOCHES, BY VAN CLEEF & ARPELS

The 'Lion Ébouriffé' brooch modelled as a textured gold lion with emerald eyes, black enamel nose and diamond accents, the textured gold chick brooch with turquoise body, ruby eye and diamond accents, 5.0 and 4.0 cm, with French assay marks for platinum and gold

Signed Van Cleef & Arpels, nos. 14386 (lion) and 98493 (chick) (2)

CHF7,000-10,000

\$7,000-10,000

• + 316

A RETRO GOLD BRACELET

Of fancy-link bi-coloured gold design, 1940s, 18.5 cm, mounted in gold

CHF3,000-5,000

\$3,000-5,000



317

(other view)

317



318

(other view)



318



319

(other view)



319

+ 317

A RUBY AND DIAMOND RING, BY BULGARI

Set with an oval-cut ruby, weighing approximately 5.02 carats, between tapered baguette-cut diamond shoulders, ring size 6, mounted in gold

Signed Bvlgari

Accompanied by report no. 95859 dated 28 September 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating.

CHF100,000-150,000

\$100,000-150,000

THE PROPERTY OF A LADY

+ 318

A DIAMOND RING

Set with an old-cut diamond, weighing approximately 6.75 carats, to the plain hoop, ring size 7

CHF30,000-50,000

\$30,000-50,000

THE PROPERTY OF A LADY

+ 319

A SAPPHIRE AND DIAMOND RING, BY BULGARI

Set with a sugarloaf sapphire between triangular-cut diamond shoulders, ring size 6 ¼, mounted in gold

Signed Bvlgari

Accompanied by report no. 17090233 dated 3 October 2017 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'.

CHF80,000-120,000

\$80,000-120,000



320



322

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+ 320

**A PAIR OF EMERALD AND DIAMOND BROOCHES,
BY BVLGARI**

Each vari-cut diamond circular brooch, centering a sugarloaf cabochon emerald, 1960s, 3.0 cm

Signed Bvlgari

Accompanied by report no. 95797 dated 22 September 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Colombia, with minor amount of oil.

CHF35,000–55,000

\$35,000–55,000

PROVENANCE:

Christie's Milan, 26 May 2011, lot 459

321 NO LOT

+ 322

A NATURAL PEARL AND DIAMOND BROOCH, BY BVLGARI

Of bombé star design, centering a button-shaped natural pearl, measuring approximately 11.12x11.02 mm, to the circular and marquise-cut diamond surround, 5.0 cm, mounted in gold

Signed Bvlgari

Accompanied by report no. 2165097310 dated 7 May 2014 from the GIA Gemological Institute of America stating that the pearl is a saltwater natural pearl.

CHF60,000–80,000

\$60,000–80,000



323



324
(actual size)

+ 323

A DIAMOND AND ONYX RING

Centering a cushion-shaped diamond enhanced by an onyx line, to the old-cut diamond flowerhead surround and single-cut diamond shoulders, ring size 6, mounted in platinum

CHF40,000-60,000

\$40,000-60,000

+ 324

AN EMERALD AND DIAMOND RING

Set with an octagonal step-cut emerald, weighing approximately 6.05 carats, between rectangular-cut diamond shoulders, ring size 6, mounted in platinum

Accompanied by report no. 1082253 dated 24 February 2017 from the AGL American Gemological Laboratories stating that the origin of the emerald is Colombia, with no clarity enhancement.

Report no. 90220 dated 17 February 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with no indications of clarity modification.

CHF180,000-220,000

\$180,000-220,000





325
(other view)



325



326

THE PROPERTY OF A NOBLE FAMILY

+ 325

AN EMERALD AND DIAMOND RING

Set with an octagonal step-cut emerald between kite-shaped diamond shoulders, ring size 7 ¼, mounted in platinum

Accompanied by report no. 64408 dated 6 August 2012 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with moderate amount of oil.

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

CHF60,000-80,000

\$60,000-80,000

+ 326

A NATURAL PEARL, DIAMOND AND GARNET NECKLACE

The spectacle-set marquise and brilliant-cut diamond necklace, suspending a drop-shaped natural pearl, measuring approximately 9.70-9.75x18.00 mm, garnet and diamond pendant, 45.5 cm, mounted in gold

Accompanied by report no. 95828 dated 29 September 2017 from the SSEF Swiss Gemmological Institute stating that the drop-shaped pearl is a saltwater natural pearl.

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

CHF12,000-16,000

\$12,000-16,000



327



328
(other view)



328

+ 327

A PAIR OF DIAMOND 'CARESSE D'ORCHIDÉES' EARRINGS, BY CARTIER

Of naturalistic orchid flowerhead design, each pavé-set with circular-cut diamonds, 2005, 2.6 cm, with UK hallmarks for platinum, in red Cartier case

Signed Cartier, no. 10150B (2)

CHF20,000-30,000 \$20,000-30,000

The same model was worn by actress Amy Adams when she walked the red carpet at the 2011 Palm Springs International Film Festival.

The orchid is described by Cartier as one of their most cherished floral creations and a source of continual inspiration. They first used the motif in 1925 and since then have re-imagined it into some truly extraordinary fine jewels. In 2005 the Maison launched the 'Caresse d'orchidées par Cartier' collection of which these sublime earrings were a part. At the time, Cartier's CEO described the orchid as 'the most phenomenal flower that exists, it has a strong personality. There are as many as 5,000 varieties, and many symbols are linked to the orchid'. Frequently associated with notions of romance, delicacy, beauty and fertility the exquisite nature of this once rare and exotic flower has been expertly captured by Cartier master craftsmen in these stunning earrings.

+ 328

A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy dark grey round brilliant-cut diamond, weighing approximately 4.05 carats, between two round brilliant-cut diamonds, each weighing approximately 1.50 carat, within a pink diamond surround, to the diamond-set shoulders, ring size 6, mounted in platinum and gold

Accompanied by report no. 2176789803 dated 12 August 2014 from the GIA Gemological Institute of America stating that the 4.05 carat diamond is Fancy Dark Grey colour, SI1 clarity.

Reports nos. 11337438 and 11337440 dated 4 December 2000 from the GIA Gemological Institute of America stating that both 1.50 carat diamonds are I colour, SI2 clarity.

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

CHF70,000-100,000 \$70,000-100,000



329



330

THE PROPERTY OF A LADY

330

A DIAMOND AND PEARL BRACELET

Composed of five pearl and diamond graduated flowerhead clusters, to the square and circular-cut diamond articulated bracelet, 18.3 cm, mounted in gold, with Dutch hallmarks

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

CHF12,000–18,000

\$12,000–18,000

+ 331

A THREE-STRAND NATURAL PEARL, EMERALD AND DIAMOND NECKLACE

Composed of ninety-three, eighty-nine and eighty-five natural pearls, measuring approximately 10.7-4.5 mm, to the openwork emerald and diamond-set clasp, 49.3 cm, mounted in gold

Accompanied by report no. 95136 dated 8 September 2017 from the SSEF Swiss Gemmological Institute stating that the 267 pearls are saltwater natural pearls.

CHF300,000–500,000

\$300,000–500,000

+ 329

AN EMERALD AND DIAMOND RING

Set with a rectangular cut-cornered emerald, between old-cut diamond shoulders, to the engraved gallery, ring size 8 ¼, mounted in platinum and gold

CHF15,000–20,000

\$15,000–20,000





332



333

+ 332

A PAIR OF DIAMOND AND COLOURED DIAMOND EARRINGS

Of flowerhead design, each centering a fancy vivid yellow octagonal-cut diamond, weighing approximately 4.04 carats, and an octagonal-cut diamond, weighing approximately 3.67 carats, within a pear-shaped diamond or yellow diamond surround, 2.5 cm, mounted in platinum and gold

Accompanied by report no. 5172424135 dated 18 December 2015 from the GIA Gemological Institute of America stating that the 4.04 carat diamond is Fancy Vivid Yellow colour, VS1 clarity.

Report no. 5171424724 dated 15 December 2015 from the GIA Gemological Institute of America stating that the 3.67 carat diamond is D colour, VVS2 clarity.

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

CHF200,000–250,000

\$200,000–250,000

+ 333

AN EMERALD AND DIAMOND BRACELET

Set with seven graduated octagonal step-cut emeralds, weighing approximately between 9.03 and 3.58 carats each, interspersed with diamond trios, to the diamond-set line surround, 17.0 cm, mounted in platinum

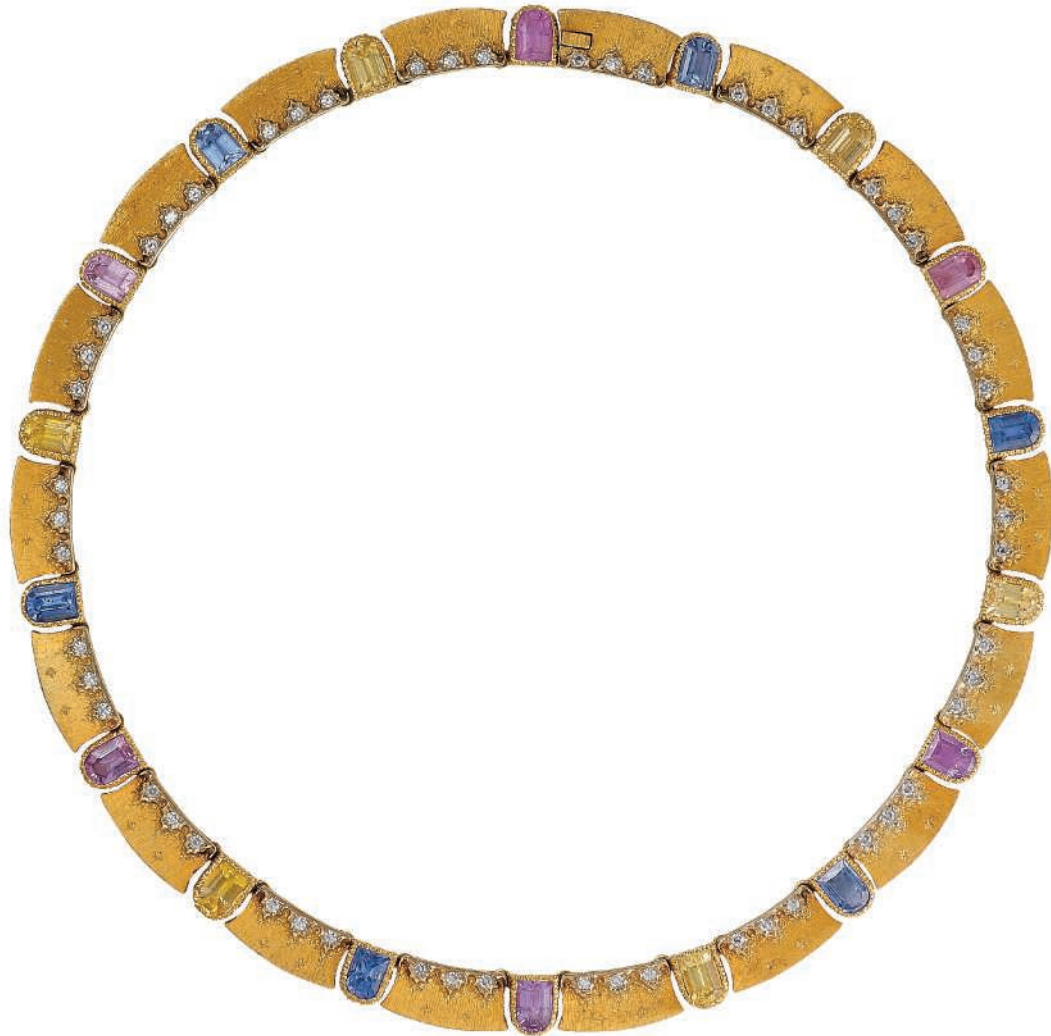
Accompanied by report no. 17031056 dated 23 March 2017 from the Gübelin GemLab stating that the origin of the emeralds is Colombia, with indications of minor clarity enhancement.

Report no. 90730 dated 8 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Colombia, with minor to moderate amount of oil.

CHF350,000–450,000

\$350,000–450,000





+ 334

**A COLOURED SAPPHIRE, DIAMOND AND SAPHIRE
NECKLACE, BY MARIO BUCCELLATI**

Designed as series of brushed gold links, with single-cut diamond accents, interspersed with blue, yellow or pink sapphires, 38.5 cm, mounted in gold, in blue Buccellati case

Signed M.Buccellati

CHF12,000-18,000

\$12,000-18,000



+ 335

**A SAPPHIRE AND DIAMOND NECKLACE, EARRING
AND RING SUITE**

The necklace set with graduated oval and cushion-shaped sapphires, with circular-cut diamond three-stone spacers, together with a pair of earrings and a ring en suite, necklace 38.8 cm, earrings 1.5 cm, ring size 7, mounted in gold

Accompanied by reports nos. 8086455, 8086454, 8086453 A and B dated 20 June 2017 from the AGL American Gemological Laboratories stating that the origin of the sapphires is Ceylon (Sri Lanka), with no gemological evidence of heat and no clarity enhancement.

(4)

CHF38,000-45,000

\$38,000-45,000



336
(other view)



336



337

THE PROPERTY OF A GENTLEMAN

336

A DIAMOND THREE-STONE RING

Set with three circular-cut diamonds, the largest weighing approximately 4.90 carats, ring size 6 ½, with French assay mark for platinum

CHF40,000-60,000

\$40,000-60,000

• + 337

A RETRO RUBY AND DIAMOND BRACELET

Composed of a series of concave links, each set with four calibr -cut rubies and diamond accents, the connecting links each set with two old-cut diamonds and cabochon rubies, 1940s, 17.7 cm, with French assay marks for platinum and gold

CHF15,000-20,000

\$15,000-20,000



338



339

(actual size)

+ 338

**A RUBY AND DIAMOND 'BIBENDUM' BRACELET,
BY RENÉ BOIVIN**

Designed as a series of circular tiered links, each set with a circular-cut ruby, to the pavé-set diamond connecting links, 2005, 16.5 cm, with French assay mark for gold

Signed René Boivin, no. 2005 1/1

CHF8,000-12,000

\$8,000-12,000

+ 339

A RUBY AND DIAMOND RING

Set with a cushion-shaped ruby, weighing approximately 4.01 carats, within a circular-cut diamond surround, ring size 6 ½, with French assay mark for gold

Accompanied by report no. 95919 dated 6 October 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating.

CHF40,000-60,000

\$40,000-60,000





340



341



342
(other view)

+ 340

A DIAMOND AND COLOURED DIAMOND NECKLACE AND EARRING SET

The circular-cut diamond flexible necklace enhanced with vari-cut yellow diamonds, together with a pair of earrings en suite, necklace 38.5 cm, earrings 10.0 cm

Accompanied by original gouache drawing of the necklace. (3)

CHF150,000–200,000

\$150,000–200,000

• + 341

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 15.80 carats, between cushion-shaped diamond shoulders, weighing approximately 1.27 and 0.93 carat, ring size 5 ¾, mounted in platinum

Accompanied by report no. CS1076129 dated 27 October 2016 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Ceylon (Sri Lanka), with no gemological evidence of heat and no clarity enhancement.

Report no. 2207155385 dated 31 May 2016 from the GIA Gemological Institute of America stating that the 1.27 carat diamond is F colour, VVS2 clarity.

Report no. 6192731330 dated 31 May 2016 from the GIA Gemological Institute of America stating that the 0.93 carat diamond is D colour, VVS1 clarity.

CHF20,000–30,000

\$20,000–30,000



342

+ 342

A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy intense yellowish brown heart-shaped diamond, weighing approximately 17.71 carats, to the pavé-set diamond gallery and shoulders, ring size 6, mounted in platinum

Accompanied by report no. 45397 dated 13 October 2005 from the SSEF Swiss Gemmological Institute stating that the diamond is Fancy Intense Yellowish Brown colour.

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

CHF80,000–120,000

\$80,000–120,000



+ 343

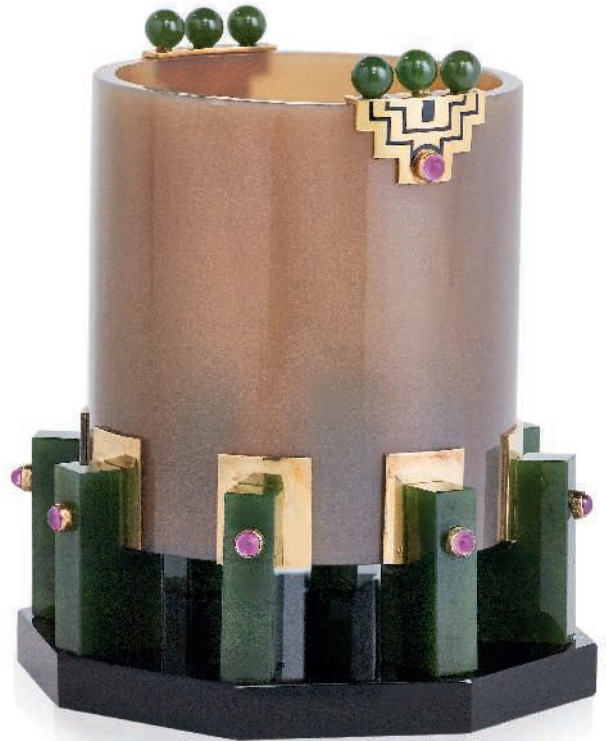
**AN ART DÉCO NEPHRITE JADE, RUBY AND ENAMEL
BRUSH POT AND STAND, BY BROCK & CO.**

The nephrite jade pot with black enamel and gold handles and two small cabochon ruby accents, on an agate base, together with a similarly-set stand, 1930s, brush pot 8.6 cm, stand circumference 10.0 cm, with French assay marks for silver and gold

Signed Brock & Co., with maker's marks for Verger Frères (2)

CHF20,000-25,000

\$20,000-25,000



+ 344

**AN ART DÉCO AGATE, JADE, RUBY AND ENAMEL
BRUSH POT AND STAND, BY BROCK & CO.**

The agate pot with polished gold, enamel, ruby and jade bead accents, on an onyx base with jade and ruby columns, together with a similarly-set stand, 1930s, brush pot 8.5 cm, stand circumference 10.0 cm, with French assay marks for silver and gold

Signed Brock & Co. France, with maker's marks for Verger Frères (2)

CHF24,000-28,000

\$24,000-28,000



345



346

+ 345

A PAIR OF DIAMOND EARRINGS

Of hoop design, set with twin rows of marquise-cut diamonds, 2.5 cm, mounted in platinum and gold (2)

CHF8,000-12,000

\$8,000-12,000

THE PROPERTY OF A LADY

+ 346

A COLOUR-CHANGE SAPPHIRE AND DIAMOND RING

Set with a colour-change oval-cut sapphire, weighing approximately 10.03 carats, within a pavé-set diamond surround and bifurcated shoulders, ring size 7 ¼, mounted in gold

Accompanied by report no. 16050112 dated 23 May 2016 from the Gübelin GemLab stating that the origin of the colour-change sapphire is Sri Lanka (Ceylon), with no indications of heating.

CHF20,000-30,000

\$20,000-30,000



347



347
(other view)

+ 347

A DIAMOND RING

Set with a rectangular cut-cornered diamond of yellow tint, weighing approximately 3.78 carats, between square-cut diamond shoulders, ring size 7½, mounted in gold

Signed Damiani

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

CHF12,000-20,000

\$12,000-20,000



348

348

A DIAMOND RIVIÈRE NECKLACE

Composed of eighty-five graduated circular-cut diamonds in square settings, 41.0 cm, mounted in gold

CHF15,000–25,000

\$15,000–25,000

+ 349

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 15.94 carats, within a circular-cut diamond tiered surround, ring size 6 ½, mounted in platinum

Accompanied by report no. 69020 dated 3 July 2013 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

CHF60,000–80,000

\$60,000–80,000



349
(other view)



349



+ 350

A BLUE CHALCEDONY, SAPPHIRE AND DIAMOND 'HINDOU' BRACELET, BY RENÉ BOIVIN

The blue chalcedony bead bracelet with sapphire-set reeded gold conic terminals, with diamond accents, suspending a similarly-set tassel, 2005, adjustable length, with French assay marks for gold Signed René Boivin, no. 2005 1/1

CHF8,000-12,000

\$8,000-12,000

Cf. F. Cailles, *René Boivin Joaillier*, Paris, Éditions de l'Amateur, 1994, p. 195 for the illustration of a similar bracelet



(open)

+ 351

**A MID-20TH CENTURY SAPPHIRE 'NID D'ABEILLE'
BRACELET, BY RENÉ BOIVIN**

Of bombé design, set with a series of sapphire-set scales, 1950,
20.5 cm, mounted in gold

Unsigned

*Accompanied by certificate of authenticity dated 13 July 2014 from
Madame Françoise Cailles stating that this bracelet was made by
René Boivin in 1950, from a drawing by Juliette Moutard.*

CHF40,000–60,000

\$40,000–60,000

Cf. F. Cailles, *René Boivin Joaillier*, Paris, Éditions de l'Amateur, 1994, p. 315
for the illustration of a very similar bracelet



+ 352

A RUBY AND DIAMOND NECKLACE, RING AND EARRING SUITE

The necklace set to the front with an oval-shaped ruby and diamond cluster, to the diamond line necklace; together with a ring and a pair of earrings en suite, necklace 39.7 cm, earrings 2.8 cm, ring size 6, mounted in gold (4)

CHF20,000–30,000

\$20,000–30,000



THE PROPERTY OF A LADY

+ 353

A PAIR OF NATURAL PEARL, COLOURED NATURAL PEARL AND DIAMOND EARRINGS

Set with a button-shaped natural pearl, measuring approximately 11.10-11.15x9.80 mm, and a slightly brownish grey natural pearl, measuring approximately 10.30-10.95x10.50 mm, each within a baguette and marquise-cut scrolling surround, 2.0 cm, mounted in gold

Accompanied by report no. 92808 dated 28 June 2017 from the SSEF Swiss Gemmological Institute stating that both pearls are saltwater natural pearls, the second with no indications of artificial colour modification.

CHF20,000-30,000

\$20,000-30,000

+ 354

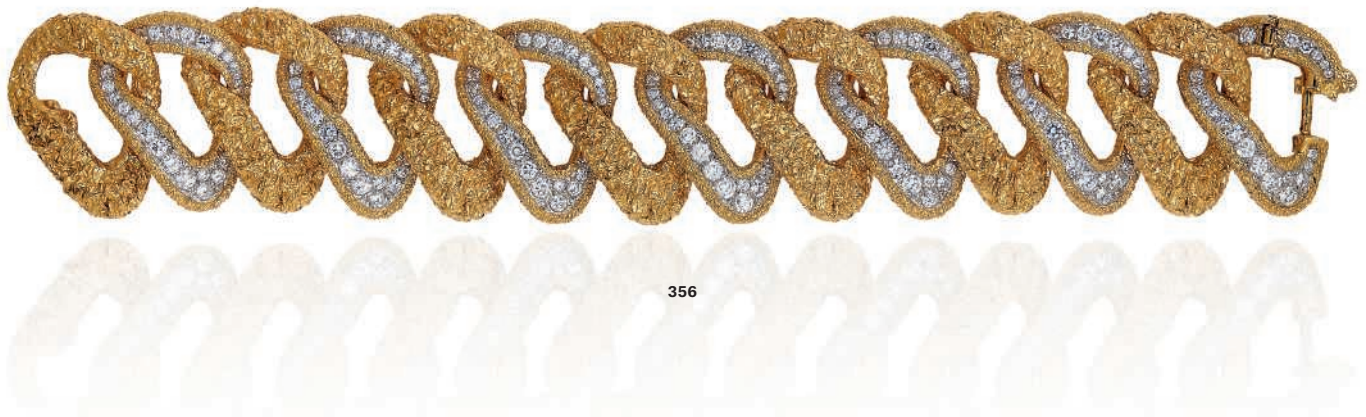
AN ART DÉCO RUBY AND DIAMOND BRACELET

The tapered line of calibré-cut rubies between old-cut diamond line shoulders, circa 1930, 18.0 cm

CHF25,000-35,000

\$25,000-35,000





THE PROPERTY OF AN ITALIAN PRIVATE COLLECTOR

+ 355

A RUBY AND DIAMOND NECKLACE, RING AND EARRING SUITE, BY MARIO BUCCELLATI

The diamond-set flexible necklace of foliate design, applied to the front with seven oval-cut rubies; together with a ring and a pair of earrings en suite, necklace 39.4 cm, earrings 5.4 cm, ring size 5½, mounted in gold, in blue Mario Buccellati case

Signed M.Buccellati

(4)

CHF60,000-80,000

\$60,000-80,000

+ 356

A DIAMOND BRACELET, BY VAN CLEEF & ARPELS

Composed of a series of textured gold abstract openwork links, alternately set with circular-cut diamonds, 1970s, 17.5 cm, with French assay marks for gold

Signed Van Cleef & Arpels, no. 17164SA

CHF25,000-35,000

\$25,000-35,000



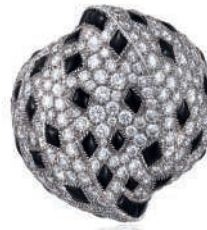
357
(other view)



357



358
(other view)



358

+ 357

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 10.47 carats, within a circular-cut diamond surround, ring size 6, mounted in gold

Accompanied by report no. 87172 dated 15 August 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

Report no. CS1077266 dated 25 July 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

+ 358

AN ONYX AND DIAMOND 'PANTHÈRE' RING, BY CARTIER

Pavé-set with circular-cut diamonds, enhanced by cabochon onyx spots, ring size 7 ¼, with French assay mark for gold, in red Cartier case

Signed Cartier, no. 24173B

CHF40,000–60,000

\$40,000–60,000



359

+ 359

AN EMERALD AND DIAMOND RING

Set with an octagonal step-cut emerald, weighing approximately 5.64 carats, to the raised pavé-set diamond gallery, ring size 5 ¾, mounted in platinum and gold

Accompanied by report no. 92390 dated 29 May 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with no indications of clarity modification.

Report no. 1081033 dated 21 February 2017 from the AGL American Gemological Laboratories stating that the origin of the emerald is Colombia, with no clarity enhancement.

CHF40,000-60,000

\$40,000-60,000



360

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+ 360

A PAIR OF DIAMOND AND COLOURED DIAMOND EARRINGS, BY ADLER

Set with a fancy vivid yellow square-cut diamond, weighing approximately 6.78 carats, and a fancy intense yellow square-cut diamond, weighing approximately 6.88 carats, each within a baguette-cut diamond surround, 2.0 cm, mounted in gold

Signed Adler

Accompanied by report no. 2171742074 dated 22 July 2016 from the GIA Gemmological Institute of America stating that the 6.78 carat diamond is Fancy Vivid Yellow colour, VS1 clarity.

Report no. 2171742052 dated 2 August 2016 from the GIA Gemmological Institute of America stating that the 6.88 carat diamond is Fancy Intense Yellow colour, VVS2 clarity; **also with a working diagram indicating that the clarity of the diamond is improvable.**(2)

CHF150,000-250,000

\$150,000-250,000

361 NO LOT



+ 362

**A NATURAL PEARL, CULTURED PEARL, SAPPHIRE AND
DIAMOND NECKLACE**

The single strand composed of seventy-six graduated natural pearls, and two cultured pearls, to the sapphire and diamond clasp, 56.5 cm, with Swedish hallmark for gold

Accompanied by report no. 95858 dated 3 October 2017 from the SSEF Swiss Gemmological Institute stating that 76 pearls are saltwater natural pearls and that 2 pearls are beaded saltwater cultured pearls.

CHF20,000–30,000

\$20,000–30,000



363



364

+ 363

**A PAIR OF ART DÉCO DIAMOND 'FLAMME' BROOCHES,
BY VAN CLEEF & ARPELS**

Of stylised flame design, set throughout with circular and baguette-cut diamonds, 1940s, 7.5 cm, with French assay marks for platinum Signed Van Cleef & Arpels, nos. 43439 and 43440 (2)

CHF30,000–40,000

\$30,000–40,000

THE PROPERTY OF AN ITALIAN FAMILY

+ 364

AN UNMOUNTED DIAMOND

The old-cut diamond, weighing approximately 9.68 carats

CHF50,000–75,000

\$50,000–75,000



+ 365

A BELLE ÉPOQUE DIAMOND FRINGE NECKLACE

Of fine garland design, set throughout with old-cut diamonds, 1910s,
38.0 cm

CHF45,000-55,000

\$45,000-55,000





• 366

A CULTURED PEARL AND DIAMOND NECKLACE AND EARRING SET, BY STERLÉ

The three-strand cultured pearl necklace set to the front with a large diamond-set spray clasp, together with a pair of earrings en suite, 1950s, necklace 39.5 cm, earrings 3.3 cm, with French assay marks for platinum and gold

Signed Sterlé Paris, nos. 1.291 (necklace), 5823 (earrings) (3)

CHF8,000-12,000

\$8,000-12,000



367

• 367

A PERIDOT AND DIAMOND BROOCH, BY SCHLUMBERGER

Of foliate bombé design, set throughout with oval and circular-cut peridots, applied with three diamond-set flowerheads, 1960s, 3.6 cm, mounted in gold

Signed Schlumberger Paris

CHF7,000–9,000

\$7,000–9,000

LITERATURE:

Cf. H. N. Abrams, *The Jewels of Jean Schlumberger*, New York, 2001, p. 38 for the illustration of a similar brooch.

• 368

AN EMERALD AND DIAMOND BROOCH, MOUNTED BY SCHLUMBERGER

The foliate spray set with two cabochon emeralds and diamond-set leaves, to the polished gold stems, 1960s, 6.9 cm, with French assay marks for platinum and gold

Signed Montures Schlumberger

CHF10,000–15,000

\$10,000–15,000



368



369
(other view)



369

• 369

AN EMERALD AND DIAMOND RING, MOUNTED BY CARTIER

The cabochon emerald set within an openwork raised gallery, to the diamond-set surround and reeded hoop, ring size 5 ¼, mounted in gold

Signed Monture Cartier, no. indistinct

CHF6,000–8,000

\$6,000–8,000



+ 370

A DIAMOND RING

Set with a marquise brilliant-cut diamond, weighing approximately 5.57 carats, between baguette-cut diamond shoulders, ring size 7 $\frac{3}{4}$, mounted in platinum

Accompanied by report no. 5172400282 dated 28 June 2016 from the GIA Gemological Institute of America stating that the 5.57 carat diamond is D colour, Internally Flawless clarity; and a Diamond Type Classification letter stating that the diamond has been determined to be Type Ia.

CHF240,000–300,000

\$240,000–300,000



(actual size)



(illustrated without
diamond surround)

+ 371

A RUBY AND DIAMOND RING

Set with a cushion-shaped ruby, weighing approximately 8.43 carats, within a circular-cut diamond detachable cluster surround, ring size 5 ½, mounted in platinum and gold, in beige Van Cleef & Arpels case

Hoop signed VCA for Van Cleef & Arpels, no. 33084

Accompanied by report no. 17090111 dated 20 September 2017 from the Gübelin GemLab stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, and an Information sheet on 'Rubies from Mogok, Burma'.

CHF325,000–425,000

\$325,000–425,000





(reverse)

372

**AN ART DÉCO DIAMOND, ONYX AND ROCK CRYSTAL
BROOCH, BY GÉRARD SANDOZ**

Of triangular design, set throughout with old-cut diamonds, to
the polished gold and onyx geometric panel, between rock crystal
shoulders, circa 1928, 6.0 cm, mounted in platinum and gold

Signed Gérard Sandoz

CHF30,000-50,000

\$30,000-50,000





(closed)

+ 373

**AN ART DÉCO MULTI-GEM BRACELET-WATCH,
BY OSTERTAG**

The small rectangular dial with Arabic numerals and blued steel hands within a diamond and emerald bezel, to the carved ruby, sapphire and emerald, old-cut diamond and yellow diamond bracelet of foliate design, mechanical movement, 1930s, 17.3 cm, with French assay marks for platinum

Illegible signature

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

CHF120,000-150,000

\$120,000-150,000

Cf. S. Raulet, *Bijoux Art Déco*, Paris, Éditions du Regard, 1984, p. 111 for the illustration of a very similar bracelet-watch by Ostertag



+ 374

**AN EMERALD AND DIAMOND CLIP BROOCH,
MOUNTED BY CARTIER**

Set with an octagonal step-cut emerald, weighing approximately 25.65 carats, within a circular-cut diamond surround and baguette-cut diamond corner accents, 3.5 cm, with French assay marks for gold

Signed Monture Cartier, no. M0149

Accompanied by report no. 17090125 dated 25 September 2017 from the Gübelin GemLab stating that the origin of the emerald is Colombia, with indications of insignificant clarity enhancement with a traditional filling material (oil-type), and an Information sheet on 'Emerald, determination of the type of filler material'.

CHF200,000-300,000

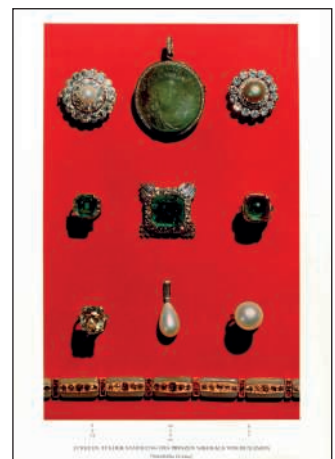
\$200,000-300,000

PROVENANCE:

Queen Marie of Romania (1875-1938)
HRH Nicholas of Romania (1903-1978)
Bern, 21-30 May 1964, lot 2, The Property of HRH Nicholas of Romania

LITERATURE:

Cf. Stefano Papi, *The Jewels of the Romanovs, Family and Court*, London, 2010, Thames & Hudson, p. 285 for an illustration of this brooch, originally in the collection of Queen Marie of Romania.



Galerie Jürg Stuker SA, Bern
All rights reserved

THE PROPERTY OF AN ITALIAN ARISTOCRATIC FAMILY (LOTS 375-382)



The owner, wearing lot 379, at a reception held by King Umberto II of Italy, 1956
Private collection
All rights reserved





375



376
(open)

+ 375

A DIAMOND BROOCH

Of stylised foliate design, the baguette-cut diamond stem to the marquise-cut diamond leaf, 6.5 cm

CHF30,000-50,000

\$30,000-50,000

+ 376

A GOLD AND DIAMOND EVENING BAG, BY FARAONE

Of rectangular bombé design, enhanced to the front with diamond-set flowerhead details, the reverse with the similar details in polished gold, opening to reveal a mirror, three compartments and a lipstick holder, 9.0 x 14.0 x 3.0 cm, 663 gr, in wooden Faraone case
Signed Faraone Milano, no. 617

CHF25,000-50,000

\$25,000-50,000



376
(actual size)



(illustrated as a tiara)



The owner, wearing lots 375 and 377, at a social event, 1959
Private collection
All Rights Reserved

+ 377

A DIAMOND FRINGE NECKLACE

Of baguette and circular-cut diamond articulated swag design, interspersed with circular-cut diamonds, suspending graduated pear-shaped diamonds, together with tiara mounting, 1950s, 38.0 cm

CHF250,000–400,000

\$250,000–400,000





378

+ 378

A DIAMOND BRACELET, BY HARRY WINSTON

Composed of two rows of graduated pear-shaped and marquise-cut diamonds, 17.0 cm

Signed Winston for Harry Winston

CHF200,000-300,000

\$200,000-300,000



The owner, wearing lots 379 and 377 (mounted as a tiara), at La Scala premiere, Milan, 1954
Private collection
All Rights Reserved

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

+ 379

AN IMPRESSIVE DIAMOND THREE-ROW NECKLACE

Designed as three lines of graduated circular-cut diamonds, the nine larger diamonds weighing approximately from 4.45 to 2.21 carats, detachable to wear as three separate necklaces, 39.0 cm, mounted in platinum

Accompanied by 9 reports dated August 2017 from the GIA Gemological Institute of America:

Carat	Colour	Clarity	Report Number
4.45	F	VVS2	5181665020
3.26	D	VS1 pot	5181665036
3.08	H	VS2	6183665304
2.53	F	VS2	2181665019
2.53	G	SI1	5182665039
2.52	D	VS1	2181665037
2.32	D	VS2	1182665306
2.26	D	SI1	2181665018
2.21	D	VS1	6183665033

CHF1,300,000-2,200,000

\$1,300,000-2,200,000



379



(actual size)

+ 380

AN EMERALD AND DIAMOND RING

Set with a rectangular cut-cornered emerald, weighing approximately 20.79 carats, between pear-shaped and marquise-cut diamond shoulders, ring size 5 ¼, mounted in platinum

Accompanied by report no. 94487 dated 9 August 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with moderate amount of oil.

CHF500,000-800,000

\$500,000-800,000



(actual size)

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

+ 381

A DIAMOND RING

Set with a marquise-cut diamond, weighing approximately
20.28 carats, between tapered baguette-cut diamond shoulders,
ring size 5 ½

*Accompanied by report no. 6183665346 dated 25 August 2017 from
the GIA Gemological Institute of America stating that the diamond
is D colour, VVS2 clarity, and a Diamond Type Classification letter
stating that the diamond has been determined to be Type IIa.*

CHF1,200,000–2,000,000

\$1,200,000–2,000,000



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

+ 382

**AN IMPORTANT SAPPHIRE AND DIAMOND RING,
BY HARRY WINSTON**

Set with an octagonal step-cut sapphire, weighing approximately
50.51 carats, within a circular-cut diamond surround, ring size 6

Signed Winston for Harry Winston

*Accompanied by report no. 17090196 dated 28 September 2017
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'.*

*Report no. 94488 dated 14 August 2017 from the SSEF Swiss
Gemmological Institute stating that the origin of the sapphire is
Ceylon (Sri Lanka), with no indications of heating.*

CHF1,200,000-2,000,000

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



The owner, wearing lots 379 and 377 (mounted as a tiara),
at La Scala premiere, Milan, 1954
Private collection
All Rights Reserved



EVENING SESSION AT 6.30PM
LOTS 383-600



482





+ 383

A DIAMOND NECKLACE AND EARRING SET

The necklace designed as a series of graduated diamond-set flowerheads between two lines of circular-cut diamonds, together with a pair of earrings en suite, necklace 38.0 cm, earrings 5.5 cm, with French assay marks for gold (3)

CHF25,000–35,000

\$25,000–35,000



(other view)



(actual size)



+ 384

A DIAMOND RING

Set with a cushion-shaped diamond, weighing approximately 12.80 carats, to the plain hoop, ring size 6 ½, with French assay mark for gold

CHF60,000-80,000

\$60,000-80,000



+ 385

AN ART DÉCO DIAMOND BRACELET

Of openwork geometric design, centering three flowerheads, set throughout with old and single-cut diamonds, 1920s, 18.4 cm, with French assay marks for platinum and gold

CHF15,000–20,000

\$15,000–20,000



386

+ 386

A DIAMOND 'TOI ET MOI' RING

Of crossover design, set with two circular-cut diamonds, weighing approximately 5.16 and 5.15 carats, ring size 7, with French assay marks for platinum and gold

CHF60,000-80,000

\$60,000-80,000



387

+ 387

A DIAMOND PENDANT

Set with a circular-cut diamond of yellow tint, weighing approximately 7.81 carats, to the cable-link chain, 41.0 cm, with French assay marks for gold

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

CHF30,000-50,000

\$30,000-50,000



(illustrated as bracelets)

+ 388

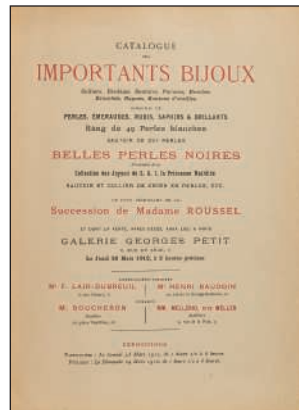
A DIAMOND RIVIÈRE NECKLACE

Composed of a series of graduated circular-cut collet-set diamonds, detachable to wear as three bracelets, 56.0 cm, mounted in platinum and gold

CHF60,000–80,000

\$60,000–80,000





+ 389

TWO EARLY 20TH CENTURY JEWELLERY AUCTION CATALOGUES

Joyaux de Madame la Princesse Lobanoff de Rostoff née Princess Dolgorouky, 12-17 January 1920, Vevey, Switzerland, lots 1 to 280
Succession de Madame Roussel, Importants Bijoux, 28 March 1912, Paris, France, lots 270 to 313 (2)

CHF2,000–3,000

\$2,000–3,000



+ 390

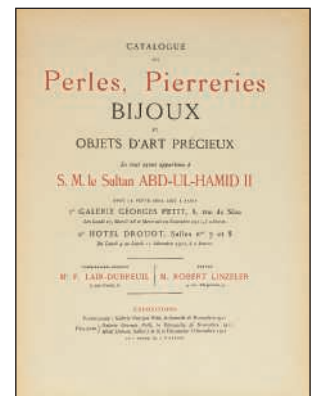
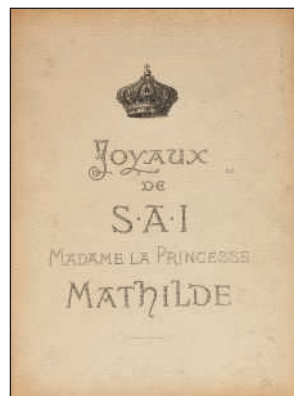
TWO EARLY 20TH CENTURY JEWELLERY AUCTION CATALOGUES

Joyaux de SAI Madame la Princess Mathilde, 26 May - 4 June 1904, Paris, France, lots 1 to 319

Les Bijoux de S.M. le Sultan Abd-ul-Hamid II, 27-29 November and 4-11 December 1911, Paris, France, lots 1 to 419 (2)

CHF2,000-3,000

\$2,000-3,000





© Private collection
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JEAN LOMBARD

Jean Lombard (1912-1988) was a well-known Genevan jeweller. His passion for rare, beautiful and even smaller collectable jewels started in the 1930s and lasted for half a century. He dedicated himself not only to collecting and conserving historic 'objets d'art', but also to the creation of new 'objets d'art' and stylish jewellery. Much inspired by the Renaissance, he devoted himself to reworking and reviving old jewellery. Shortly after World War II he started a fruitful cooperation and long-lasting friendship with Carl Théodor Fabergé, the grandson of Peter Carl Fabergé, a cooperation which lasted for 20 years, and during which a number of exquisite and remarkable pieces were created. Jean Lombard designed for the most educated and refined collectors, including H.M. Queen Frederica of Greece and H.M. King Farouk of Egypt. Although his workshop closed in 1983, Jean Lombard continued creating until his death in 1988.



ANCIENNE MAISON
JOHN BADEL

*Amour or, améthyste et brillants.
Bague platine, rubis, brillants.
PIECES BADEL LOMBARD.*

LOMBARD

JOAILLIER
GENÈVE

*Coupe Vodka cristal,
or, rubis et brillants.
PIECE FABERGE.*





• 391

A MULTI-GEM BRACELET, BY LOMBARD

Of diamond-set openwork design, set with three rectangular cut-cornered emeralds between pearl and cabochon ruby shoulders, 17.0 cm, mounted in gold

Unsigned

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

CHF8,000-12,000

\$8,000-12,000

The vendor states that this lot was purchased at Lombard in the 1970s.



392

A DIAMOND BOW BROOCH, BY LOMBARD

The large stylized ribbon bow set throughout with old-cut diamonds, 14.0 cm, mounted in gold

Unsigned

CHF30,000-50,000

\$30,000-50,000

The vendor states that this lot was purchased at Lombard in the 1970s.



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

393

A RUBY AND DIAMOND RING

Set with a cushion-shaped ruby, weighing approximately 8.27 carats, to the marquise-cut diamond twin shoulders, ring size 4 $\frac{3}{4}$, mounted in platinum

Accompanied by report no. 94184 dated 21 July 2017 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.

Report no. 17070011 dated 7 July 2017 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 red', an Appendix letter, an Information sheet on 'Unheated rubies' and a Gemmological Profile.

CHF800,000–1,200,000

\$800,000–1,200,000





BELPERRON

anciennement B.HERZ/HERZ-BELPERRON

SEPTEMBER 29, 2017
CERTIFICATE NO. B55109292017

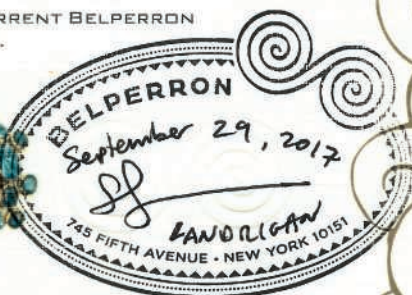
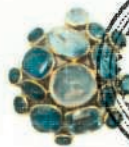
SAPPHIRE AND GOLD "CLUSTER" EARCLIPS

YELLOW GOLD EARCLIP MOUNTINGS IN A CLUSTER DESIGN EACH SET WITH FOUR OVAL CABOCHON SAPPHIRES AND 13 MIXED-CUT FACETED SAPPHIRES IN SHADES OF LIGHT AND DARK BLUE, ONE EARCLIP MEASURING 3.2 CM BY 3.3 CM, THE OTHER MEASURING 3.4 CM BY 3.3 CM. WEIGHING A TOTAL OF 32.6 GRAMS TOGETHER. FRENCH ASSAY MARKS FOR GOLD AND PARTIALLY EFFACED MAKER'S MARKS FOR DARDE ET FILS.

WE DO HEREBY CERTIFY THAT THE PIECE PICTURED BELOW WAS MANUFACTURED IN PARIS BETWEEN 1955 AND 1969 BY THE COMPANY JEAN HERZ - SUZANNE BELPERRON FROM A DESIGN BY SUZANNE BELPERRON.

NOUS CERTIFIONS QUE L'OBJET CI-DESSOUS REPRÉSENTÉ A ÉTÉ FABRIQUÉ À PARIS ENTRE 1955 ET 1969 PAR LA SOCIÉTÉ JEAN HERZ - SUZANNE BELPERRON D'APRÈS UN DESSIN PAR SUZANNE BELPERRON.

THIS ITEM HAS BEEN ENTERED IN THE CURRENT BELPERRON LEDGERS AS SVEC6B.



FOR A FULL CONDITION REPORT AND ARCHIVAL NOTES, PLEASE CONTACT BELPERRON, LLC.

212.702.9040 • INFO@BELPERRON.COM

ALL CERTIFICATES REFLECT THE OPINION OF BELPERRON, LLC.



+ 394

**A PAIR OF SAPPHIRE AND GOLD EARRINGS,
BY SUZANNE BELPERRON**

Each bombé cluster earring set with vari-cut sapphires, 1955-1969,
3.6 cm, with French assay mark for gold

Unsigned

*Accompanied by certificate no. B55109292017 dated 29 September
2017 from the Belperron archives. (2)*

CHF10,000-15,000

\$10,000-15,000

+ 395

A PAIR OF DIAMOND BROOCHES, BY RAYMOND YARD

Each designed as pavé-set diamond twin leaves with baguette-cut
diamond stems, 1960s, 4.8 cm

Signed Yard

(2)

CHF8,000-12,000

\$8,000-12,000



396
(other view)



396



397

+ 396

**A RUBY AND DIAMOND RING,
MOUNTED BY VAN CLEEF & ARPELS**

Set with a cushion-shaped ruby, within a pavé-set diamond bombé surround and shoulders, ring size 4 ½, with French assay marks for platinum and gold

Signed Monture V.C.A., Van Cleef & Arpels, no. CS 12323

CHF30,000-50,000

\$30,000-50,000

+ 397

**A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS,
BY VAN CLEEF & ARPELS**

Each cultured pearl set within a circular-cut diamond cluster surround, 1960s, 2.4 cm, mounted in platinum and gold

Signed Van Cleef & Arpels, no. 6588 CS

Accompanied by report no. 93748 dated 17 July 2017 from the SSEF Swiss Gemmological Institute stating that the 2 pearls are beaded saltwater cultured pearls. (2)

CHF10,000-15,000

\$10,000-15,000



+ 398

AN EMERALD AND DIAMOND RING

Set with a cushion step-cut emerald, to the circular and baguette-cut diamond raised gallery and shoulders, ring size 6, with French assay mark for platinum

Accompanied by report no. 93747 dated 17 July 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount oil.

CHF60,000-80,000

\$60,000-80,000

+ 399

A PAIR OF EMERALD AND DIAMOND EARRINGS, BY VAN CLEEF & ARPELS

Each cluster earring set with cabochon emeralds and diamond accents, 1940s, 4.0 cm, with French assay mark for gold

One signed Van Cleef & Arpels Made in France, one signed Van Cleef & Arpels NY (partially erased), no. 8069 CS (2)

CHF15,000-20,000

\$15,000-20,000



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

+ 400

A DIAMOND RING, BY VAN CLEEF & ARPELS

Set with a rectangular cut-cornered diamond, weighing approximately 18.96 carats, between French-cut diamond shoulders, ring size 6, with French assay mark for platinum

Signed V.C.A., with maker's mark for Van Cleef & Arpels

Accompanied by report no. 1182587716 dated 11 July 2017 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.

CHF1,500,000-2,000,000

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





401



402



402
(other view)

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+ 401

AN ART DÉCO EMERALD AND DIAMOND BROOCH

The baguette and circular-cut diamond-set brooch, suspending two detachable drop-shaped emeralds, weighing approximately 14.25 and 11.86 carats, 1930s, 5.0 cm, mounted in platinum

Accompanied by report no. 17090214/1 and 2 dated 3 October 2017 from the Gübelin GemLab stating that the origin of the emeralds is Colombia, with indications of minor clarity enhancement with a traditional filling material (oil-type), and an Information sheet on 'Emerald, determination of the type of filler material'.

CHF80,000-120,000

\$80,000-120,000

+ 402

A FINE COLOURED DIAMOND RING

Set with an old cushion-shaped coloured diamond, weighing approximately 21.77 carats, to the plain hoop, ring size 6, mounted in platinum

CHF520,000-620,000

\$520,000-620,000





403



404

• + 403

A PAIR OF CHRYSOPRASE AND CULTURED PEARL EARRINGS, BY VERDURA

Each carved chrysoprase earring modelled as a shell, with cultured pearl accents, 3.0 cm, mounted in gold, in blue Verduro case

Signed Verdura

(2)

CHF5,000-7,000

\$5,000-7,000

• + 404

A PAIR OF CULTURED PEARL, DIAMOND AND ENAMEL EARRINGS, BY VERDURA

Each cultured pearl within a black enamel surround enhanced with circular-cut diamonds, 2.4 cm, mounted in gold

Signed Verdura

(2)

CHF3,000-5,000

\$3,000-5,000



405



406



406
(other view)

+ 405

**A CULTURED PEARL AND DIAMOND NECKLACE,
MOUNTED BY VERDURA**

The slightly graduated strand of cultured pearls to the diamond-set ball clasp, 44.0 cm, mounted in platinum and gold
Unsigned

Accompanied by copy of invoice dated 22 May 1996 from Verdura.

CHF10,000-15,000

\$10,000-15,000

+ 406

A DIAMOND RING, BY BULGARI

Centering a rectangular step-cut diamond, weighing approximately 6.87 carats, to the broad polished hoop inset with lines of baguette-cut diamonds, ring size 2 $\frac{3}{4}$, mounted in gold, in beige Bulgari pouch
Signed Bulgari, no. C2179

CHF50,000-70,000

\$50,000-70,000



407



407
(other view)



408



409

+ 407

A DIAMOND RING

Set with a square step-cut diamond, weighing approximately 4.07 carats, between tapered baguette-cut diamond shoulders, ring size 6, mounted in platinum

CHF30,000–50,000

\$30,000–50,000

+ 408

A PAIR OF PEARL, COLOURED PEARL AND DIAMOND EARRINGS, BY SCHLUMBERGER FOR TIFFANY & CO.

Of diamond-set foliate design, with polished gold thorns, each centering a button-shaped natural pearl and greyish-brown natural pearl, 2.5 cm, mounted in platinum and gold, in black Tiffany & Co. designed by Schlumberger case

Signed Tiffany Schlumberger

Accompanied by report no. 95894 dated 10 October 2017 from the SSEF Swiss Gemmological Institute stating that the greyish brown pearl is saltwater natural pearl, with no indications of artificial colour modification.

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

(2)

CHF10,000–15,000

\$10,000–15,000

+ 409

A NATURAL PEARL, COLOURED NATURAL PEARL AND DIAMOND BROOCH, BY DAVID WEBB

Of openwork bow design, set throughout with circular-cut diamonds, centering three natural pearls, one of brownish grey colour, 6.5 cm, mounted in platinum and gold

Signed Webb

Accompanied by report no. 96106 dated 9 October 2017 from the SSEF Swiss Gemmological Institute stating that 2 pearls are saltwater natural pearls, 1 with no indication of artificial colour modification, and that 1 pearl is a freshwater natural pearl.

CHF35,000–50,000

\$35,000–50,000



410



411

• + 410

AN EARLY 20TH CENTURY AMETHYST, ENAMEL AND DIAMOND BROOCH

Set with an octagonal-cut amethyst within a white enamel surround, enhanced by four old-cut diamonds, circa 1900, 2.7 cm

CHF7,000-10,000

\$7,000-10,000

+ 411

A MID-20TH CENTURY DIAMOND BRACELET, BY CARTIER

Of openwork abstract design, set throughout with vari-cut diamonds, 1950s, 17.5 cm

Signed Cartier Paris, no. 93546

CHF50,000-70,000

\$50,000-70,000



+ 412
A DIAMOND 'TROIS ANNEAUX' CUFF,
BY SUZANNE BELPERRON

The three platinum hoops pavé-set with circular-cut diamonds, each centering an old-cut diamond collet, 1974-1983, inner circumference 17.0 cm, with French assay mark for platinum, in brown Belperron pouch

Unsigned

Accompanied by certificate no. B51706012016 dated 1 June 2016 from the Belperron archives.

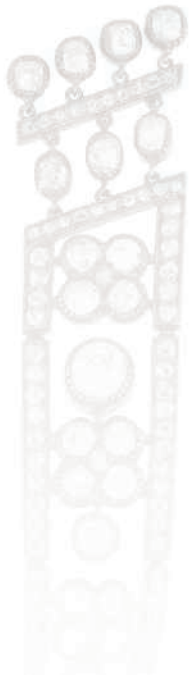
CHF80,000–120,000

\$80,000–120,000

Cf. P. Corbett, W. Landrigan & N. Landrigan, *Jewelry by Belperron*, London, Thames & Hudson, 2015, p. 145 for the illustration of a similar pair of cuffs

Cf. S. Raulet & O. Baroin, *Suzanne Belperron*, Lausanne, La Bibliothèque des Arts, 2011, pp. 68 and 88 for the illustration of prototypes of this cuff, p. 93 for the illustration of a similar cuff and p. 210 for the drawing of a similar cuff





THE PROPERTY OF A LADY
(LOTS 413-424)





413

+ 413

A DIAMOND AND EMERALD RING

Modelled as a naturalistic gold snake with emerald eyes, the head set with an old-cut diamond, ring size 5 ½, mounted in gold

CHF5,500–8,000

\$5,500–8,000



414

+ 414

A LATE 19TH CENTURY SAPPHIRE, ENAMEL AND DIAMOND SNAKE BANGLE

The blue enamel hinged snake with gold and diamond accents, the head set with a cabochon star sapphire within a diamond surround and red gem eyes, 1870s, inner circumference 16.5 cm

CHF6,500–9,000

\$6,500–9,000



+ 415

A BELLE ÉPOQUE DIAMOND BOW BROOCH

Designed as an openwork bow, suspending asymmetrical articulated ribbon pendants, set throughout with old and rose-cut diamonds, 1900s, 9.5 cm, mounted in silver and gold

CHF9,000-13,000

\$9,000-13,000



416



417

+ 416

A PAIR OF ART DÉCO EMERALD AND DIAMOND EARRINGS

Each pear-shaped emerald drop, weighing approximately 6.35 and 5.71 carats, to the diamond-set line suspension of chevron design, 1930s, 6.0 cm

Accompanied by report no. 96115 dated 10 October 2017 from the SSEF Swiss Gemmological Institute stating that the origin of both emeralds is Colombia, with minor amount of oil. (2)

CHF32,000-55,000

\$32,000-55,000

+ 417

A LATE 19TH CENTURY EMERALD AND DIAMOND BROOCH/PENDANT

Modelled as a cross, set with five square cut-cornered emeralds, to the diamond-set openwork surround of foliate design, 1890s, 5.2 cm

Accompanied by report no. 96114 dated 10 October 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Colombia, 4 with no indications of clarity enhancement, 1 with minor amount of oil.

CHF28,000-40,000

\$28,000-40,000



+ 418

A BELLE ÉPOQUE DIAMOND FRINGE NECKLACE

The front designed as five old-cut diamond clusters within diamond-set frames to the old-cut diamond necklace of stylised ribbon design and later added detachable clasp, circa 1900, 37.0 cm, mounted in silver and gold

CHF55,000-80,000

\$55,000-80,000



419



420

+ 419

A MID-20TH CENTURY DIAMOND DOUBLE CLIP BROOCH

The two openwork geometric panels, set throughout with old and baguette-cut diamonds, 1950s, 8.6 cm

CHF11,000–17,000

\$11,000–17,000

+ 420

A PAIR OF DIAMOND BROOCHES

Each baguette-cut diamond stem suspending a series of pear-shaped and circular-cut diamond clusters, 5.0 cm, mounted in platinum and gold

CHF6,500–9,000

\$6,500–9,000

(2)



421



422



422
(other view)



423



423
(other view)

+ 421

AN EMERALD AND DIAMOND BROOCH

Set with an octagonal step-cut emerald, within a marquise and circular-cut diamond flowerhead surround, 3.3 cm, mounted in gold

Accompanied by report no. 95829 dated 2 October 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with indications of minor amount of oil.

CHF13,000-20,000

\$13,000-20,000

+ 422

A DIAMOND AND RUBY RING

Set with a cushion-shaped diamond within the circular-cut ruby surround, ring size 6 ½, mounted in gold

CHF22,000-32,000

\$22,000-32,000

+ 423

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 7.48 carats, to the plain hoop, ring size 5, mounted in platinum

Accompanied by report no. 2185766082 dated 2 October 2017 from the GIA Gemological Institute of America stating that the diamond is G colour, VVS2 clarity.

CHF140,000-180,000

\$140,000-180,000





+ 424

AN ART DÉCO EMERALD AND DIAMOND NECKLACE

The graduated openwork necklace, set to the front with an octagonal-cut and four rectangular cut-cornered emeralds, interspersed with circular and baguette-cut diamonds, between lines of circular-cut diamonds, with hexagonal-shaped diamond accents, 1930s, 42.0 cm, in brown fitted case

Accompanied by report no. 96149 dated 11 October 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Colombia, with minor amount of oil.

CHF200,000-320,000

\$200,000-320,000

THE PROPERTY OF A PRIVATE COLLECTOR

101.27 carats

F colour

VVS1 clarity

Excellent polish

Excellent symmetry

Type IIa







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

+ 425

A MAGNIFICENT DIAMOND TIARA

Centering a modified shield-shaped diamond, weighing approximately 101.27 carats, to the diamond-set extending scrolls, inner diameter 11.0 cm, mounted in gold, in black leather case

Accompanied by report no. 10468562 dated 15 June 2017 from the Gemological Institute of America stating that the 101.27 carat diamond is F colour, VVS1 clarity, with excellent polish and excellent symmetry, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

CHF4,500,000–6,500,000

\$4,500,000–6,500,000



426
(other view)



426



427

426

A DIAMOND RING, BY CHATILA

Set with a pear-shaped diamond, weighing approximately 5.05 carat, to the openwork plain hoop, ring size 7½, mounted in gold
Signed Chatila

Accompanied by report no. 2185510797 dated 12 June 2017 from the GIA Gemological Institute of America stating that the diamond is J colour, VVS2 clarity.

CHF50,000–70,000

\$50,000–70,000

427

A SAPPHIRE AND DIAMOND BANGLE-WATCH, BY CHATILA

Of crossover design, set to the front with a pear-shaped diamond, weighing approximately 3.01 carats, a cushion-shaped sapphire, weighing approximately 11.75 carats, and the pavé-set diamond circular dial, to the pavé-set diamond scrolling surround and bracelet, quartz movement, inner circumference 16.0 cm, mounted in gold

With maker's mark for Chatila

Accompanied by report no. 2185510790 dated 12 June 2017 from the GIA Gemological Institute of America stating that the 3.01 carat diamond is H colour, VS1 clarity.

Report no. 17060028 dated 13 June 2017 from the Gübelin GemLab stating that the sapphire shows indications of heating, and an Information Sheet on 'Basaltic sapphires'.

CHF40,000–60,000

\$40,000–60,000



428
(other view)

428

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 57.59 carats, within a circular, baguette and marquise-cut diamond cluster surround, ring size 5 ³/₄, mounted in platinum and gold

Accompanied by report no. 17060027 dated 14 June 2017 from the Gübelin GemLab stating that the origin of the sapphire is Sri Lanka (Ceylon), with no indications of heating.

CHF50,000-80,000

\$50,000-80,000



429
(other view)



429

429

A DIAMOND RING, BY BVLGARI

Set with a marquise-cut diamond, weighing approximately 5.62 carats, to the plain hoop, ring size 6 ³/₄, mounted in platinum
Signed Bvlgari

Accompanied by report no. 2185510793 dated 14 June 2017 from the GIA Gemological Institute of America stating that the diamond is F colour, VVS2 clarity; **also with a working diagram indicating that the clarity of the diamond is improvable.**

CHF150,000-200,000

\$150,000-200,000





430

A RUBY AND DIAMOND NECKLACE, EARRING, BRACELET AND RING SUITE, BY MOUAWAD

The fringe necklace of geometric openwork design, set throughout with circular and baguette-cut diamonds and twelve oval-cut rubies, together with a pair of earrings, a bracelet and a ring en suite, necklace 40.5 cm, earrings 5.0 cm, bracelet 17.7 cm, ring size 6, mounted in gold

Signed Mouawad

Accompanied by report no.92665 dated 15 June 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the 11.07, 8.73, 7.04 and 6.01 carat rubies is Burma (Myanmar), that the origin of the 5.14 carat is East Africa, all five with indications of heating and moderate to significant residue in healed fissures. (5)

CHF80,000-120,000

\$80,000-120,000



431

A DIAMOND AND COLOURED DIAMOND PENDENT NECKLACE, BY CHATILA

The pendant set with five graduated heart-shaped coloured diamonds, including a fancy deep brownish yellow diamond, weighing approximately 6.65 carats, a fancy deep orange-yellow diamond, weighing approximately 2.82 carats, and a fancy vivid yellow-orange diamond, weighing approximately 1.58 carat, to the fine cable-link chain spectacle-set with fourteen collet-set diamonds, pendant 4.4 cm, necklace 45.0 cm, mounted in gold
Signed Chatila

Accompanied by report no. 5182511597 dated 14 June 2017 from the GIA Gemological Institute of America stating that the 6.65 carat diamond is Fancy Deep Brownish Yellow colour, SI1 clarity.

Report no. 5182511561 dated 19 June 2017 from the GIA Gemological Institute of America stating that the 2.82 carat diamond is Fancy Deep Orange-Yellow colour, SI1 clarity.

Report no. 1182511578 dated 14 June 2017 from the GIA Gemological Institute of America stating that the 1.58 carat diamond is Fancy Vivid Yellow-Orange colour, VS2 clarity.

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

CHF80,000-120,000

\$80,000-120,000



432

**A DIAMOND AND COLOURED DIAMOND BROOCH,
BY CHATILA**

Of openwork tapered design, set throughout with vari-coloured diamond clusters, between baguette-cut diamond line shoulders, 18.0 cm, mounted in gold

With maker's mark for Chatila

Accompanied by report no. 2183512132 dated 15 June 2017 from the GIA Gemological Institute of America stating that the 0.68 carat pear-shaped diamond is Fancy Deep Yellow colour, VS1 clarity.

Report no. 6187511013 dated 14 June 2017 from the GIA Gemological Institute of America stating that the 0.60 carat marquise-cut diamond is Fancy Vivid Yellowish Orange colour, I1 clarity.

Report no. 5181512101 dated 15 June 2017 from the GIA Gemological Institute of America stating that the 0.55 carat brilliant-cut diamond is Fancy Deep Brownish Yellowish Orange colour, SI2 clarity.

Report no. 5181511024 dated 15 June 2017 from the GIA Gemological Institute of America stating that the 0.31 carat pear-shaped diamond is Fancy Intense Purplish Pink colour, I1 clarity.

Report no. 2181510876 dated 15 June 2017 from the GIA Gemological Institute of America stating that the 0.29 carat marquise-cut diamond is Fancy Intense Orange-Yellow colour, VVS2 clarity.

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

CHF150,000-250,000

\$150,000-250,000



433

433

A SAPPHIRE AND DIAMOND PENDANT, BROOCH AND EARRING SUITE

The pendant centering a pear-shaped sapphire, weighing approximately 17.37 carats, within a diamond tiered surround, the brooch set with three oval-cut sapphires within a vari-cut diamond surround, together with a pair of similarly-set pendent earrings, 2001, pendant 5.0 cm, brooch 4.0 cm, earrings 12.5 cm, mounted in platinum and gold, in Jahan black case

Earrings signed Jahan

The pendant accompanied by report no. 17060029 dated 14 June 2017 from the Gübelin GemLab stating that the sapphire shows indications of heating, and an Information sheet on 'Sapphires, origin not determinable'.

The brooch accompanied by report no. 92980 dated 28 June 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphires is Basaltic, with indications of heating.

Further accompanied by certificate of guarantee dated 13 June 2001 from Jahan. (4)

CHF25,000-35,000

\$25,000-35,000



434

A RUBY AND DIAMOND NECKLACE

The circular-cut diamond graduated necklace, set to the front with an oval-cut ruby, weighing approximately 6.15 carats, and diamond cluster, suspending a pear-shaped diamond, weighing approximately 10.04 carats, 44.5 cm, mounted in gold

Accompanied by report no. 2185510603 dated 12 June 2017 from the GIA Gemological Institute of America stating that the 10.04 carat diamond is K colour, VS2 clarity.

Report no. 92664 dated 14 June 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the 6.15 carat ruby is Siam (Thailand), with indications of heating and moderate residue in healed fissures.

CHF200,000-300,000

\$200,000-300,000







435

A MID-20TH CENTURY EMERALD AND DIAMOND BROOCH

The diamond-set brooch of openwork bow design, suspending a rectangular step-cut emerald set within a diamond-set scrolling surround, 1940s, 10.0 cm

CHF30,000–50,000

\$30,000–50,000





437
(other view)



437



437
(other view)

+ 436

AN EMERALD AND DIAMOND NECKLACE, BRACELET AND EARRING SUITE, BY SCHLUMBERGER FOR TIFFANY & CO.

The necklace designed as a series of pavé-set diamond leaves attached to polished gold thorns, suspending a series of graduated reeded emeralds, together with a bracelet and pair of earrings en suite, 1950s, necklace 36.5 cm, bracelet 17.5 cm, earrings 3.0 cm, mounted in platinum and gold, necklace in black Tiffany & Co. pouch, bracelet in black Tiffany & Co. designed by Schlumberger case

Necklace signed Schlumberger, bracelet unsigned, earrings signed Schlumberger Tiffany (4)

CHF100,000-150,000

\$100,000-150,000

Cf J. Loring, *Tiffany Jewels*, New York, Harry N. Abrams, 1999, p. 13 for the illustration of an identical parure

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

+ 437

A COLOURED DIAMOND RING

Set with a fancy vivid yellow square cut-cornered diamond, weighing approximately 15.35 carats, between tapered baguette-cut diamond shoulders, ring size 6, mounted in platinum and gold

Accompanied by report no. 5182497295 dated 13 July 2017 from the GIA Gemological Institute of America stating that the diamond is Fancy Vivid Yellow colour, Internally Flawless clarity.

CHF1,200,000-1,500,000

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



438



439

438

AN EARLY 20TH CENTURY DIAMOND AND EMERALD BROOCH

Of crescent design, set throughout with old-cut diamonds, enhanced by a line of calibré-cut emeralds, 1910s, 14.5 cm, with French import mark

With maker's mark for Henri Picq

CHF20,000-30,000

\$20,000-30,000

The maker's mark of the workshop Henri Picq is often seen on pieces signed by Cartier. It was one of its favourite workshops at the beginning of the 20th century.

439

AN ART DÉCO EMERALD AND PASTE BRACELET

Set with three cushion-shaped emeralds, to the square-shaped green paste bracelet, 17.8 cm, mounted in gold

Accompanied by report no. 93902 dated 18 July 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Colombia, 2 with minor amount of oil, 1 with moderate amount of oil.

CHF10,000-15,000

\$10,000-15,000



440

AN EXQUISITE EMERALD AND DIAMOND PENDANT

Modelled as a diamond-set articulated folded cloth, set with three octagonal step-cut emeralds, weighing approximately 10.87, 6.29 and 4.73 carats, to the drop-shaped emerald pendant, late 1930s, 14.0 cm

Accompanied by report no. 93899 dated 17 July 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the 4 emeralds is Colombia, that the 6.29 carat emerald shows no indications of clarity modification, that the 4.73 carat and the drop-shaped emeralds show indications of minor amount of oil, that the 10.87 carat emerald shows indications of moderate amount of oil, and an Appendix letter.

CHF300,000–500,000

\$300,000–500,000



441



443

+ 441

**AN ART DÉCO TURQUOISE AND DIAMOND BROOCH,
BY CARTIER**

The oval cabochon turquoise within a baguette and square-cut diamond geometrical surround, to the triangular-cut turquoise terminals, 1930s, 6.2 cm, mounted in platinum

Signed Cartier London, no. 2346

CHF22,000-25,000

\$22,000-25,000

+ 443

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

Composed of two articulated rectangular panels, set throughout with circular and square old-cut diamonds, centering a line of eighteen graduated oval-shaped rubies, 1920s, 18.0 cm

Signed Cartier, no. 35-15334

Accompanied by report no. 95170 dated 31 August 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the rubies is Burma (Myanmar), with no indications of heating, and that the colour of part of these rubies may also be called 'pigeon blood red'.

CHF500,000-700,000

\$500,000-700,000

442 NO LOT





444

444
A PAIR OF DIAMOND 'RIBBON' EARRINGS,
BY VAN CLEEF & ARPELS

Of undulating gold design with diamond line accent, each centering a circular-cut diamond cluster, 1950s, 2.5 cm, with French assay marks for platinum and gold

Signed Van Cleef & Arpels, no. 1.233.CS and 57.555 (2)

CHF10,000–15,000

\$10,000–15,000



445

445
A RETRO EMERALD AND DIAMOND BROOCH, BY CARTIER

Of gold spray design, suspending three diamond-set *fleur-de-lys* and emerald drops, 1940s, 9.0 cm, with French assay marks for platinum and gold

Signed Cartier Paris, no. 08949

CHF8,000–12,000

\$8,000–12,000



446

446
A PAIR OF EMERALD AND DIAMOND EARRINGS

Each drop-shaped emerald with rose-cut diamond-set cap to the old and rectangular-cut diamond line suspension, 6.0 cm (2)

CHF15,000-20,000

\$15,000-20,000



447



447
(other view)

447

A COLOURED SAPPHIRE AND DIAMOND RING, BY GÜBELIN

Set with an oval-cut pink sapphire within a baguette-cut diamond undulating surround, ring size 5 ½, mounted in palladium
With maker's mark for Gübelin

CHF15,000-20,000

\$15,000-20,000



448

A DIAMOND RIVIÈRE NECKLACE

Set with a series of graduated old-cut diamonds, 44.0 cm

CHF8,000-12,000

\$8,000-12,000



449



450



450

449

A PAIR OF ART DÉCO RUBY AND DIAMOND CLIP BROOCHES

Of geometrical design, set throughout with old and single-cut diamonds, enhanced by oval-cut rubies, 1930s, 4.5 cm (2)

CHF3,000-5,000

\$3,000-5,000

450

A GROUP OF ART DÉCO JEWELLERY

Comprising: a double clip brooch, set throughout with oval-cut rubies and spinels, with vari-cut diamond accents; a pair of earrings of circular design, set throughout with old and baguette-cut diamonds, each enhanced with three carved rubies to the front, 1930s, brooch 4.5 cm, earrings 2.0 cm, earrings with French assay marks for platinum (3)

CHF12,000-15,000

\$12,000-15,000



451

451

TWO PAIRS OF NATURAL PEARL EARRINGS

The first pair set with two drop-shaped natural pearls, measuring approximately 9.45-9.95 x 16.50 and 9.80-9.85 x 15.80 mm, to the vari-cut diamond line suspensions, the second pair set with two button-shaped natural pearls, weighing approximately 8.30-8.35 x 7.60 and 8.45-8.55 x 7.30 mm, the first pair circa 1925, 6.0 cm, the second pair 0.8 cm

Accompanied by report no. 93927 dated 21 July 2017 from the SSEF Swiss Gemmological Institute stating that the four pearls are saltwater natural pearls. (4)

CHF15,000-20,000

\$15,000-20,000

452

A BELLE ÉPOQUE NATURAL PEARL, DIAMOND AND SEED PEARL SAUTOIR

The old-cut diamond openwork circular pendant centering a button-shaped natural pearl, measuring approximately 14.85-15.30 x 13.20 mm, to the seed pearl sautoir with diamond-set openwork connecting links, 1910s, pendant 8.0 cm, sautoir 75.0 cm, mounted in platinum and gold

Accompanied by report no. 93928 dated 20 July 2017 from the SSEF Swiss Gemmological Institute stating that the button-shaped pearl is a saltwater natural pearl.

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

CHF40,000-60,000

\$40,000-60,000



452



453
(other view)



453

453
AN ART DÉCO TURQUOISE, ONYX AND DIAMOND
LAPEL WATCH

The turquoise, diamond and enamel bow-shaped surmount suspending a series of enamel, turquoise and diamond openwork links, to the turquoise, onyx and enamel watch, mechanical movement, 1930s, 12.5 cm, with French assay marks for platinum and gold

Case with maker's mark for Verger Frères, surmount no. 21703

CHF10,000–15,000

\$10,000–15,000

454
AN EARLY 20TH CENTURY TURQUOISE, LAPIS LAZULI
AND ENAMEL NECKLACE, BY MARCHAK

The three-strand necklace set with graduated turquoise beads and smaller lapis lazuli beads, centering an oval lapis lazuli plaque of foliate design suspending three turquoise bead tassels, the clasp as an engraved turquoise panel with blue enamel accents, 46.0 cm, with French assay mark for gold, in brown fitted A. Marchak case

Unsigned, with maker's mark for Atelier Cristofol

CHF20,000–30,000

\$20,000–30,000





455

AN EARLY 20TH CENTURY PEARL AND DIAMOND SAUTOIR

The two-strand pearl sautoir to the old-cut diamond-set rectangular clasp, circa 1915, 107.0 cm

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

CHF10,000–15,000

\$10,000–15,000



456



457

456

A LATE 19TH CENTURY EMERALD AND DIAMOND RING

Set with an oval cabochon emerald to the old and rose-cut diamond-set surround, 1890s, ring size 6

Accompanied by report no. 93930 dated 24 July 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with moderate amount of oil.

CHF20,000-30,000

\$20,000-30,000

457

AN ART DÉCO EMERALD AND DIAMOND BRACELET

The openwork geometric links set with circular and baguette-cut diamonds, to the two larger old-cut diamonds and four octagonal-cut emeralds, 1930s, 18.7 cm, mounted in platinum and gold

Accompanied by report no. 93931 dated 24 July 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the four emeralds is Colombia, the smaller emerald with no indications of clarity modification, the two larger emeralds with moderate amount of oil, the remaining emerald with minor amount of oil.

CHF150,000-200,000

\$150,000-200,000



(other view)

458

A MID-20TH CENTURY DIAMOND BRACELET, BY STERLÉ

The baguette and circular-cut flexible bracelet enhanced by two baguette-cut diamond-set scrolling panels, 1950s, inner circumference 16.0 cm, with French assay marks for platinum and gold

Signed Sterlé Paris, no. 7290

CHF60,000–80,000

\$60,000–80,000





459

A MID-20TH CENTURY DIAMOND BROOCH, BY STERLÉ

The baguette and circular-cut diamond scrolling surmount, suspending a cascade of pear-shaped diamonds, 1950, 10.8 cm, with French assay marks for platinum and gold, in black Sterlé case
Signed Sterlé Paris, no. 7452

CHF50,000-70,000

\$50,000-70,000

LITERATURE:

V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteur, 1990, p. 124 for the drawing and illustration of an identical brooch



Similar brooch, from an album of jewellery from the maison Sterlé
Private Collection / Bridgeman Images





(illustrated with the cultured pearl pendant)

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

+ 460

A DIAMOND AND COLOURED DIAMOND NECKLACE

The graduated circular and baguette-cut diamond necklace suspending a fancy intense pink pear-shaped diamond, weighing approximately 9.17 carats, pendant detachable to be replaced by a cultured pearl and diamond pendant, 46.5 cm, mounted in platinum and gold

Accompanied by report no. 10593341 dated 10 March 2014 from the GIA Gemmological Institute of America stating that the 9.17 carat diamond is Fancy Intense Pink colour, SI1 clarity, a Diamond Type Classification letter stating that the diamond is Type Ila, and a letter from the GIA.

CHF3,700,000–5,000,000

\$3,700,000–5,000,000





461



462

+ 461

A SAPPHIRE, RUBY AND DIAMOND BRACELET, BY BULGARI

The flexible gold bracelet set with a series of sapphire and diamond clusters, with ruby accents, 18.2 cm, mounted in gold, in brown Bulgari case

Signed Bvlgari

CHF20,000-30,000

\$20,000-30,000

+ 462

A SAPPHIRE, RUBY AND DIAMOND BRACELET, BY BULGARI

The flexible gold bracelet set with a series of cabochon sapphires, with ruby and diamond cluster accents, 18.5 cm, mounted in gold, in black Bulgari case

Unsigned

CHF32,000-40,000

\$32,000-40,000





463
(other view)



463



464

• + 463

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 10.57 carats, between old-cut diamond shoulders, to the pavé-set diamond shoulders, ring size 5 ¾, mounted in gold

Accompanied by report no. 1084305 dated 25 May 2017 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Ceylon (Sri Lanka), with no gemological evidence of heat and no clarity enhancement.

CHF15,000–20,000

\$15,000–20,000

THE PROPERTY OF A LADY

+ 464

A DIAMOND BRACELET-WATCH, BY CARTIER

The rectangular dial within a diamond-set bezel, to the pavé-set diamond crossover bracelet, quartz movement, circa 1995, inner circumference 16.0 cm, with French assay marks for gold, with red Cartier case

Dial, case and buckle signed Cartier, nos. A106970 (case) and 630363 (buckle)

CHF60,000–90,000

\$60,000–90,000



465

A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy vivid yellow cushion-shaped diamond, weighing approximately 7.06 carats, to the diamond-set shoulders and hoop, ring size 6, mounted in platinum

Accompanied by report no. 17445102 dated 21 July 2017 from the GIA Gemological Institute of America stating that the 7.06 carat diamond is Fancy Vivid Yellow colour, VS2 clarity.

CHF350,000-400,000

\$350,000-400,000



+ 466

**A COLOURED DIAMOND, EMERALD AND DIAMOND RING,
BY VAN CLEEF & ARPELS**

Of bombé design, set with circular-cut yellow diamonds, emeralds and diamonds, ring size 5 ¼, with French assay marks for platinum and gold

Signed Van Cleef & Arpels, no. 21304

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

CHF20,000–30,000

\$20,000–30,000



+ 467

**A PAIR OF COLOURED DIAMOND, EMERALD AND DIAMOND
EARRINGS, BY VAN CLEEF & ARPELS**

Of half-hoop bombé design, each set with circular-cut yellow diamonds, emeralds and diamonds, 3.0 cm, with French assay marks for platinum and gold

Signed Van Cleef & Arpels, no. 21.628

Please note that the yellow diamonds have not been tested for natural colour origin. (2)

CHF40,000–60,000

\$40,000–60,000



468

+ 468

A PAIR OF EMERALD AND DIAMOND EARRINGS

Each pear-shaped emerald, weighing approximately 3.71 and 3.01 carats, within a circular-cut diamond surround, to the pear-shaped and circular-cut diamond surmount, 4.5 cm, mounted in gold

Accompanied by report no. 93858 dated 17 July 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Colombia, with minor amount of oil.

Reports nos. 15010008 and 15010009 dated 8 January 2015 from the Gübelin GemLab stating that the origin of the emeralds is Colombia, with indications of minor clarity enhancement. (2)

CHF28,000-35,000

\$28,000-35,000



469

+ 469

A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy yellow octagonal-cut diamond, weighing approximately 10.29 carats, between rectangular-cut diamond shoulders, weighing approximately 1.22 and 1.18 carats, ring size 6 ¼, mounted in platinum and gold

Accompanied by report no. 2171191113 dated 10 February 2016 from the GIA Gemological Institute of America stating that the 10.29 carat diamond is Fancy Yellow colour, VVS1 clarity.

Report no. 5131445541 dated 25 May 2011 from the GIA Gemological Institute of America stating that the 1.22 carat diamond is D colour, VS2 clarity.

Report no. 2135445456 dated 7 November 2011 from the GIA Gemological Institute of America stating that the 1.18 carat diamond is E colour, Internally Flawless clarity.

Please note that reports nos. 5131445541 and 2135445456 are over five years old and might require updates.

CHF180,000-250,000

\$180,000-250,000

470 NO LOT



471

+ 471

A RUBY AND DIAMOND RING

Set with a cushion-shaped ruby, weighing approximately 10.80 carats, to the pavé-set diamond surround and shoulders, ring size 6 ¼, mounted in platinum

Accompanied by report no. 73643 dated 24 March 2014 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating.

Report no. 0606562 dated 6 July 2006 from the Gübelin GemLab stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, and an Appendix letter.

CHF200,000–300,000

\$200,000–300,000



472

+ 472

AN IMPORTANT ART DÉCO EMERALD AND DIAMOND RING, BY BLACK, STARR & FROST

Set with a sugarloaf emerald, weighing approximately 17.02 carats, between diamond-set shoulders, to the openwork gallery, 1920s, ring size 5 ½

Signed B. S. & F. for Black, Starr & Frost

Accompanied by report no. 15040264 dated 22 April 2015 from the Gübelin GemLab Institute stating that the origin of the emerald is Colombia, with indications of insignificant clarity enhancement.

Report no. CS38707 dated 30 November 2006 from the AGL American Gemological Laboratories stating that the origin of the emerald is Colombia, with no clarity enhancement.

CHF200,000–300,000

\$200,000–300,000





+ 473

A PAIR OF GEM-SET 'SHIELD' EARRINGS, BY JAR

Of bombé oval design, each centering a circular-cut sapphire to the paraiba tourmaline, sapphire, tsavorite garnet, amethyst, grossular garnet, emerald and peridot surround, within a circular-cut diamond frame, 1992, 3.8 cm, with French assay marks for silver and gold, in pink JAR'S case

Signed JAR Paris

(2)

CHF180,000-220,000

\$180,000-220,000





(illustrated unmounted)

+ 474

A SAPPHIRE RING

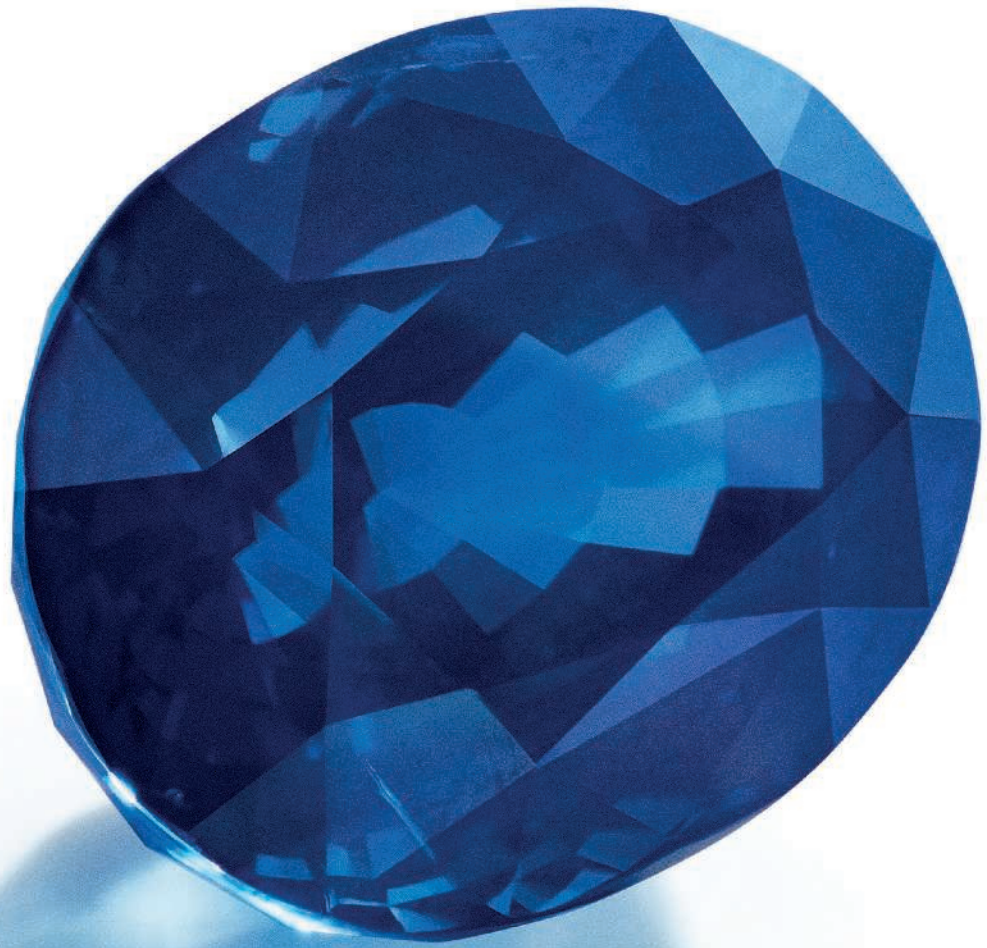
Set with an oval-cut sapphire, weighing approximately 24.34 carats, to the plain hoop, ring size 6 $\frac{1}{4}$, mounted in gold

Accompanied by report no. 90785 dated 8 March 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating, and that the colour may also be called 'royal blue'.

CHF320,000-420,000

\$320,000-420,000

475 NO LOT





Mauboussin showcase, New York World Fair, 1939.
 Published in M. de Cerval, *Mauboussin*, Paris, Éditions du Regard, 1992, p. 118.
 © Mauboussin Archives

+ 476

**AN EARLY 20TH CENTURY MULTI-GEM NECKLACE,
 BY MAUBOUSSIN**

Of stylised foliate design, the front composed of a cluster of cabochon sapphires within a border of baguette-cut diamonds trailing a tapering multi-gem spray of carved emerald leaves with diamond, sapphire and ruby details, the carved ruby cluster terminal to a multi-strand sapphire bead backchain with diamond and ruby-set cusps, with similarly-set undulating circular cluster panel removable to form a brooch, the central oval cabochon sapphire within a tiered surround, 1930s, 39.6 cm, with French marks for platinum and gold, in blue Mauboussin case
 Signed Mauboussin Paris, no. 10348

CHF400,000-700,000

\$400,000-700,000

EXHIBITED:

New York's World Fair, Flushing Meadows,
 30 April 1939 - 31 October 1940, exhibited by Mauboussin

Cf. M. de Cerval, *Mauboussin*, Editions du Regard, Paris, 1992,
 page 118 for the photograph of a necklace of identical design





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

+ 477

A PAIR OF DIAMOND AND COLOURED DIAMOND EARRINGS

Each set with a fancy vivid yellow square-cut diamond, weighing approximately 10.32 and 10.12 carats, within a marquise-cut diamond surround, 2.5 cm, mounted in gold

Accompanied by report no. 2145535208 dated 26 March 2012 from the GIA Gemological Institute of America stating that the 10.32 carat diamond is Fancy Vivid Yellow colour, SI2 clarity.

Report no. 2145649162 dated 4 May 2012 from the GIA Gemological Institute of America stating that the 10.12 carat diamond is Fancy Vivid Yellow colour, SI1 clarity.

Please note that these reports are over five years old and might require an update. (2)

CHF1,400,000-1,800,000

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





478

+ 478
AN EARLY 20TH CENTURY EMERALD AND DIAMOND BROOCH

Of openwork foliate design, set throughout with old-cut diamonds, centering a cabochon emerald, suspending a drop-shaped emerald with diamond surmount, 1920s, 9.0 cm

CHF50,000-70,000

\$50,000-70,000



479

+ 479
FOUR EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND TIE PINS

Three tie pins set with three natural pearls, measuring approximately 13.45-14.65, 8.65-12.10 x 17.90 and 9.00-10.40 x 14.95 mm, with diamond-set cap, one tie pin set with an abalone natural pearl, measuring approximately 13.00 x 12.40 x 9.70 mm, 1900s

Accompanied by report no. 95160 dated 11 September 2017 from the SSEF Swiss Gemmological Institute stating that 3 pearls are saltwater natural pearls, and that 1 pearl is an abalone pearl from a marine mollusc, with no indications of artificial colour modification. (4)

CHF20,000-30,000

\$20,000-30,000



480



481



481
(other view)

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+ 480

A LATE 19TH CENTURY EMERALD AND DIAMOND PENDANT

Set with a pear-shaped emerald, within a rose-cut diamond openwork frame, 4.0 cm

Accompanied by report no. 17090126 dated 25 September 2017 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'.

CHF30,000–50,000

\$30,000–50,000

+ 481

A DIAMOND RING

Set with an oval-cut diamond, weighing approximately 8.50 carats, to the diamond-set claws and gallery, ring size 6, mounted in gold

Accompanied by report no. 5171100443 dated 23 April 2015 from the GIA Gemological Institute of America stating that the diamond is D colour, Internally Flawless clarity, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

CHF570,000–650,000

\$570,000–650,000



+ 482

**A BELLE ÉPOQUE NATURAL PEARL AND DIAMOND
STOMACHER BROOCH**

Of openwork foliate design, set throughout with old-cut diamonds,
with natural pearl fringe accents, 1910s, 14.5 cm

CHF150,000-200,000

\$150,000-200,000



483

+ 483

A BELLE ÉPOQUE EMERALD, DIAMOND AND PEARL CHOKER

The nine-strand pearl choker set to the center with an emerald and old-cut diamond openwork panel, interspersed by two diamond-set bars, 1910s, 39.0 cm

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

CHF20,000–30,000

\$20,000–30,000

+ 484

A BELLE ÉPOQUE EMERALD AND DIAMOND RING

Set with a lozenge-shaped emerald, weighing approximately 5.53 carats, to the diamond-set gallery of garland design, 1910s, ring size 7

Accompanied by report no. 17060022 dated 13 June 2017 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'.

Report no. 90149 dated 10 February 2017 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with no indications of clarity modification.

CHF200,000–300,000

\$200,000–300,000



484
(actual size)



484
(other view)



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

+ 485

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS

Each cushion-shaped sapphire, weighing approximately 10.49 and 10.29 carats, within a cushion-shaped diamond surround and surmount, 3.0 cm, mounted in platinum and gold

Accompanied by report no. 17090205/1 and 2 dated 26 September 2017 from the Gübelin GemLab stating that the origin of the sapphires is Kashmir, with no indications of heating, an Information sheet on 'Unheated sapphires' and an Appendix letter stating that these sapphires '(...) possess a richly saturated and homogeneous velvety colour, combined with a high degree of transparency, and a finely proportioned cut'.

Report no. 1086778 A and B dated 22 August 2017 from the AGL American Gemological Laboratories stating that the origin of the sapphires is Kashmir, with no gemological evidence of heat and no clarity enhancement. (2)

CHF1,100,000–1,500,000

\$1,100,000–1,500,000





+ 486

A FINE ART DÉCO JADE, ENAMEL, DIAMOND AND EMERALD VANITY CASE, BY CARTIER

The cream enamel lid with black enamel border, inlaid with two carved and pierced jade plaques forming a pair of butterfly wings with pavé-set diamond body, enhanced by diamond and emerald details, the reverse with diamond-set monogram 'ERO', the black cord strap with cream enamel, diamonds and cabochon emerald circular panel, opening to reveal two compartments engraved 'Ann, Christmas 1977, And my love grows on and on and on and on, Richard', circa 1920, case 8.5 x 4.7 x 1.1 cm, strap 9.0 cm, 137 gr., in red fitted Cartier case

Signed Cartier

Accompanied by insurance valuation dated 14 February 1994 from Cartier and Cartier catalogue dated 1976 illustrating this lot on page 5.

Further accompanied by autographed picture of Richard Harris and Ann Turkel.

CHF80,000-100,000

\$80,000-100,000

PROVENANCE:

Given by the actor Richard Harris to his wife, actress Ann Turkel, for Christmas 1977.

The well-known Irish actor and singer Richard St John Harris (1930 -2002) gifted this vanity case to his second wife Ann Turkel. Richard featured in many films and shows from the 1960s onwards; he played King Arthur in the 1967 film *Camelot* and in more recent years is known for his roles as Emperor Marcus Aurelius in *Gladiator* (2000) and Professor Dumbledore in J.K. Rowling's first two *Harry Potter* films (2001-2002).



(open)







487



487
(other view)

487

AN EMERALD AND SAPPHIRE RING, BY RENÉ BOIVIN

Set with an octagonal step-cut emerald, within a sapphire-set openwork raised surround of foliate design, ring size 5, with French assay mark for gold, in beige René Boivin case
Unsigned

Accompanied by certificate of authenticity dated October 2017 from Madame Françoise Cailles.

CHF3,000–5,000

\$3,000–5,000



488

488

A SMOKEY QUARTZ, DIAMOND AND EMERALD 'SIRÈNE' BROOCH, BY RENÉ BOIVIN

Modelled as a smoky quartz mermaid, the gold tail with emerald and diamond accents, the gold headdress with diamond accents, 1950s, 6.5 cm, with French assay marks for gold, in beige René Boivin case

Signed René Boivin

CHF20,000–25,000

\$20,000–25,000

LITERATURE:

Cf. M. Gabardi, *Les Bijoux des Années 50*, Paris, Éditions de l'Amateur, 1987, p. 100 for a similar model

Cf. F. Cailles, *René Boivin Joaillier*, Paris, Éditions de l'Amateur, 1994, p. 331-332 for similar examples



489



489
(illustrated in case)

489
**A PAIR OF GOLD AND DIAMOND BROOCHES,
BY RENÉ BOIVIN**

Each modelled as a polished gold calla lily leaf, with diamond-set pistil, 4.8 cm, with French assay marks for platinum and gold, in brown Boivin case

Signed René Boivin

CHF30,000-40,000

\$30,000-40,000



490

490
A CITRINE AND GOLD BROOCH, BY RENÉ BOIVIN

The flowerhead set with oval-shaped citrines, to the pavé-set citrine leaf and polished gold stem, circa 1959, 6.0 cm, with French assay mark for gold, in beige René Boivin case

Unsigned

Accompanied by certificate of authenticity dated October 2017 from Madame Françoise Cailles.

CHF20,000-30,000

\$20,000-30,000



491



492

491

A RUBY AND DIAMOND RING, BY JAR

Centering an oval-cut ruby between two circular-cut rubies, within a pavé-set ruby surround, to the pavé-set diamond accents, 1992, ring size 4 ¼, mounted in platinum, silver and gold, in red fitted JAR'S case

Unsigned

CHF50,000-80,000

\$50,000-80,000

492

A DIAMOND AND LAPIS LAZULI RING, MOUNTED BY JAR

Centering an old cushion-shaped diamond, inset within a lapis lazuli hoop, ring size 7, with French assay mark for gold

Unsigned

CHF30,000-50,000

\$30,000-50,000





493

A PAIR OF RUBY AND DIAMOND EARRINGS, BY JAR

Of stylised foliate design, pavé-set with circular-cut rubies, each centering three circular and oval-shaped larger rubies, within a diamond surround, 1989, 4.0 cm, mounted in silver and gold, in pink leather JAR'S pouch

One earring signed JAR Paris

(2)

CHF100,000-150,000

\$100,000-150,000





(other view)



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

+ 494

A DIAMOND RING

Set with a square cut-cornered diamond, weighing approximately 33.21 carats, to the plain hoop, ring size 5 $\frac{3}{4}$, mounted in gold

Accompanied by report no. 1186573968 dated 7 July 2017 from the GIA Gemological Institute of America stating that the diamond is I colour, VVS2 clarity.

CHF1,300,000–1,600,000

\$1,300,000–1,600,000





THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

8.67 carats

Fancy Intense Blue

VVS1 clarity

Potentially Internally Flawless

Type IIb





(other view)

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

+ 495

A SUPERB COLOURED DIAMOND RING

Set with a fancy intense blue rectangular step-cut diamond, weighing approximately 8.67 carats, to the plain hoop, ring size 6 ½, mounted in gold

Accompanied by report no. 2185469086 dated 6 June 2017 from the GIA Gemological Institute of America stating that the diamond is Fancy Intense Blue 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 IIb.

CHF7,500,000-11,000,000

\$7,500,000-11,000,000





+ 496

A PAIR OF MULTI-GEM 'PHYSALIS' EARRINGS, BY JAR

Each naturalistic physalis drop pavé-set with vari-size orange sapphires and spinels, to the circular-cut spinel and diamond surmount, and diamond-set line suspension of cable-link design, 2004, 9.0 cm, in pink JAR'S case

Signed JAR Paris

(2)

CHF150,000-250,000

\$150,000-250,000





497

+ 497

A DIAMOND AND PASTE SAMURAI BROOCH

The white paste samurai with green paste robe, black enamel and diamond-set headdress and diamond-set sword, set on a blue paste plaque within a diamond-set openwork geometric surround, 5.5 cm, with French assay mark for gold

CHF4,000–6,000

\$4,000–6,000



498

+ 498

AN EMERALD, RUBY AND DIAMOND BROOCH

Modelled as two stylized birds of paradise, the cabochon emerald bodies to the pavé-set diamond heads and wings, with ruby flowerhead accents, 6.7 cm, with French assay mark for gold

CHF4,000–6,000

\$4,000–6,000



499



500

+ 499

A PAIR OF EMERALD AND DIAMOND EARRINGS

Each articulated diamond-set framing surmount of scrolling design, suspending a drop-shaped emerald with diamond-set cap, 5.5 cm, mounted in platinum and gold (2)

CHF20,000-30,000

\$20,000-30,000

+ 500

AN ART DÉCO EMERALD AND DIAMOND BRACELET

Set with four pear-shaped diamonds to the diamond-set openwork bracelet with a rectangular-cut emerald clasp, later adapted, 1920s, 15.5 cm, with French assay mark for platinum

CHF12,000-15,000

\$12,000-15,000





+ 501

A DIAMOND FRINGE NECKLACE, BY BULGARI

The circular and marquise-cut diamond necklace suspending five graduated pear-shaped diamonds, weighing approximately from 8.91 to 3.37 carats, 1950s, 43.0 cm, mounted in platinum and gold Signed Bulgari

CHF350,000-500,000

\$350,000-500,000

PROVENANCE:

Geneva, 16 May 1984, lot 756



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

+ 502

A DIAMOND RING

Set with a rectangular cut-cornered diamond, weighing approximately 22.69 carats, between kite-shaped diamond shoulders, ring size 6

*Accompanied by report no. 1334401 dated 1 August 2017 from the GIA Gemological Institute of America stating that the diamond is D colour, VVS2 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.*

CHF1,700,000–2,200,000

\$1,700,000–2,200,000





503



504

+ 503

A DIAMOND BRACELET, BY BULGARI

The articulated bracelet set with eleven rectangular cut-cornered diamonds, interspersed with marquise-cut diamonds, between tapered baguette-cut diamond fan-shaped motifs, 18.0 cm, mounted in platinum and gold

Signed Bvlgari

CHF160,000–250,000

\$160,000–250,000

PROVENANCE:

Geneva, 16 November 1988, lot 634

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

+ 504

A COLOURED DIAMOND RING

Set with a fancy pink oval-cut diamond, weighing approximately 5.08 carats, to the plain hoop, ring size 5 ½, mounted in gold

Accompanied by report no. 2185638033 dated 7 August 2017 from the GIA Gemological Institute of America stating that the diamond is Fancy Pink colour, VS1 clarity, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

CHF1,300,000–1,500,000

\$1,300,000–1,500,000



The Art of de GRISOGONO

**MILLIONS OF YEARS BENEATH THE SURFACE OF THE EARTH,
A SUDDEN MOMENT OF DISCOVERY,
PATIENT CUTTING REVEALING AN EXCEPTIONAL GEM,
COUNTLESS HOURS DEVOTED TO CRAFTING
A SPECTACULAR CREATION.
A MASTERFUL DEMONSTRATION OF
“THE ART OF DE GRISOGONO”**

The Art of de GRISOGONO, Creation I, is revealed, a journey from mine to masterpiece of a one-of-a-kind High Jewellery necklace featuring the largest 163.41 carat D-Colour Flawless diamond ever to come to auction.

Peerless diamonds, unparalleled craftsmanship, superlative jewels and a unique partnership for historical gems, as Christie’s and de GRISOGONO set a new standard for sublime luxury. A dazzling new chapter in which historically significant diamonds in the most spectacular settings take centre stage.

de GRISOGONO proudly presents an asymmetric necklace starring the 163.41-carat diamond as its centrepiece. The magnificent gem is framed to the left by 18 emerald-cut diamonds; and to the right by two rows of pear-shaped emeralds set against a darkened gold background creating the Maison’s signature chiaroscuro effect.

A NEW STANDARD FOR SUBLIME LUXURY





In my long career, I have had the privilege of handling many exceptional stones, some of them truly phenomenal, a few absolutely spell binding. The magnificence of this 163.41 carat D Flawless diamond by de Grisogono has got to be one of the highlights of my 48 years in the business.

And how would one describe a dream like this? Already a miracle at birth, it was a 404.20 carat rough of immaculate colour and clarity. It is then transformed by an elite international team of cutters, designers and craftsmen into a stunning necklace set with emeralds and diamonds, as an icon of perfection, a symbol of the best of de Grisogono.

At 163 carats and 41 points, it will be the largest D Flawless diamond ever to appear for sale at auction, a fitting tribute to de Grisogono on the eve of its 25th anniversary. It will also be a shining star at Christie's 'Magnificent Jewels' auction in Geneva on November 14, 2017.

Christie's is exceedingly honoured to present this unique, incomparable natural wonder of a diamond to the world.

François Curiel
October 2017



CREATION I



GIA®

GIA REPORT
2185058201

Verify this report at gia.edu

GIA DIAMOND GRADING REPORT

December 15, 2016
GIA Report Number 2185058201
Shape and Cutting Style Emerald Cut
Measurements 36.86 x 24.95 x 17.41 mm

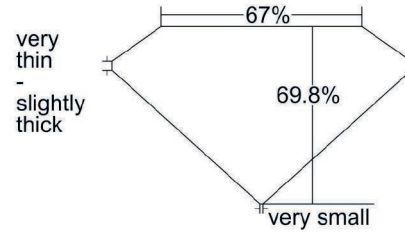
GRADING RESULTS

Carat Weight 163.41 carat
Color Grade D
Clarity Grade Flawless

ADDITIONAL GRADING INFORMATION

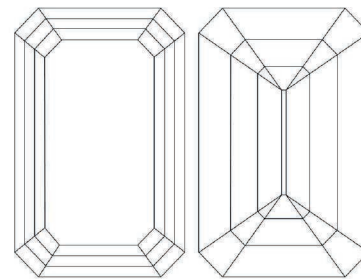
Polish Excellent
Symmetry Excellent
Fluorescence None
Inscription(s): GIA 2185058201

PROPORTIONS



Profile not to actual proportions

CLARITY CHARACTERISTICS





163.41 carats

D colour
Flawless clarity
Type IIa





The beauty of the project lay in conveying the spirit of de GRISOGONO through a jewel worthy of this magnificent stone while ensuring a wearable piece of jewellery of the utmost comfort. Here, inspired by the majesty of the historic stone, Fawaz Gruosi's unstoppable search for beauty in audacious and exciting new forms rises to fresh heights of mastery.

Produced by the unparalleled expertise of 14 master craftspeople in de GRISOGONO's high jewellery atelier, the result is Creation 1, a sensational asymmetric necklace with the 163.41-carat diamond as the centerpiece, enhanced with emerald-cut diamonds and emeralds, propelling de GRISOGONO into a class of its own.

Renowned for its signature audacious glamour, rich colours, large volumes, baroque opulence and exquisite attention to detail, de GRISOGONO prides itself on its uncompromising approach to craftsmanship.

THE LARGEST D FLAWLESS DIAMOND EVER OFFERED AT AUCTION

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

+ 505

A SENSATIONAL DIAMOND AND EMERALD NECKLACE, BY DE GRISOGONO

Set with a rectangular cut-cornered diamond, weighing approximately 163.41 carats, to the rectangular cut-cornered diamond and pavé-set emerald necklace, one side enhanced by two rows of pear-shaped emeralds, together with a shagreen and diamond-set bangle, 2017, 44.0 cm, mounted in gold

Signed de Grisogono, numbered

Accompanied by report no. 2185058201 dated 15 December 2016 from the GIA Gemological Institute of America stating that the 163.41 carat diamond is D colour, Flawless clarity, with excellent polish and excellent symmetry; and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

Further accompanied by hardbound monograph from the GIA Gemological Institute of America featuring additional photography, data collection charts and gemmological research, attesting to the rarity of this diamond. (2)

Estimate on Request

The bangle in this lot will be subject to Fish & Wildlife regulations if it is to be imported into the USA.



Le Grand
Mazarin

Jad Mazarin



17th Century

To tell the story of the Grand Mazarin diamond is to delve deep into the History of France. It is also to tell the story of more than three-and-a-half centuries of enthralling stories involving a legendary cardinal, four kings, four queens, two emperors, two empresses, a spectacular jewel robbery, a notorious auction and the greatest jewellers of France.

But like all stories that begin with *'once upon a time...'*, the story of this exceptional stone also has a starting point. Winding the hands of the clock back more than 350 years inevitably leaves room for doubt, but if there is one single fact that is completely incontrovertible, it is that the Grand Mazarin originated in the legendary Golconda diamond mines.

Long before diamonds were discovered and mined in Brazil and South Africa, India was the 'land of diamonds'. The Golconda diamond mines in the south of the Deccan plateau are renowned for having produced the most beautiful diamonds in the world.

As well as having exceptional clarity and incomparable transparency, Golconda diamonds also have a distinctively special aura that sets them apart from all other stones and yet defies description in words. So it is no coincidence that the most exceptional diamonds in history, including the Koh-i-Noor, the Regent Diamond and the Wittelsbach-Graff Diamond, also came from these mines.

The Grand Mazarin is no exception, and its 'water-clear' crystallinity is the ultimate proof of that.

Golconda



Map of the Bay of Bengal, 1712
 © Bibliothèque Nationale de France

17th Century

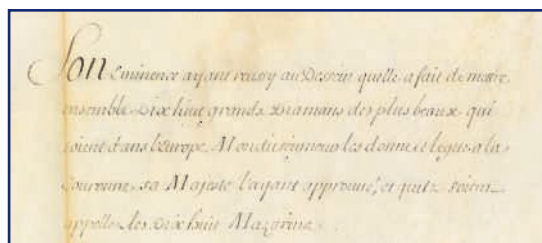
The official history begins with the person who lent his famous name to this diamond: Cardinal Mazarin. Jules Mazarini, known as Mazarin (1602-1661), was an Italian-born diplomat who began his career in the service of the Pope. A few years later, he emigrated to France and joined the private inner circle of King Louis XIII, and later that of his son and successor Louis XIV.

Appointed as Chief Minister of France in 1642, his interests were not confined solely to politics. He had a passion for precious stones, and particularly diamonds. Having amassed a fortune over the course of his career, he brought together a collection of eighteen exceptional diamonds towards the end of his life; these were the most beautiful jewels in Europe purchased from the royal families of Europe or sourced from his favoured jeweller Lescot, who was commissioned to secure the very best stones.

In his will of 6 May 1661, drafted just before his death, he bequeathed this fabulous collection to his Majesty King Louis XIV, donating his diamonds to the Crown of France.

Of the eighteen diamonds, only three were honoured with specific names: the Sancy Diamond, the Mirror of Portugal and the Grand Mazarin. The last of these three was the largest of the eight 'square cut' Mazarin diamonds; its size was unusual at the time, making it a stone for which the Cardinal had a particularly strong affection.

The diamonds from this exceptional collection became part of the French Crown jewels, and quickly established themselves as some of the king's favourite gems. They were to remain the favourite stones of the French royal family for more than 200 years.



Authentic copy of Cardinal Mazarin's will
© Bibliothèque Nationale de France

Cardinal Mazarin



Portrait of Cardinal Jules Mazarin, by Pierre Mignard, 1658-1660
© Musée Condé, Chantilly / Bridgeman Images

17th Century

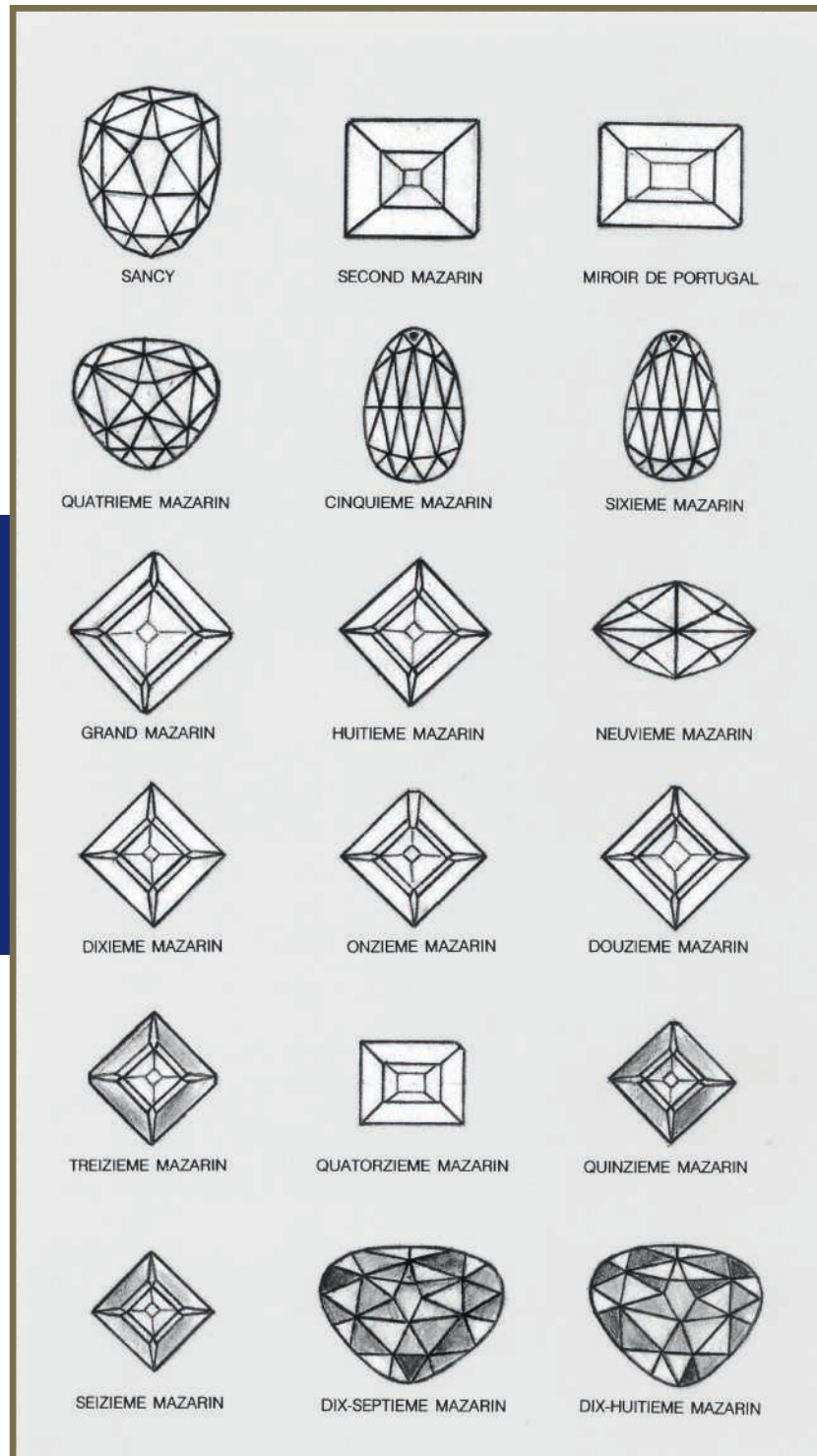
When the eighteen Mazarin diamonds passed into the possession of King Louis XIV, he was only 23 years old and had married the Spanish Infanta Maria Theresa of Austria just one year earlier.

She is very likely to have been the first person to wear the Grand Mazarin. In the famous portrait by Charles Beaubrun of her with her son, the Grand Dauphin of France (see page 13), she wears fabulous jewellery of pearls and diamonds. The impressive *aigrette* securing the feathers to her hat is set with five large pear-shaped pearls and two diamonds of very particular shapes. The shapes of these diamonds inevitably evoke two of the Mazarin diamonds that had recently passed into the ownership of the French royal family: the Mirror of Portugal and the Grand Mazarin.

*'Son Eminence ayant reussy au Dessein qu'elle a fait
de mettre ensemble dix-huit grands diamants
des plus beaux qui sont dans l'Europe,
mondict seigneur les donne et lègue à la Couronne,
sa Majesté l'ayant approuvé et qu'ils soient appelés les
DIX-HUIT MAZARINS'*



*Louis XIV, King of France
Marie Thérèse, Queen of France*



B. Morel, *The French Crown Jewels*, 1988
Rendering by Bernard Morel

17th Century

As was the fashion, the most beautiful diamonds owned by the French royal family never stayed very long in the same setting, and were set and reset as and when jewels were required for royal events.

Being a great lover of diamonds himself, Louis XIV added the Grand Mazarin to his fabulous chain of diamonds after the death of Maria Theresa. Having amassed a large number of diamonds as new additions to the French Crown jewels, Louis XIV commanded a new inventory of his jewels in 1691. His impressive chain of diamonds figures prominently in this inventory, and each diamond is described with a very high degree of precision. This chain, similar in appearance to a necklace, was probably a chain in which individual stone settings were removable to allow the king to wear the diamonds together or separately as accessories to his robes. Which is why the precise description of the chain names the diamonds in descending order of size.

The Grand Mazarin is described at number five in the list: *'A large, thick diamond, donated to the Crown by M. Le Cardinal Mazarin, known as LE GRAND MAZARIN, square cut, of very great limpidity, slightly vinous, clear, missing a little of the stone at its four corners, weighing 21 carats, estimated at 75 thousand livres.'*

One of the most interesting items of information given here is the very particular description of the colour of the stone: 'slightly vinous' is a little-used but strong indication that marvellously expresses the slight rose tint of the diamond.

The diamond would remain on the chain for many years, although it was sometimes used in temporary settings to create jewellery for special occasions.

The exceptionally long 72-year reign of Louis XIV would leave its indelible mark on French history. The Château of Versailles, whose construction he supervised, has left to posterity the image of a king enamoured by grandeur and well deserving of his epithet The Sun King.

Louis XIV, King of France
Marie Thérèse, Queen of France



Queen Marie Thérèse and her son the Dauphin of France, by Charles Beaubrun, 1663-1666

17th Century

*'Un grand diamant épais, donné à la Couronne
par M. Le Cardinal Mazarin, appelé
LE GRAND MAZARIN,
taillé en table carrée,
de très belle eau un peu vineuse,
net, qui manque un peu de pierre
en ses quatre coins, pesant 21 kts forts,
estimé soixante-quinze milles livres.'*

First mention of the Grand Mazarin in the French Crown Jewels inventory,
10 September 1691,
Chapter II, A chain of 45 diamonds, no. 5

Louis XIV, King of France



Louis XIV, King of France, in royal costume, by Hyacinthe Rigaud, 1701
© Musée du Louvre / Bridgeman Images

18th Century

When Louis XIV died in 1715, his successor and great-grandson was only five years old. Louis XV was crowned King of France in Reims Cathedral seven years later in October 1722.

Until that time, the Kings of France were crowned with the gold 'Charlemagne' crown set with precious stones. For the coronation of Louis XV, the Charlemagne Crown was accompanied by a personal crown crafted in silver-gilt and set with the most beautiful stones from the royal collection.

Created by the crown jeweller Augustin Duflot to a design by Claude Rondé, the coronation crown of Louis XV is encrusted with rubies, topaz, sapphires, emeralds, pearls and the most beautiful diamonds from the royal collection, including the Sancy, the Regent and the Mazarin diamonds.

A month after the coronation, the newspaper 'Le Mercure' published an issue running to several hundred pages reporting every detail of the coronation. In it, the crown is described precisely: *'The heads of the eight fleurs-de-lys are formed from table-cut gems known as the Mazarin diamonds'*.

After the coronation, and at the request of the king, the crown was completely stripped of its precious stones, which were replaced with copies in glass. Having escaped destruction in subsequent centuries, it is now the property of the Musée du Louvre, where it remains on public display.

Louis XV, King of France



Louis XV, King of France, by Louis-Michel van Loo, 18th Century
© Musée des Beaux-Arts, Rennes, France / Bridgeman Images

MERCURE

DE NOVEMBRE 1722.

JOURNAL DU VOYAGE DU ROY A RHEIMS.

Contenant ce qui s'est passé de plus remarquable à la Ceremonie de son Sacre, & de son Couronnement, à la Translation de la Sainte Ampoule, au Festin Royal, à la Cavalcade, à l'installation du Roy dans l'Ordre du S. Esprit, &c.

Avec la Description des Fêtes données à S. M. à Villers-Correters, & à Chantilly, par Monsieur le Duc d'Orleans, Regent, & par M. le Duc de Bourbon; & quelques Remarques historiques de M. l'Abbé de Vayrac, sur les lieux qui ont été honorez de la presence du Roy.

PREMIER VOLUME.



A PARIS;

Chez les mêmes Libraires du Mercure.

218 LE MERCURE

Voici la description détaillée de la Couronne de diamans, qui a servi au Sacre du Roy, que nous avons promise.

Le Bardeau ou Diadème de cette superbe Couronne, est bordé de deux fils de Perles, & orné de huit pierres de différentes couleurs, très-grandes & parfaites, entre chacune desquelles sont trois diamans liez ensemble par des ornemens très-legers.

Huit fleurs-de-lys de diamans élevent au-dessus de chacune des pierres de couleurs qui sont sur le Diadème, & huit fleurons ou ornemens, composez chacun de trois pierres de diverses couleurs & de trois diamans, sont placez entre chaque fleur-de-lys. Les testes des huit fleurs-de-lys sont formées des diamans en tables appelez *Mazarins*, les bras & corps de de trois autres diamans, & les travers sont chacune d'un seul diamant de forme longue.

Le gros diamant très-parfait, pesant 547 grains, appellé *le Regent*, acheté pour le Roy par Monsieur le Duc d'Orleans, sert à former le corps & la traverse de la fleur-de-lys du devant de la Couronne.

Des huit fleurs-de-lys ci-dessus naissent huit branches, qui serment la Couronne, elles sont ornées de diamans & de pierres

DE NOVEMBRE 1722. 219
pierres de diverses couleurs.

Un fil de perles, accompagné de deux rangs de petits brillants, sert à rassembler les huit branches, & de base pour la fleur-de-lys qui termine le dessus de la Couronne.

Entre ces huit branches, & de l'endroit où elles se réunissent, sortent 8. gros diamans en pendeloques, qui forment comme autant de nouvelles branches naissantes, & une espee de soleil, quand on regarde la Couronne à vûe d'oiseau.

Cette fleur-de-lys, qui domine sur toutes les autres, est isolée, la tête est composée d'un diamant en forme de poire, nommée *le Sancy*, les bras & traverses sont faits avec seize diamans, adossez & joints ensemble par de petits ornemens, pour répondre à l'épaisseur du *Sancy*. La calotte est de satin violet, enrichie de 25. diamans, liez ensemble par une broderie d'or très-legere.

Cet admirable ouvrage, monté à jour, pesant environ 32. onces, a été executé sous la conduite & sur les desseins de M. Rondé, fils, associé avec M. Rondé son pere, pour faire toutes les fournitures de pierres dont le Roy a besoin, de la même maniere qu'ont fait ci-devant les sieurs de Montarfy, pere & fils, leurs oncle & cousin, enforte que depuis plus de 70.
1. Vol. K ij ans



The crown of Louis XV, 1722 (gilded silver, replacement stones and pearls)
© Musée du Louvre / Peter Willi / Bridgeman Images

18th Century

A new inventory of the French Crown jewels was made following the death of Louis XV in 1774. Again, the Grand Mazarin still occupied a prominent place and had returned to the famous chain of diamonds.

The young Dauphin would succeed his grandfather just before his 20th birthday. The court jeweller Aubert was responsible for creating the new crown. Since Louis XV had been crowned at the age of 12, his crown was therefore too small for the new monarch. Aubert took his inspiration from this earlier crown to create a very similar design set with the same stones in a slightly different order.

In fact, the two crowns are so similar that once the coronation was over and the jewels had been removed, it was the Louis XV crown that was depicted in the official portraits of Louis XVI.

Once again, the Grand Mazarin was removed and returned to join the other diamonds of the Crown jewels for the use of King Louis XVI and Queen Marie-Antoinette.

The reign of Louis XVI would be turbulent to say the least, and the destiny of the diamond would prove both fantastic and incredible.

Louis XVI, King of France



Louis XVI in royal costume, by Joseph Duplessis, 1777
© Musée Ingres, Montauban, France / Bridgeman Images



4° = H-3511
[Présenté]

ET DU COURONNEMENT DE LOUIS XVI. 43

» lement contre les duels, voulant suivre sur-tout l'exemple de Louis
» XIV, de glorieuse mémoire, qui jura solennellement, au jour de
» son sacre & couronnement, l'exécution de la déclaration donnée
» dans le Lit-de-Justice qu'il tint le 7 de Septembre 1651 :

» A cette fin nous jurons & promettons en foi & parole de Roi,
» de n'exempter à l'avenir aucune personne, pour quelque cause &
» considération que ce soit, de la rigueur des Edits rendus par
» Louis XIV en 1651, 1669 & 1679; qu'il ne sera par Nous accordé
» aucune grâce & abolition à ceux qui se trouveront prévenus desdits
» crimes de duels ou rencontres préméditées; que nous n'aurons aucun
» égard aux sollicitations de quelque Prince ou Seigneur qui intercède
» pour les coupables desdits crimes; protestant que, ni en faveur
» d'aucun mariage de Prince ou Princesse de notre sang, ni pour les
» naissances de Dauphin & Princes qui pourront arriver durant notre
» règne, ni pour quelque autre considération générale & particulière
» que ce puisse être, nous ne permettrons, sciemment, être expé-
» diées aucunes lettres contraires aux susdites Déclarations ou Edits,
» afin de garder une foi si chrétienne, si juste & si nécessaire: ainsi
» Dieu me soit en aide & ses saints Evangiles ».

CONSÉCRATION DU ROI.

DANS le tems que le Roi faisoit les sermens, les habits & ornemens
royaux dont Sa Majesté devoit être parée à son Sacre, furent mis
sur l'Autel, savoir: la grande Couronne de Charlemagne, &
deux autres, dont une enrichie de pierres précieuses (a), & l'autre

(a) Cette Couronne est composée du bandeau ou diadème surmonté de
huit fleurs-de-lys & d'autant de fleurons qui sont placés entre lesdites fleurs-
de-lys. Du sommet de ces fleurs-de-lys s'élèvent huit branches qui vont
toutes se réunir au haut de la Couronne, pour la fermer, & sont surmontées
par une fleur-de-lys qui termine la Couronne.

Le bandeau est bordé de deux filets de perles où sont attachés vingt-quatre
gros diamans & huit pierres de différentes couleurs. L'un de ces vingt-quatre
diamans est un grand brillant de premier crystalin & de toute perfection,
appelé dans l'état des diamans de la Couronne, le *Mirair de Portugal*, pour
sa symétrie; de l'autre côté de ce diamant, on en a placé un autre non
moins beau, appelé le *plus gros des diamans Marquins*.

F 2

44 JOURNAL HISTORIQUE DU SACRE

d'or (a), l'épée, le sceptre, la main de justice, les éperons, & le livre
des cérémonies; une camifole de satin rouge, garnie d'or, une tuni-

On remarque entre les huit pierres de couleurs, comme des morceaux d'une
rare beauté, un *rubis Spinel*, une *Émeraude*, un *Saphir* & une *Topaze d'Orient*.
A la fleur-de-lys, au-dessus du milieu du bandeau, qui marque le devant de
la Couronne, est placé le fameux diamant appelé le *Pis* ou le *Régent*: il
pèse 147 grains. L'admirable proportion de sa taille, jointe à la blancheur de
son eau, à l'éclat de son jeu & à la netteté, l'ont toujours fait regarder
comme le plus beau diamant connu. Le reste des huit fleurs-de-lys présente
plusieurs gros diamans, parmi lesquels se trouve une partie des diamans *Ma-*
zariens.

Les huit fleurons entre les huit fleurs-de-lys, sont chacun composés de
trois diamans roses & de trois pierres de différentes couleurs, d'un volume
& d'un prix considérable.

Sur chacune des huit bandes qui partent des huit fleurs-de-lys, pour se
réunir au haut de la Couronne, sont trois diamans & quatre pierres de diffé-
rentes couleurs entrelacés de deux filets de perles, avec de petits chatons
quarrés de pierres de différentes couleurs, qui sont placées aux endroits où
les filets de perles se croisent. Entre les huit bandes & à l'endroit où elles se
réunissent pour fermer la Couronne, sont huit gros diamans, forme pende-
loque, montés à jour, qui ensemble forment une espèce de soleil, du milieu
duquel paroît naître la belle fleur-de-lys du sommet.

Les huit bandes se trouvent arrêtées par un cercle enrichi de petits dia-
mans brillans & d'un filet de perles placé au bord de la table qui porte la
fleur-de-lys qui termine la Couronne. Cette fleur-de-lys est composé du
fameux diamant appelé le *Sancy*, pesant 216 grains, lequel est taillé en
forme de poire & de double rose. Ce diamant, qui est parfaitement net &
brillant, a la plus grande réputation chez les connoisseurs. Le *Sancy*, & les
seize autres diamans qui forment les autres parties de la fleur-de-lys, sont
montés si légèrement & avec si peu d'argent, qu'ils semblent ne former en-
semble une fleur-de-lys que d'un seul diamant.

Le bonnet qui est en dedans de la Couronne, est couvert de satin violet,
divisé en huit compartimens égaux par des filets de perles; & entre chaque
compartiment sont placés trois diamans roses, dont la plupart sont d'une
grandeur extraordinaire. Ces huit compartimens se terminent au milieu du
bonnet par un autre diamant rose, non moins beau que les précédens.

Cette magnifique Couronne a neuf pouces de haut. Elle a été faite par le
Sieur Aubert, Jouaillier du Roi & de la Couronne.

(a) Cette Couronne d'or est du poids de cinq marcs quatre onces ou en-
viron & d'une très-belle forme. Le bandeau est enrichi d'ornemens qui

18th Century

In 1792, the French Revolution had been underway for three years. Severely weakened, King Louis XVI was forced to hand over all the property of the French Crown, which was now stored in the Hôtel du Garde-Meuble (the Royal Treasury). The publication in 1791 of a complete inventory of the French Crown jewels convinced a group of around thirty plotters to pull off the crime of the century.

Having first broken into the building - which is still there today on the Place de la Concorde in Paris - the robbers broke open the main cabinets and seized all the French Crown jewels.

The outrage and subsequent investigation were headline news in every French newspaper. Together with all the finest diamonds in France, the Grand Mazarin had simply disappeared. Some would never be recovered.

Ill-prepared from the start, most of the thieves were soon arrested and sentenced to death. One of them - Depeyron - begged to be spared

the scaffold in return for surrendering his portion of the spoils. Escorted to his home in a dead-end street called Sainte-Opportune, he opened the roof window, reached out and handed back to the authorities a bag containing a number of diamonds. And so the Hortensia and Grand Mazarin diamonds were rediscovered...

Very fortunately, the 1791 inventory had provided crucial information for identifying the stone. In fact, the Grand Mazarin had been re-cut just before the inventory was compiled into a square brilliant with rounded corners, losing several carats in the process to emerge with a recorded weight of 18 9/16 (old) carats.

But the dramatic theft from the Garde-Meuble was by no means the last adventure for the Grand Mazarin...

Robbery of the Garde-Meuble

INVENTAIRE
DES DIAMANS
DE LA COURONNE,

PERLES, PIERRERIES, TABLEAUX, PIERRES GRAVÉES,
Et autres Monumens des Arts & des Sciences existans au Garde-Meuble;

*Inventaire fait en conformité des Décrets de l'Assemblée nationale-
constituante, des 26, 27 Mai & 22 Juin 1791.*

PAR ses Commissaires MM. BION, CHRISTIS & DELATTRE,
Députés à l'Assemblée nationale;

SUIVI d'un Rapport sur cet Inventaire, par M. DELATTRE.

IMPRIMÉ PAR ORDRE DE L'ASSEMBLÉE NATIONALE.

PREMIÈRE PARTIE.

A PARIS,
DE L'IMPRIMERIE NATIONALE.

1791.

9

N ^{os} .	DÉSIGNATION.	POIDS.	ESTIMATION.
	<i>Report</i>		12,415,000 ^l
	seize, estimé quarante-huit mille livres, ci	20 k $\frac{22}{11}$	48,000
	N ^o . 1 du 3 ^e . Bureau, art. 4.		
	Na. Il n'est pas fait mention du poids dans l'inventaire 1774.		
6.	Un diamant forme olive, blanc, percé d'un bout, ayant une glace noire près du percé, pesant dix-huit karats treize seize un trentedeuxième, estimé quatre-vingt-cinq mille livres, ci	18 k $\frac{11}{11}$	85,000
	Faisait partie du n ^o . 1 de l'art. 14, inventaire 1774.		
7.	Un grand diamant brillant, carré long arrondi, d'eau verdâtre, rempli de glaces et points noirs, pesant dix-huit karats onze seize, estimé vingt mille livres, ci	18 k $\frac{11}{11}$	20,000
	N ^o . 6, art. 4, inventaire 1774.		
8.	Un grand diamant brillant, carré arrondi, d'eau un peu vineuse.		
	<i>De cette part.</i>		12,508,000

10

N ^{os} .	DÉSIGNATION.	POIDS.	ESTIMATION.
	<i>Report</i>		12,508,000 ^l
	vif et net, pesant dix-huit karats neuf seize, estimé soixante-quinze mille livres, ci	18 k $\frac{9}{11}$	75,000
	N ^o . 2, art. 1, inventaire 1774, où le poids est porté à 21 karats.		
9.	Un grand diamant brillant, forme carrée arrondie, épais, couleur d'acier, vif et net, pesant dix-sept karats sept seize un trente-deuxième, estimé dix-huit mille livres, ci	17 k $\frac{9}{11}$	18,000
	N ^o . 1 du 4 ^e bureau de l'art. 4, inventaire 1774.		
10.	Un grand diamant brillant, forme pseudo-losque, d'eau bleu de pêche, ayant une glace sur l'un des flancs, pesant quatorze karats quatorze seize, estimé vingt-cinq mille livres, ci	14 k $\frac{14}{11}$	25,000
	N ^o . 1 du 1 ^{er} bureau, art. 4, inventaire 1774.		
11.	Un grand diamant brillant, forme en harpon, d'eau cristalline, vif et net, pesant 14 karats		
	<i>De cette part.</i>		12,636,000

French Crown Jewels Inventory, 1791
© Bibliothèque Nationale de France

19th Century

The fall of the monarchy cast a silence over the fate of all the French Crown jewels, but the rise of Emperor Napoleon I brought with it a new fashion for celebrating the splendours of the past. He had the Regent diamond mounted on the hilt of the consular sword and showered both his wives with gold and diamonds.

In 1810, the Emperor commanded the renowned jeweller François-Regnault Nitot to create a magnificent set of diamond jewellery for his wife Marie-Louise. It included a crown, a diadem, a necklace, a comb, a pair of three-drop earrings, a pair of bracelets, a belt, ten dress jewels and eight rows of gold collets.

The diadem is set with the most beautiful of the crown diamonds. In the centre is

the Fleur-de-Pêcher above the Mazarin VIII diamond and framed by the Grand Mazarin to the left and the King of Sardinia diamond to the right.

The reign of the emperor was to be short, but significant. On his return to Paris, King Louis XVIII seized the jewels surrendered by the Emperor and Empress, and gave certain pieces, including the diamond diadem, to Paul-Nicolas Meinière. He asked him to remove the stones from their settings to create a new set of jewellery for the Duchess of Angoulême.

But since the Grand Mazarin was not used in the new jewellery, it was returned by Meinière to the crown for re-use in royal jewellery of the future.

Napoleon I, Emperor of the French
Marie-Louise, Empress of the French



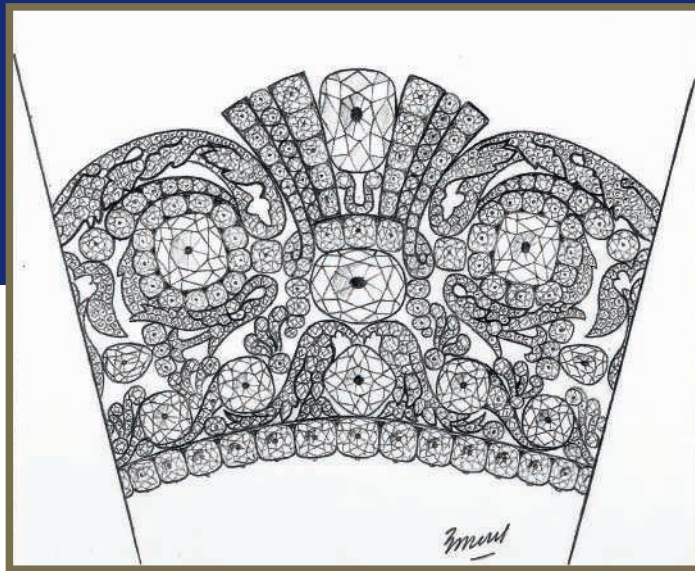
Napoleon I on the Imperial throne, by Jean-Auguste-Dominique Ingres, 1806
© Musée de l'Armée, Paris, France / Bridgeman Images



Marie-Louise of Austria, Empress of the French, by Robert Lefèvre, 1812
© De Agostini Picture Library / G. Dagli Orti / Bridgeman Images



G. Bapst, *Histoire des Joyaux de la Couronne de France*, 1889



B. Morel, *The French Crown Jewels*, 1988

19th Century

King Louis XVIII considered coronation, but eventually rejected the idea. His crown was created but never used, and the stones it contained - diamonds and sapphires - were reset for other purposes.

When his successor Charles X was crowned in May 1825, it was with the crown of Louis XVIII, which he had asked the jeweller Bapst to adapt for the purpose. In reality, the crown was largely reworked and simplified to his design. Although the transformation required fewer sapphires than the original crown, it did make use of the great diamonds of the royal collection once again.

The De Guise, the Fleur-de-Pêcher and the Grand Mazarin diamonds were therefore among those used to crown King Charles X.

But after the splendour of the event, the Grand Mazarin was very rarely seen. The successor to Charles X, Louis Philippe, never used the French Crown jewels, so the Grand Mazarin and all the other diamonds of the crown collection remained in the guardianship of the administration of the civil list until 1848 without ever being used by any member of the royal family.

Charles X, King of France



Charles X in his coronation robes, by Baron Francois Gerard, 1825
© The Bowes Museum, Barnard Castle, County Durham, UK / Bridgeman

19th Century

When preparing for his coronation, which never happened, Emperor Napoleon III could not use the *fleur-de-lys* crown of Charles X. It was therefore completely stripped bare of its stones to leave only the basic structure. In this crown, the *fleurs-de-lys* are replaced by the Imperial emblem of eagles.

In the event, two crowns were produced in succession; the first in 1853, followed by the second and definitive model in 1855, both created by the jeweller Lemmonier.

The second crown, which was also to be the last French crown, was shown at the 1855 World Fair in Paris. It was set with emeralds and the finest of the diamonds from the royal collection, the only exception being the Regent diamond. Once again, the Fleur-de-Pêcher and Grand Mazarin found themselves reunited and set on the most important jewel of France.

Napoleon III, Emperor of the French



Napoleon III, by Winterhalter, 1855
© De Agostini Picture Library / G. Dagli Orti / Bridgeman Images

19th Century

For its final days in the company of France's reigning family, the Grand Mazarin became one of the jewels owned by Empress Eugénie. A woman of great elegance, Eugénie de Montijo was very much a role model for the women of France. She commissioned the very finest jewellery from France's most gifted and exceptional jewellers.

The Grand Mazarin therefore returned to the jewel cabinet of the Empress, set in a single collet with small hoop that could be sewn onto fabric bows to complement her outfits.

It was in this form that the Grand Mazarin would leave the Crown jewels forever to remain a permanent and very privileged witness to key moments in French history.

Eugénie, Empress of the French



Empress Eugénie, by Winterhalter, 1853
© Château de Versailles / Bridgeman Images

19th Century

Following the fall and exile of Emperor Napoleon III and Empress Eugénie, the French Crown jewels found their way into the cellars of the Ministry of Finance.

They first emerged for the 1878 World Fair held on the Champs de Mars in Paris, where they were exhibited in a special showcase for the delight of visitors.

It was not until 1884 that they would reappear, this time in the state rooms of the Musée du Louvre for an exhibition of Crown jewels in preparation for their future sale.

The plan to sell off the French Crown jewels was crystallised soon after, and was published in the Official Journal of the French Republic in 1887.

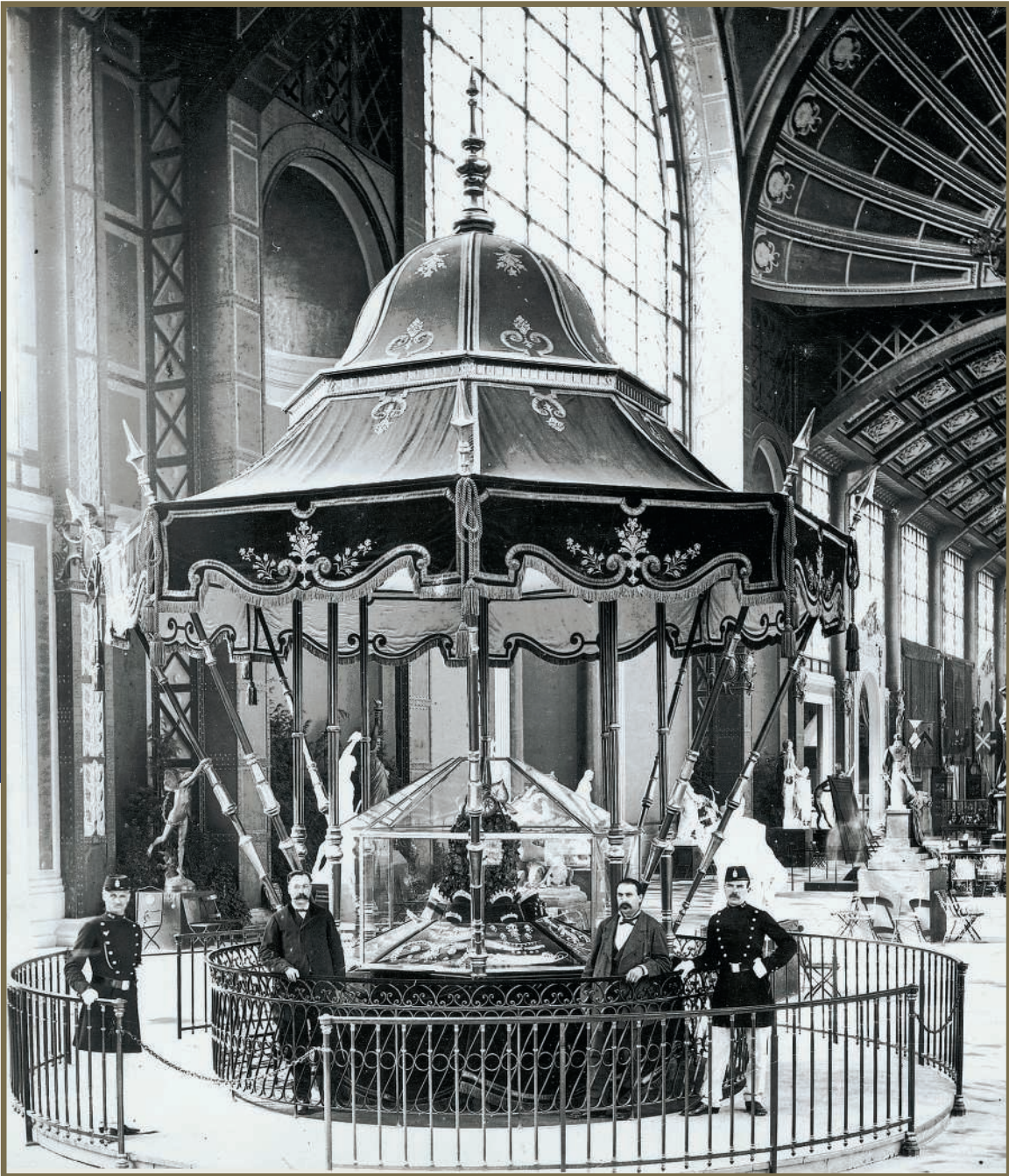
Despite vociferous opposition, the auction was held in May 1887. A few historic diamonds, including the Regent, narrowly escaped the dispersal. But the Grand Mazarin was not spared in the same way.

Very little attention was paid to the catalogue for the sale, which contained what remained of the splendours of the French monarchy. Lot number 46 was a lot of 7 diamonds described as the last remaining Mazarin diamonds.

The fourth on the list is a 'brilliant cut weighing 18 carats 19/32', still set in the collet created for Empress Eugénie.

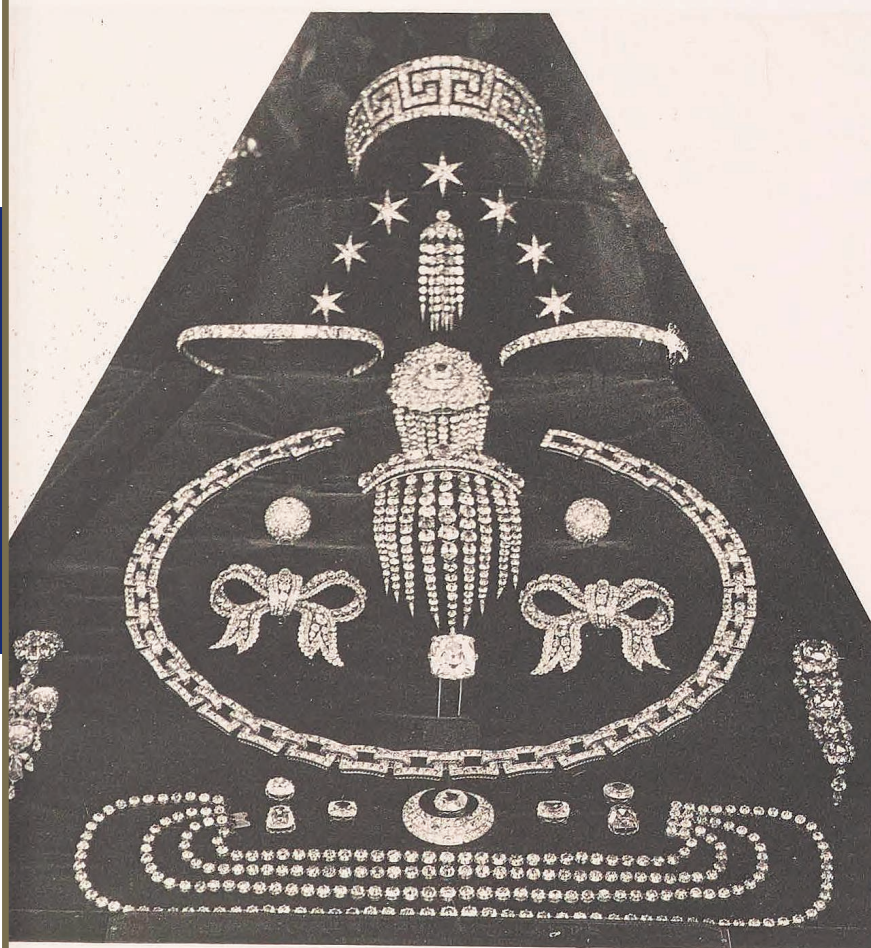
The Grand Mazarin was beginning a new chapter in its illustrious history...

French Crown Jewels



The French Crown Jewels exhibited at the Paris World Fair, 1878

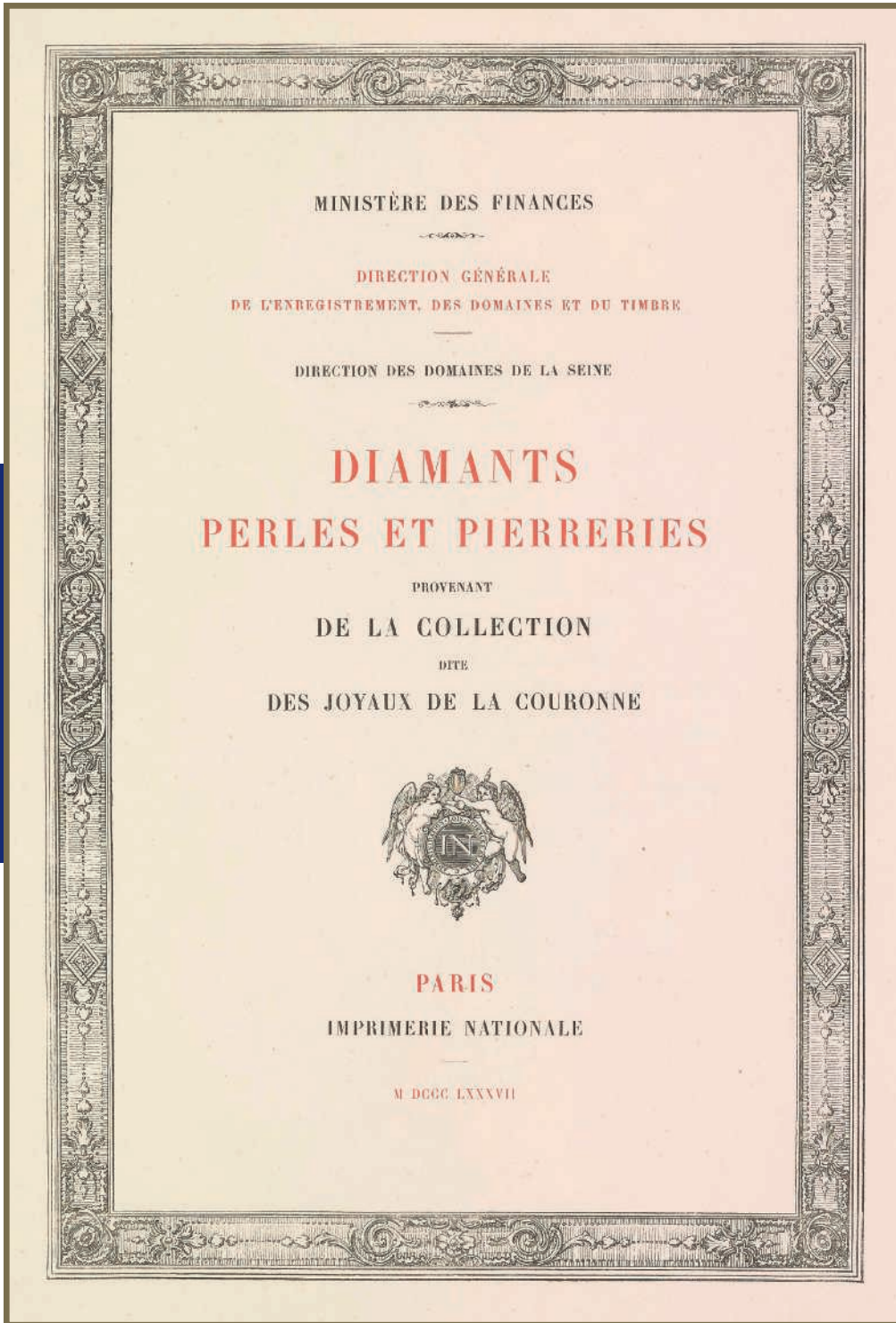
LES DIAMANTS DE LA COURONNE



PARURE DIAMANTS

LE RÉGENT | LES MAZARINS

L. Enault, *French Crown Jewels*, exhibition catalogue, 1884, Musée du Louvre, Salle des États



Auction catalogue of the French Crown Jewels, 1887

---+o(15)+o---

46

LES MAZARINS

Poire rosée : vingt-quatre carats, vingt-sept trente-deuxièmes;
Une poire blanche : vingt-deux carats, un quart;
Un gros brillant carré étendu : vingt-huit carats, sept seizièmes;
Un brillant carré : dix-huit carats, dix-neuf trente-deuxièmes;
Un brillant, coins arrondis : vingt-cinq carats, cinq huitièmes;
Un brillant oblong : seize carats, neuf seizièmes;
Un brillant ovale : dix-huit carats, un trente-deuxième.

47^a

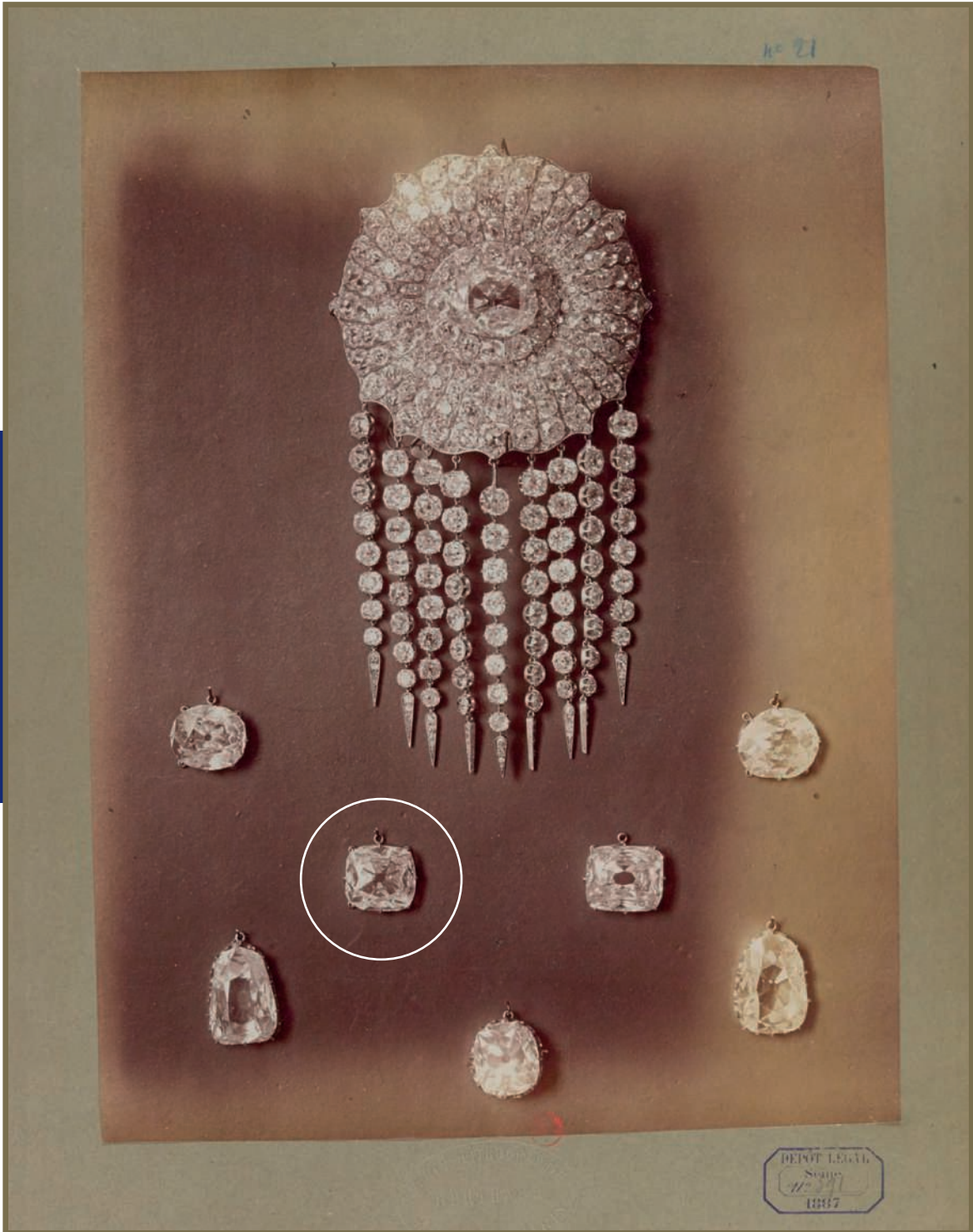
UN PEIGNE

Deux cent huit brillants : quatre cent trente-huit carats et demi.

48

PIERRES PRÉCIEUSES ET PERLES DIVERSES





Auction catalogue of the French Crown Jewels, 1887
Photo by Berthaud

19th Century

The protesters were deeply offended by the sale of jewels from the French royal collection. But these were troubled times, and France cared little about the sale of these exceptional jewels. Few of the great French jewellers deigned to attend the sale, and the American house of Tiffany would prove to be the most active bidder.

If there was one jeweller who really understood the importance and unique opportunity presented by such an event, it was undoubtedly Frédéric Boucheron. Recognised by his guild as one of its staunchest members, he was also one of the favoured jewellers of France's great families.

His elegant designs and talented workshop attracted not only an international client base, but also many prizes at a variety of different exhibitions.

A fine connoisseur of French history, he knew that only one of the seven stones described as the last Mazarin diamonds was authentic.

The exact weight listed in the last inventory of French Crown jewels in 1818, together with the light pink colour of the stone (which the catalogue neglected to mention), left him in no doubt. This was the seventh of the original Mazarin diamonds: the Grand Mazarin.

Bought for 101,000 French Francs - a very large sum at the time - the diamond and one other of the diamonds sold from the same collection would later be mounted into a brooch commissioned by Russian aristocrat Baron von Derwies. Heir to one of the French court jewellers, Germain Bapst wrote to Frédéric Boucheron to congratulate him on having bought 'the only authentic Mazarin' in the sale.

The Grand Mazarin left the expert hands of one of France's greatest jewellers in 1888 to travel to Russia, leaving behind it a now Republican France with little appetite for celebrating the splendours of its former history.

Frédéric Boucheron



Frédéric Boucheron
© Boucheron Archives

PROCÈS-VERBAL
 N° _____
 MINISTÈRE DES FINANCES
 DIRECTION GÉNÉRALE DE L'ENREGISTREMENT, DES DOMAINES ET DU TIMB...
 DIRECTION DES DOMAINES DE LA SEINE

23 Mai 1887
[Red stamp]

VENTE DES DIAMANTS DE LA COURONNE

Séance du 21 Mai 1887
 N° 46 DU CATALOGUE - 1/4 *par duplicata*

DÉSIGNATION DE L'OBJET VENDU
Un brillant carré, Mazarin, 18 K 22/32

ADJUDICATAIRE
 M Bouillon
 à Paris

Prix principal . . .	101000
5 %/o	5050
Total . . .	106050

4087. — Imp. — Jany, Ve Edouard Peignot et Fils.

Invoice in the name of Boucheron for the Grand Mazarin, lot 46 of the French Crown Jewels auction, 1887
 © Boucheron archives

TABLEAU DES MAZARINS LORS DE LA VENTE AUX	
INVENTAIRE DE 1791.	INVENTAIRES DE 1811 ET DE 1813.
<p>LES MAZARINS.</p> <p>Ainsi qu'on l'a vu dans le tableau (page 334), les dix-huit Mazarins, qui figurent encore à l'inventaire de 1791, disparurent en septembre 1793, dans le vol du Gard-meuble, mais un certain nombre d'entre eux furent retrouvés dans les deux années qui suivirent. Par le fait de ce vol et des ventes qui eurent lieu quelque temps après par ordre du Gouvernement, il ne restait plus au Trésor en 1811 que cinq Mazarins qui sont désignés ci-contre et dont nous donnons la situation jusqu'à l'époque de leur vente aux enchères du 13 mai 1887.</p>	<p>1^{er} MAZARIN. Un brillant pesant 10^{gr} 3/4, estimé 62,000 francs. (Titre 3, art. 3, colonne n° 86.)</p> <p>2^e MAZARIN. Un brillant carré, sans visures, 10^{gr} 1/2, 81,000 francs, monté dans un diadème. (N° 52, Titre 3, art. 2.)</p> <p>3^e MAZARIN. Un brillant rond, carré, 10^{gr}, d'une eau très légèrement brune, mais vive, sans retoupe et dessous, rigité à l'un des angles, pesant 11^{gr} 3/4, estimé 54,000 francs. (Titre 3, art. 2, diadème, n° 86.)</p> <p>4^e MAZARIN. Un brillant ovale pesant 10^{gr} 1/4, estimé 35,000 francs. (Titre 3, art. 3, colonne n° 79.)</p> <p>5^e MAZARIN. Un brillant pesant 10^{gr} 1/8, estimé 30,000 francs. (Titre 3, art. 3, colonne n° 75.)</p>

EXISTANT ENCORE AU TRÉSOR LE 15 MAI 1887.	
INVENTAIRE DE 1818.	CATALOGUE DE LA VENTE.
<p>Un brillant, forme ovale, allongé, de belle eau, une petite pierre à l'un des coins près le fleuret, 10^{gr} 1/2, pesant 11^{gr} 3/4, estimé 62,000 francs. (Chap. 1^{er}, n° 86.)</p> <p>Un brillant carré, sans visures, 10^{gr} 1/2, 81,000 fr. (Chap. 1^{er}, n° 52.)</p> <p>Un brillant carré, 10^{gr}, d'une eau très légèrement brune, mais vive, sans retoupe et dessous, rigité à l'un des angles, pesant 11^{gr} 3/4, estimé 54,000 francs. (Chap. 1^{er}, n° 86.)</p> <p>Un brillant ovale, forme régulière, 10^{gr}, ayant deux petites pierres, dont une au coin du dessous près le fleuret du dessous, pesant 11^{gr} 3/4, estimé 55,000 francs. (Chap. 1^{er}, n° 87.)</p> <p>Un brillant de forme irrégulière, ayant un trou de huit au fleuret, un petit point noir au milieu de la table qui refléchit dans les facettes de la table, pesant 10^{gr} 1/8, estimé 30,000 francs. (Chap. 1^{er}, n° 85.)</p>	<p>Ce brillant se trouvait dans le tour de serrage en feuilles de lierre (n° 44). Cet objet parut à l'Exposition de M. Tiffany, qui est devenu ainsi possesseur d'un Mazarin sans le savoir.</p> <p>Ce brillant est le seul des Mazarins indiqués comme tels par l'administration des Domaines lors de la vente sous le numéro 106, 1^{er}. Il pèse 10^{gr} 1/2; d'après le rapport de ce que le cardinal légat à Louis XIV, il a été acheté par M. Boucheron 100,000 francs.</p> <p>Ce brillant se trouvait dans le poignet, le troisième du haut, sous garniture (n° 47). Résillé le 25 mai 1891, son poids ne s'élevait plus qu'à 10^{gr} 1/4; il a été adjugé 18,000 francs à M. Boucheron, qui possède ainsi deux véritables Mazarins.</p> <p>Ce brillant se trouvait dans le tour de serrage en feuilles de lierre (n° 44). Cet objet parut, composé de trois lots, à l'Exposition de M. Tiffany, qui est devenu possesseur d'un second Mazarin sans le savoir.</p> <p>Nous avons tout lieu de croire que ce brillant est le troisième des six placés dans le bouquet de serrage (n° 45 du Catalogue). Son poids n'est plus que de 10^{gr} 1/4; il a été vendu avec le deuxième de la même parure à M. Beau-Faouret pour 16,000 francs les deux. (Chap. 1^{er}, n° 85.)</p>

'Histoire des Joyaux de la Couronne de France', by Germain Bapst, 1889

20th Century

In 1962, the Louvre Museum held an exceptional exhibition celebrating 'Ten Centuries of French Jewellery'.

From 3rd May to 3rd June that year, the Louvre showcased the most important jewels ever produced in France. A colossal amount of research was required to reunite the stones and jewels that together constituted the glory of the country's jewellery history.

A very special place was reserved within the exhibition for the French Crown jewels, their history now appreciated for its full and real value.

Listed as number 22, between the legendary Regent and Sancy diamonds, the Grand Mazarin, on loan from a 'Private Collection', finally regained its former glory.

But this would be the last time it was ever exhibited in public, and it disappeared again for more than half a century.

Louvre Museum

20. LE SANCY.

Collection particulière.

« Un très grand diamant fort épais appelé le *Sancy*, donné à la Couronne par feu M. le cardinal Mazarin, taillé à facets des deux côtés de forme pendeloque, de fort belle eau blanche et vive, net et parfait, pesant 53 karats 3/4, lequel n'ayant pas son pareil est d'un prix inestimable, et qui néanmoins, pour suivre la forme de l'inventaire, a été estimé la somme de six cent mille livres ».

Cette mention de l'inventaire des bijoux de la Couronne dressé en 1691 désigne un des plus anciens diamants de cette collection, qu'une tradition ancienne croyait issu du trésor de Charles le Téméraire sans qu'aucun document en ait jamais apporté la preuve. Il tient son nom de son plus ancien propriétaire connu, Nicolas Harlay de Sancy, qui le mit en gage pour financer la conquête du royaume par Henri de Navarre et le vendit en 1604 au roi d'Angleterre Jacques I pour la somme de 60.000 écus. Il fut alors monté dans un grand joyau d'or appelé le *Mirair de Grande-Bretagne*, « garnished with small diamonds, twove roundes perles fixed and one fayre dyamonde cutt in fawcett, bought of Sauncey. »

La reine d'Angleterre, durant son exil en France, dut le mettre en gage en 1647 auprès du duc d'Épernon, puis le céder en 1657 pour la somme de 360.000 livres au cardinal Mazarin. Celui-ci le légua au Roi à sa mort (1661) avec dix-sept autres diamants qui devaient perpétuer le nom du cardinal (cf. n° 21). Le Sancy figure souvent dès lors dans les parures royales : fleuron supérieur de la fleur de lys dans la couronne du sacre de Louis XV, coiffure ou pendeloque du collier de la jeune reine Marie Leczinska; on le dit « employé dans les parures de la Reine » en 1788. En 1791, il était évalué à un million de livres, somme qui infirme l'estimation de son poids à cette date à 33 carats 12/16 seulement.

Volé au Garde Meuble en 1792, il fut retrouvé chez un des voleurs en 1794, mis en gage par le Directoire auprès du marquis d'Iranda, banquier de Madrid, qui le céda sans doute à Godoi. Le prince Demidoff l'acheta en 1828. Il figurait à l'Exposition universelle de Paris en 1867, fut ensuite vendu à un rajah et enfin mis en vente par l'Indian Art Gallery à Londres en 1887.

Sir F. Palgrave, *The ancient kalendars and inventories of the treasures of Exchequer...*, Londres, 1836, tome II, p. 305, n° 51. - Arch. nat., oi 3361, art. 1, oi 3362, art. 1, n° 2. - Barbier, *Chronique de la Régence et du règne de Louis XV*, t. II, Paris, 1885, p. 51. - Bibl. nat., ms. fr. nouv. acq. 9567, fol. 97-101. - Bapst, *H. joyaux*, p. 184 et sqq. - Twining, *Crown jewels*, p. 240-245.

21. LE GRAND MAZARIN.

Collection particulière.

« Un grand diamant brillant, carré arrondi, d'eau un peu vineuse, vif et net,

39

pesant dix-huit karats neuf sixes, estimé soixante-quinze mille livres » (Inventaire des bijoux de la Couronne de 1791).

En mourant, Mazarin légua à la Couronne de France dix-huit pierres qui, précisait le testament, devaient conserver le nom de leur donateur. Le grand-mazarin, le septième de cette série, faisait partie de la grande chaîne de quarante-cinq diamants montés pour Louis XIV.

Entre 1774 et 1788 le grand-mazarin fut retaillé et passa de 21 carats à 18 1/2. En 1792, le grand-mazarin disparut dans le vol du Garde Meuble, mais fut retrouvé quelques années plus tard. Sous le premier Empire, il fut monté dans le diadème de l'Impératrice, dans la rosace de gauche.

Ce mazarin est le seul mazarin authentique parmi ceux qui figurèrent sous ce nom à la vente de 1887.

Arch. nat., oi 3360 et oi 635. - Bapst, *H. joyaux*, p. 216-218, 335-340, 374-381, 646-651 et *passim*. - Twining, *Crown jewels*, p. 243, 287, repr. pl. 90. - *Cat. vente 1887*, n° 46.

22. LE RÉGENT.

Musée du Louvre.

« Un superbe diamant brillant blanc, appelé le *Régent*, forme carrée, les coins arrondis, ayant une petite fente dans le filets, et une autre à un coin dans le dessous, pesant cent trente-six karats quatorze sixes, estimé douze millions... » (Inventaire des bijoux de la Couronne de 1791).

Découvert dans la région de Golconde et sorti par fraude, le diamant pesait brut environ 480 c. Acheté en 1701 pour un prix de £. 1000 selon les uns, ou de £. 12.500 selon les autres, par Thomas Pitt, alors gouverneur du Fort Saint-George à Madras, dont le fils Robert l'apporta en Angleterre en 1702. Pitt le fit tailler par le joaillier anglais Harris, ce qui dura deux années et coûta, dit-on, £. 6.000. La pierre principale, dénommée le Grand Pitt ou Pitt diamond, atteignit 136 carats et n'a pas varié depuis lors; les pierres secondaires issues de la taille furent évaluées à £. 10.000. Considéré comme la plus belle pierre connue, le grand diamant fut proposé par Pitt à plusieurs princes d'Europe, notamment à Louis XIV à Fontainebleau au mois d'octobre 1714. Il aurait, au même moment, orné la couronne du roi George I^{er} à son couronnement à Westminster (31 octobre 1714). Pitt en demandait £. 100.000. Le duc d'Orléans, Régent de France, peut-être encouragé par Law et Saint-Simon, en fit décider l'acquisition par le conseil de Régence du 6 juin 1717. Le prix fut fixé à 2.000.000 de livres françaises (£. 135.000). Il semble qu'un premier acompte de £. 40.000 ait été aussitôt envoyé à Londres et que le joaillier de la Couronne Rondé se soit rendu à Calais, escorté de grenadiers, pour prendre livraison de la pierre, en échange de laquelle il aurait remis en gage à Pitt différents bijoux de la Couronne. Le 7 juillet 1717, Pitt reçut « une table de bracelet de quatre diamants brillants de 8.819 livres par gratification

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October 04, 2017

**DIAMOND TYPE CLASSIFICATION FOR GIA COLORED DIAMOND GRADING REPORT
#5182785154**

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 19.07 carat Old Mine Brilliant diamond described in GIA Colored Diamond Grading Report #5182785154 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.

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GIA REPORT

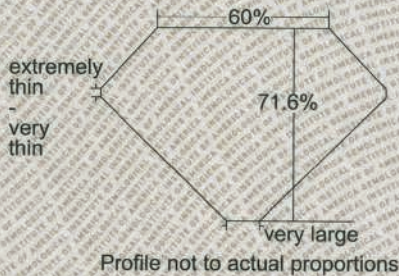
5182785154

Verify this report at GIA.edu

GIA COLORED DIAMOND REPORT

October 04, 2017
 Report Type **Grading Report**
 GIA Report Number **5182785154**
 Shape and Cutting Style **Old Mine Brilliant**
 Measurements **15.52 x 15.15 x 10.84 mm**

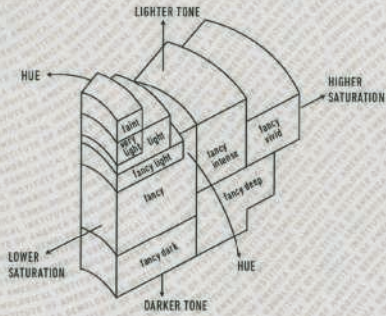
Carat Weight **19.07 carat**
 Color Grade **Light Pink**
 Color Origin **Natural**
 Color Distribution **Not Applicable**
 Clarity Grade **VS2**
 Proportions:



Polish **Good**
 Symmetry **Good**
 Fluorescence **Faint**

ADDITIONAL INFORMATION

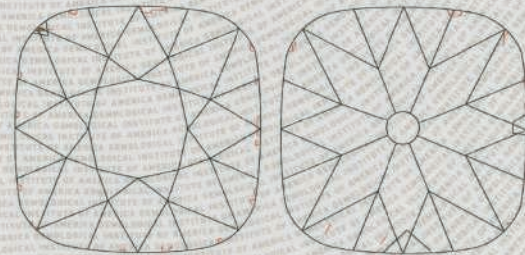
GIA COLORED DIAMOND SCALE



GIA CLARITY SCALE

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

CLARITY CHARACTERISTICS



KEY TO SYMBOLS*

- Feather
- Chip
- 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.

THE PROPERTY OF A EUROPEAN FAMILY



(illustrated mounted)

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

+ 600

LE GRAND MAZARIN AN HISTORIC COLOURED DIAMOND

The light pink old mine brilliant-cut diamond,
weighing approximately 19.07 carats, accompanied by its mounting

*Accompanied by report no. 5182785154 dated 4 October 2017 from
the GIA Gemological Institute of America stating that the diamond is
Light Pink colour, VS2 clarity, and Diamond Type Classification letter
stating that the diamond has been determined to be Type IIa.*

Estimate on Request

PROVENANCE

Cardinal Mazarin (1602-1661)
Louis XIV, King of France (1638-1715)
Louis XV, King of France (1710-1774)
Louis XVI, King of France (1754-1793)
Napoleon I, Emperor of the French (1769-1821)
Marie-Louise of Austria, Empress of the French (1791-1847)
Louis XVIII, King of France (1755-1824)
Charles X, King of France (1757-1836)
Napoleon III, Emperor of the French (1808-1873)
Eugénie de Montijo, Empress of the French (1826-1920)
Frédéric Boucheron (1830-1902)
Baron von Derwies
Private collection

Le Grand Mazarin at Christie's



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BIOGRAPHIES

ADLER

Adler was founded in 1886 by Jacques Adler in Istanbul. He began his career in Vienna as a jeweller's apprentice, and his passion for precious stones led him to Turkey. Inspired by Byzantine art, his use of heart, floral, and sculptural motifs on baguette-cut diamonds became the distinctive style of the firm. Today, the firm is led by Allen Adler and his wife Daisy, with Allen's niece Karen as head of boutiques and marketing. Stores are located on Rue du Rhône in Geneva, Bond Street in London and Prince's Building in Hong Kong.

BELPERRON

Elegant and mysterious, Suzanne Belperron founded a new aesthetic in jewelry. A star within connoisseurs' circles but otherwise lesser known, Belperron never signed her work, and when asked for the reason, replied "my style is my signature." Born in 1900 in France, Belperron studied drawing and jewelry at the Ecole des Beaux-Arts in Besançon, worked under her mentor Jeanne Boivin, then designed exclusively for Bernard Herz under the name of Herz. From her roots in Art Deco, Belperron pioneered ways to carve various crystals into sensuous shapes to be set in precious and semi-precious stones, employing motifs from Egyptian, Indian, Cambodian, Celtic, African and Mayan cultures. Fashion innovator Elsa Schiaparelli championed Belperron, whose expanding clientele included European royalty, the café society, and Hollywood luminaries. Bernard Herz perished in a concentration camp during World War II, and Belperron re-registered the business renaming it "Belperron". After the war, Bernard's son Jean survived as a prisoner of war and returned to Paris. The partnership resumed under the new name "Herz-Belperron." Belperron retired in 1974 but consulted for friends and special clients until her death in 1983. New York based jewelers Ward and Nico Landrigan, owners of Verdura, purchased the Belperron name and archives in 1999, and published an illustrated biography in 2016.

BLACK, STARR & FROST

America's oldest jewelry house was founded in Savannah, Georgia in 1801 under the name Marquand & Paulding. In 1810, Isaac Marquand moved the company to New York where it consolidated with several firms. It participated in the 1851 London Crystal Palace Exposition, and in 1876 Cortlandt Starr and Aaron V. Frost joined as partners changing the name to Black, Starr & Frost. For the 1939 New York World's Fair, they contributed large sculptural jewellery based on the bold designs of the period.

RENÉ BOIVIN

Born in Paris in 1864, René Boivin began his career as a designer and engraver. In 1893 he married Jeanne Poret, sister of the famous couturier and the first woman jeweller of the 20th century, and together they created some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne established herself at Avenue de l'Opéra with Juliette Moutard and her daughter, Germaine Boivin. The three worked together for forty years, joined between 1921 and 1932 by Suzanne Belperron, creating such signature pieces as the Starfish (1936). Upon Jeanne Boivin's death in 1959, the house was taken over by Louis Girard. In April 1991, the company became part of Asprey Group. The main office and boutique are located on avenue Montaigne.

BOUCHERON

Frédéric Boucheron opened his first jewellery salon at the Palais Royal in 1858, and soon gained fame and success. In 1893 he became the first jeweller to set up shop at the Place Vendôme, where the firm still operates. Over the years, the maison expanded throughout Europe, Asia and the Middle East, and exhibited extensively. In May 2000, Boucheron was acquired by the Kering Group, one of the world's leading multi-brand luxury goods company.

BROCK & CO.

George Brock founded Brock & Co. in the 1880s in Los Angeles, dubbed the 'Tiffany of the West.' In the 1920s they were located at 7th Street and Olive, and offered exceptional pieces, such as French clocks by Verger. Many of their jewels were made by William Scheer and Oscar Heyman, the two leading jewellery artists of the period.

MARIO BUCCELLATI

Mario Buccellati, christened the "Prince of Goldsmiths" by the famous Italian poet D'Annunzio, was born in 1881 and became an apprentice at Milan jeweller Beltrami e Besnati at age 12. In 1919, he took over the firm, since renamed Mario Buccellati and known for its originality, craftsmanship, and exquisite details. Exhibiting at the Madrid exposition at the Casa Errazy y Comp brought Buccellati international success as well as a clientele that included members of royalty around the world. Mario died in 1965 and his 2 sons Gianmaria and Federico parted ways. The original shop on Via Condotti in Roma opened in 1926 is now run by Federico's children Lorenzo and Bendetta under the name of Federico Buccellati. The business expanded to Florence in 1929, and established itself in New York in 1953. It is still a private company owned by a branch of the family. Gianmaria runs another firm Gianmaria Buccellati based in Milan.

BULGARI

Born in 1857 in a Greek family of silversmiths, Sotirio Bulgari opened his first shop in 1884 in Rome on the Via Sistina, moving to the iconic Via dei Condotti location in 1905. Upon his death in 1932, sons Giorgio and Costantino took over the business, and established the highly distinctive "Bulgari Italian style", combining classicism with modernity. The 1970's saw Bulgari's international expansion with stores in New York, Paris, Geneva and Monte Carlo, and the brand's initiation into the world of watches with the success of 'BVLGARI-BVLGARI'. In 2011, Bulgari joined the French luxury conglomerate LVMH (Louis Vuitton Moët Hennessy).

CARTIER

Louis-François Cartier founded in 1847 in Paris. His three grandsons, Louis, Pierre and Jacques, turned the House into a global enterprise, with Louis running Paris, Jacques overseeing London and Pierre managing New York. Branches were opened in Moscow and the Persian Gulf in 1910, soon followed by Cannes and Monte Carlo. Charles Jacquau joined Louis Cartier in 1909 and Jeanne Toussaint was Director of Fine Jewellery from 1933. In 1964, on the death of Pierre, the family sold Cartier Paris, London and New York. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, with Robert Hocq as president who with Alain Dominique Perrin created the concept "Les Must de Cartier". The group later reacquired Cartier London and New York. Today, Cartier is part of the Richemont group.

CHATILA

Founded in 1860, Chatila remained a family business under the direct management of the founder's grandchildren. Chatila's jewellery is designed in Italy and Paris and handcrafted by their experienced craftsmen. Their showrooms are located on Rue du Rhône in Geneva, Old Bond Street in London and Madison Avenue in New York.

CHAUMET

In 1780 Marie-Etienne Nitot and son Francois Regnault became official jeweler to Napoleon during the Consulate and Empire, creating the Consular sword, the Pius VII tiara and grand parures for Empresses Josephine and Marie-Louise. After Napoleon's fall, Jean-Baptiste Fossin and son Jules took over the business, and Jules was later succeeded in 1868 by his business partner Prosper Morel. In 1875, Prosper Morel's daughter married Charles Chaumet, who assumed management of Prosper's business in 1885, eventually renaming it Chaumet in 1889. In 1907 he moved the company to 12, Place Vendôme. He also expanded overseas with boutiques in London in 1905, and New York in the 1920s, the latter closing in 1934 due to the Depression. In 1999 the firm was acquired by LVMH.

CHOPARD

Chopard was founded in 1860 by Louis-Ulysse Chopard in Sonvilier, Switzerland, to produce high precision pocket watches. The business passed to Louis-Ulysse's grandson, who in 1963 sold the company to a German watchmaker and jeweller family, the Scheufelen. Chopard manufactures all its watches and jewels in Geneva in their own workshops, and are famous for their Happy Diamonds™, "Casmir", "Happy Sport" collections.

DE GRISOGONO

Fawaz Gruosi spent 20 years working with world class jewelers before founding de Grisogono in 1995. Inspired by the 180 carat "Black Orlov" diamond, Mr Gruosi created a collection of haute joaillerie with black diamonds. In addition to jewels and watches, de Grisogono is also known for crafting unique objects, such as pavé-set black diamond mobile phones and sunglasses. Based in Geneva, De Grisogono boutiques can be found in Gstaad, London, New York, Paris, Rome and various European and Middle Eastern cities.

FARAONE

Faraone was founded in the 19th century in the heart of Florence's jewellery district, supplying jewels to the Italian royal family and aristocrats. In 1945, the company opened its flagship store on via Montenapoleone in Milan. Acquired by Tiffany & Co. in 1989, the firm expanded with boutiques all over Europe. In 2010, under new ownership, the brand was re-launched introducing a more contemporary style. In 2016, the firm debuted its auction business.

M. GÉRARD

Louis Gérard founded M. Gérard in 1968 at 8 Avenue Montaigne in Paris. Within nine years he has become one of the largest French exporter of fine jewellery. In November 1985 he sold the company to a group of American investors, but managed it until his retirement, when the company closed. In September 1988 Louis Gérard reopened the firm renamed Louis Gérard, Joaillier International. It closed for good in December 1991.

GÜBELIN

Founded in 1854, Gübelin has always been a family enterprise. Located in Lucerne, Switzerland, they have created superior quality watches and clocks for more than one hundred years. A collaboration with New York jeweller Edmond Frisch led to the creation of jewelled watches and jewellery. Today, Gübelin has salons throughout Europe.

JAHAN

Jahan, one of the most famous Middle-Eastern jewellery house, has been in family hands since its beginnings generations ago. Their one-of-a-kind jewels, as well as their service to the elite through the years, have allowed them numerous opportunities to create objects for royalty and dignitaries. Their prestigious rue du Rhône showroom, the flagship store, presents the company's high quality jewelry and watches produced in their Geneva factories. Mr. Jahan is always involved in all levels of creation and realization of outstanding pieces. Their showrooms in Riyadh and Jeddah are continuing the tradition.

JAR

After graduating from Harvard in 1965, Joel Arthur Rosenthal moved to Paris and started with his partner Pierre Jeannot a tiny boutique on rue de l'Université, creating needlepoint art with wool threads of unexpected colors, a niche endeavor which earned him early fame. Subsequently he applied the same artisanal spirit to jewelry, and opened a salon with Jeannot in Place Vendôme named JAR after his initials. Shy by nature, he lives an almost anonymous existence in the creative universe of his atelier, for a most exclusive clientele, producing only 70-80 pieces a year. He is admired for his sculptural work, inseparable from that ingenious pave work, juxtaposing stones with the sense of color that is his alone. There has been three solo exhibitions: in 1987 at the National Academy of Design in New York, at Somerset House in London in 2002, and in November 2013 at the Metropolitan Museum of Art in New York. The last exhibition was an important salute to Rosenthal's talents, as he was the first living jewelry designer to be accorded a dedicated retrospective in the history of the Met.

LACLOCHE

Lacluche Frères was founded in Madrid in 1875 by four brothers, Fernand, Jules, Leopold and Jacques. Subsequently, they opened branches in San Sebastian, Biarritz and at 15, rue de la Paix in Paris before taking over Fabergé's London salon in 1920. They were a highly successful jewellery firm, featuring jewellery at the 1925 Exposition Internationale des Arts Décoratifs in Paris. During the 1920s and '30s they were known for their jewellery and objets d'art, decorated with enamels and carved gemstones.

JEAN LOMBARD

Jean Lombard (1912-1988) was a well-known Genevan jeweller. His passion for rare, beautiful and even smaller collectable jewels started in the 1930s and lasted for half a century. He dedicated himself not only to collecting and conserving historic "objets d'art", but also to the creation of new "objets d'art" and stylish jewellery. Much inspired by the Renaissance, he devoted himself to reworking and reviving old jewellery. Shortly after World War II he started a fruitful cooperation and long-lasting friendship with Carl Théodor Fabergé, the grandson of Peter Carl Fabergé, a cooperation which lasted for 20 years, and during which a number of exquisite and remarkable pieces were created. Jean Lombard designed for the most educated and refined collectors, including H.M. Queen Frederica of Greece and H.M. King Farouk of Egypt. Although his workshop closed in 1983, Jean Lombard continued creating until his death in 1988.

MARCHAK

The company was founded in Kiev in 1878 by Joseph Marchak. His son Alexandre Marchak left his home in the wake of the Russian Revolution in 1918, settling in Paris. By 1920 he had opened an establishment at 4, rue de la Paix with Robert Linzeler. They exhibited jewellery in the 1925 Exposition des Arts Décoratifs as well as in the 1937 International Exhibition of Arts and Techniques in Modern Life. Marchak's son carried on the firm and was associated in the 1940s with another scion of an important jewellery family, Jacques Verger, grandson of the great Parisian watchmaker Ferdinand Verger. Like other European jewellers, this firm switched from platinum to gold in the 1930s and created pieces such as trailing flowers and lovebirds with long bejewelled tails. From the sixties well into the eighties the creative spirit behind Marchak was designer Bertrand Degommier who, with the revival of Marchak since January 2000, continues as the senior designer for the new collection.

MARINA B.

Marina Bvlgari hails from the famous Bvlgari family, and created jewellery for the firm until the mid-1970s. After her father's death, she started her own eponymous brand, Marina B. in Geneva. Almost immediately, her iconic designs, based on bold colour combinations, adorned movie stars like Sophia Loren, and women of international high society. In June 2010, her firm was acquired by Windsor Jewelers Inc. In June 2017, it was again acquired by French American designer Guy Bedarida, formerly of Van Cleef & Arpels and John Hardy, acting also as the brand's artistic director.

MAUBOUSSIN

In 1827 Mr Rocher and his cousin, Baptiste Noury, opened a jewellery shop in Paris. Noury's nephew, Georges Mauboussin, joined the firm, assuming control in 1896. In 1922 the business was named 'Mauboussin, Successeur de Noury', and later, simply 'Mauboussin'. The house of Mauboussin exhibited at all major international exhibitions in the first half of the 20th century, receiving the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris, with Georges Mauboussin awarded the "Légion d'Honneur" for his contribution to the jewellery industry. In October 1929 Mauboussin opened an office in New York, just a month before the stock market crash. A merger was negotiated with the American jeweller, Trabert & Hoefler, and the firm traded as "Trabert & Hoefler - Mauboussin" until the 1950s. In 2002, Dominique Frémont, a Swiss businessman, acquired the firm, with its flagship at 20, Place Vendôme. With shops at the Champs Elysees and 6 other locations in Paris, Mauboussin now caters to a more popular clientele

MOUAWAD

David Mouawad founded a jewelry workshop in Beirut, Lebanon in 1890. Son Fayeze moved the operation to Saudi Arabia in 1950. Now in the hands of Fayeze's son Robert and Robert's sons Fred, Alain and Pascal, Mouawad employed top artists and craftsmen to create masterpieces worthy of royalty, such as the jeweled Bonsai gifted to the new Emperor of Japan in 1993. Robert is known to have owned some of the world's greatest diamonds, including the Indore Pears, the Taylor-Burton and the Tereschenko.

OSTERTAG

Located at 16 Place Vendôme in Paris, the maison of Ostertag was founded in the 1920's by Swiss-born, Arnold Ostertag (1883 - c.1940), with a reputation that rivaled that of Boucheron, Cartier and Van Cleef & Arpels in the 1920's and 30's. Best known for Indian and Asian inspired jewels and objets d'art, clock maestro George Verger also created many exceptional clocks for the firm. The maison closed at the onset of World War II.

GÉRARD SANDOZ

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.

SCHLUMBERGER

Jean Schlumberger was born in 1907 in Mulhouse, in the German-controlled Alsace, into a family of textile industrialists. Preferring art to textiles, his first jewellery creations were china flowers mounted as clips, which he gave to his friends. They caught the attention of the couturière Elsa Schiaparelli who commissioned Schlumberger to design costume jewellery. After serving in the Army and then the Free French Forces, he set up workshops with his business partner, Nicolas Bongard, in New York and Paris. In 1956, Walter Hoving, the new chairman of Tiffany & Co., brought Schlumberger into the firm as a vice president. He also invited Schlumberger to stamp his creations with his name, the first designer to be given this privilege. In 1961, the Wildenstein Gallery in New York held an exhibition of his jewellery and objets d'art. The Virginia Museum of Fine Arts has on permanent exhibit a selection of his jewels and fantasy objects on loan from Mr. and Mrs. Paul Mellon. Jean Schlumberger died in 1987, and his creations continue to be offered by Tiffany & Co.

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 the rue Sainte-Anne in Paris, moving in 1945 to an upstairs location at 43, avenue de l'Opéra. From 1934-39, he created jewellery for other houses such as Boucheron, Chaumet, Ostertag and Puiforcat. Although the ideas and concepts for all jewellery offered through his salon were Sterlé's, he engaged the services of draughtsmen such as Jacques Desnoues and, after 1960, Yves Poussielgues, to carry out the designs. The firm remained open until 1976 when Chaumet bought the stock and also hired Pierre Sterlé as an artistic advisor.

TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Jewellery and silver items were later added to their stock. By 1853, Charles Tiffany had assumed complete ownership of the business, renamed Tiffany & Co. During the 19th century, Tiffany became a leading international jeweler, buoyed by designers Edward C. Moore and G. Paulding Farnham, and gemmologist George Frederick Kunz. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of Charles. From 1955, a number of groundbreaking talents joined the firm, including Jean Schlumberger and Donald Claflin, followed by Elsa Peretti in 1974 and Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. followed by a management-led buyout headed by then chairman William R. Chaney in 1984. The company eventually went public in 1987, expanding into key domestic and international markets. Today they cover over 100 locations worldwide.

VAN CLEEF & ARPELS

The house of Van Cleef & Arpels was the result of the marriage between Alfred Van Cleef and Estelle Arpels. In 1906, Alfred founded Van Cleef & Arpels with Estelle's brother Charles at 22 Place Vendome, soon joined by family members Julien and Louis Arpels. Rene Puissant, daughter of Alfred and Estelle formed a design team with Rene Sim Lacaze, and produced jewels for the firm for 2 decades. Claude, son of Julien joined the family business in 1932 and opened in 1939 at the Rockefeller Centre in New York the first of 6 boutiques in the US. The 1930's was as much a golden period for expansion as creativity; the house's trademark, the "Mystery" setting, the "Minaudiere", the "Pass Partout" line were all created during this time. Notable designs of the decades that followed include the "Snowflake" jewels of the 1940's, the "Ballet" of the 1960's and the "Alhambra" theme of the 1970's. In 1972, the Boutique Des Heures was inaugurated to house the new watch designs launched by Pierre Arpels. In 1999, Van Cleef & Arpels was acquired by Richemont Group, and now has over 45 boutiques around the world.

VERDURA

Fulco Santostefano della Cerda, Duke of Verdura, moved from his native Palermo to Paris in 1926, where he began working with Coco Chanel, initially as a textile designer, and eventually as head jewellery designer. After relocating to the United States in 1937, he took a position as designer at Paul Flato's jewellery establishment, first in New York, then in California. He remained with Flato for two years before opening his own salon in 1939 at 712 Fifth Avenue and a second, in 1947, in Paris on rue Boissy d'Anglas. His jewellery featured gold mountings with precious and semi-precious stones, a bold undertaking at the time when platinum was the most popular metal. In 1972, Verdura sold the business to his associate, Joseph G. Alfano, and retired to London, living there until his death in 1978. In 1985, Edward J. Landrigan purchased Verdura, Inc. and established a salon at 745 Fifth Avenue, where he continues to produce fine jewels from Verdura's original drawings in a manner consistent with the Duke's tradition.

VERGER

Georges Verger was one of the most famous clock designers of the 1920s. He was particularly known for his innovative use of precious materials in clocks, stands, frames and watches. He worked with all of the great jewellers of the day, among them Van Cleef & Arpels, Janesich, Laclouche and Boucheron in Europe, and Tiffany, Black, Starr & Frost and J. E. Caldwell in the United States.

DAVID WEBB

In 1941, at the age of 16, David Webb travelled from his birthplace, 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.

HARRY WINSTON

Harry Winston (1896-1978) bought his first emerald at the age of eight, acquired many prominent collections during his career and at one point owned as many as a third of the famous diamonds of the world. He founded his first business in New York City, the Premier Diamond Company, at age 24. In 1932 he incorporated under his own name and began to manufacture and retail jewelry. Winston was responsible for the cutting of such famous diamonds as the Jonker, Vargas, Star of Sierra Leone and what would become the legendary Taylor-Burton diamond. Proclaimed the King of Diamonds in 1947 by Cosmopolitan magazine, he was responsible for donating perhaps the most famous of all diamonds, the Hope diamond to the Smithsonian. Upon his death in 1978, son Ronald assumed control of the company. In 2004, Aber Diamond Corporation acquired a controlling interest in the company, taking it public in 2007 under the name Harry Winston Diamond Corporation. In 2013 the Swatch Group acquired the retail arm of Harry Winston, with the mining group under separate ownership under the name of Dominion Diamond Corporation. Today, Harry Winston retail salons span across the US, Europe and Asia, championing Rare Jewels of the World, the company's motto.

RAYMOND YARD

Raymond C. Yard began his career as a doorboy at Marcus & Co. in 1898, rising to salesman and then general manager. With the encouragement of John D. Rockefeller Jr., he opened his own salon at 522 Fifth Avenue in 1922, serving many prominent families in New York. Since then, the firm has moved five times, always remaining on Fifth Avenue. In 1958, when Yard died, the firm was taken over by his associates, Robert Gibson, Donald Bartow and Glen McQuaker. Upon the retirement of Bartow and McQuaker, Gibson assumed leadership of the company. In 1985, his son Robert M. Gibson became associated with the firm, later to become president upon his father's retirement.

CONVERSION CHART

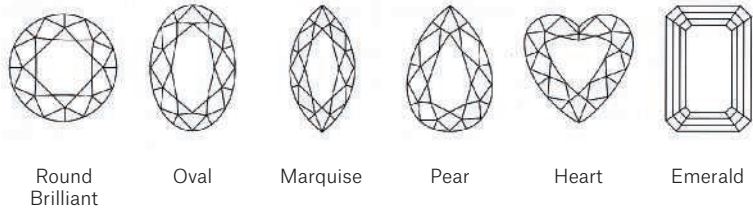
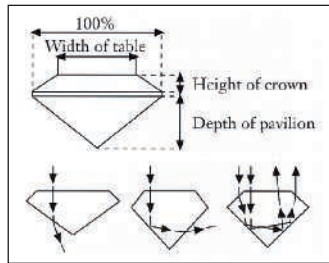
Ring Size

Measurements

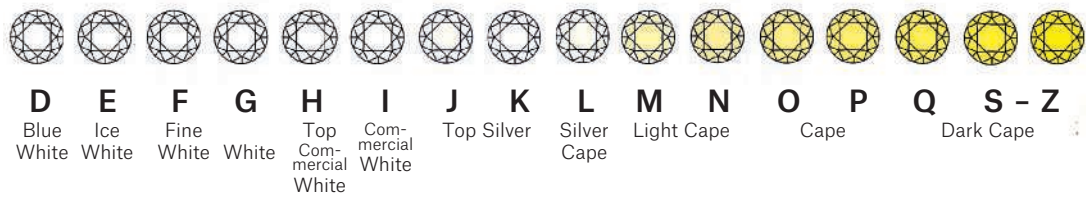
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1 1/4	—	B 1/2	39.6207		
1 1/2	—	C	40.2192		2
1 3/4	—	C 1/2	40.8177		
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2 1/4	2	D 1/2	42.0147		
2 1/2	—	E	42.6132		
2 3/4	3	E 1/2	43.2117	—	4
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3 1/4	—	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		
4 1/4	—	H 1/2	46.8027	—	6
4 1/2	7	I	47.4012		
4 3/4	8	I 1/2	47.9997		7
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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		
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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		
7 1/2	15	O	54.7428	—	11
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		
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9 3/4	—	S 1/2	60.4884		
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10 1/4	22	T 1/2	61.7652		
10 1/2	23	U	62.4026		
10 3/4	24	U 1/2	63.0420	—	16
11	—	V	63.6804		
11 1/4	25	V 1/2	64.3188		17
11 1/2	—	W	64.8774		
11 3/4	26	W 1/2	65.4759	7	18
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DIAMONDS • THE 4 C'S

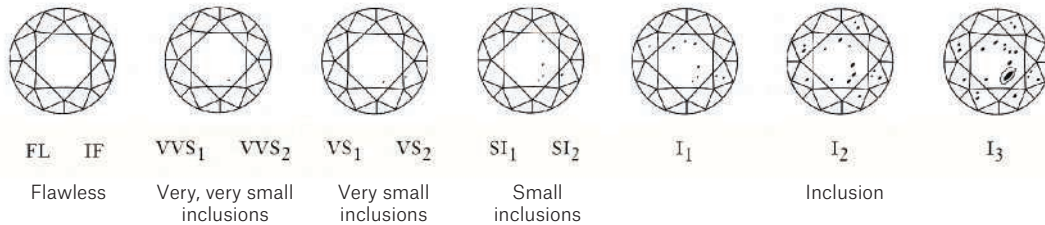
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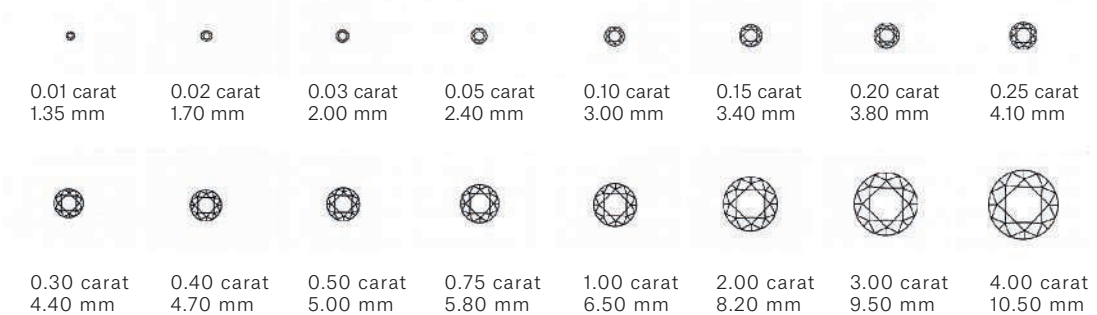
Colour (G.I.A.)



Clarity (G.I.A.)



Carat



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

COLOURLESS DIAMOND INDEX

LOT	WEIGHT	COLOUR	CLARITY	CUT
505	163.41	D	Flawless	Rectangular
481	8.50	D	IF	Oval
370	5.57	D	IF	Marquise
502	22.69	D	VVS2 pot	Rectangular
381	20.28	D	VVS2	Marquise
400	18.96	D	VVS1 pot	Rectangular
304	3.31	D	VVS1	Round
304	3.24	E	VS1	Round
425	101.27	F	VVS1	Shield
429	5.62	F	VVS2 imp	Marquise
423	7.48	G	VVS2	Rectangular
494	33.21	I	VVS2	Square
426	5.05	J	VVS2	Pear
214	9.50	Q to R	SI1	Round
245	30.18	U to V	VS2	Rectangular

COLOURED DIAMOND INDEX

LOT	WEIGHT	COLOUR	CLARITY	CUT
495	8.67	Fancy Intense Blue	VVS1 pot	Rectangular
460	9.17	Fancy Intense Pink	SI1	Pear
504	5.08	Fancy Pink	VS1	Oval
600	19.07	Light Pink	VS2	Old
328	4.05	Fancy Dark Gray	SI1	Round
284	3.01	Fancy Vivid Yellow-Orange	SI2	Oval
437	15.35	Fancy Vivid Yellow	IF	Square
256	10.03	Fancy Vivid Yellow	VVS2	Oval
477	10.12	Fancy Vivid Yellow	SI1	Square
477	10.32	Fancy Vivid Yellow	SI2	Square
465	7.06	Fancy Vivid Yellow	VS2	Cushion
360	6.78	Fancy Vivid Yellow	VS1	Square
360	6.88	Fancy Intense Yellow	VVS2	Square
469	10.29	Fancy Yellow	VVS1	Octagonal
342	17.71	Fancy Intense Yellowish Brown		Heart

COLOURED STONE INDEX

RUBY

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
471	10.80	Burma	No heat	Cushion
393	8.27	Burma	No heat / Pigeon blood	Cushion
371	8.43	Burma	No heat	Cushion
317	5.02	Burma	No heat	Oval
308	4.58	Burma	No heat	Cushion
339	4.01	Burma	No heat	Cushion
289	9.77	East Africa	No heat	Cushion
291	8.70	Thai	No heat	Oval

SAPPHIRE

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
485	10.49	Kashmir	No heat	Cushion
485	10.29	Kashmir	No heat	Cushion
250	3.92	Kashmir	No heat	Octagonal
349	15.94	Burma	No heat	Oval
357	10.47	Burma	No heat	Oval
428	57.59	Ceylon	No heat	Cushion
382	50.51	Ceylon	No heat	Octagonal
252	30.29	Ceylon	No heat	Cushion
474	24.34	Ceylon	No heat / Royal blue	Oval
341	15.80	Ceylon	No heat	Cushion
206	11.03	Ceylon	No heat	Cushion
463	10.57	Ceylon	No heat	Cushion
346	10.03	Ceylon	No heat / Colour change	Oval
254	9.94	Ceylon	No heat	Cushion
309	9.00	Ceylon	No heat / Royal blue	Cushion
211	6.15	Ceylon	No heat / Purple	Cushion

EMERALD

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
310	6.84	Colombia	No oil	Octagonal
324	6.05	Colombia	No oil	Octagonal
359	5.64	Colombia	No oil	Octagonal
484	5.53	Colombia	No oil	Lozenge
374	25.65	Colombia	Insignificant oil	Octagonal
314	15.18	Colombia	Insignificant oil	Cabochon
472	17.02	Colombia	Insignificant	Cabochon
401	14.25	Colombia	Minor oil	Drop
401	11.86	Colombia	Minor oil	Drop
416	6.35	Colombia	Minor oil	Pear
416	5.71	Colombia	Minor oil	Pear
242	6.05	Colombia	Minor oil	Octagonal
468	3.71	Colombia	Minor oil	Pear
468	3.01	Colombia	Minor oil	Pear
380	20.79	Colombia	Moderate oil	Rectangular

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** (▲ 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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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 Client Services on +41 22 319 1766.

(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 Client Services on +41 22 319 1766.

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 Client Services on +41 22 319 1766.

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 Client Services on +41 22 319 1766.

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 • 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 Christie's 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 250,000, 20% on that part of the **hammer price** over CHF 250,000 and up to and including CHF 4,000,000, and 12.5% of that part of the **hammer price** above CHF 4,000,000.

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 Client Services on +41 22 319 1766.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

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**.
- 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.
- 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 Practices'. 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.
- 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:

- 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.
- Credit Card.
We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +41 22 319 1780 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment. Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(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, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 Place de la Taconnerie, 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

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

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;

(iv) 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;

(v) 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);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) 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 page and on an information sheet which you can get from the bidder registration staff or Christie's Post-sale Services Department +41 22 319 1780.

(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.

(iv) the storage terms shall apply.

(v) 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 shippinggeneva@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. 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 any **lot** you purchase.

(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 Ψ 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 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.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Watches

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 Ψ 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 one 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) We do not 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 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: an 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 Post-Sale Services on +41 22 319 1780 or PostSaleSwiss@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 incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(f) 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 ◦◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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 15 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 14 November until 1 hour after the sale and Wednesday 15 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 16 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

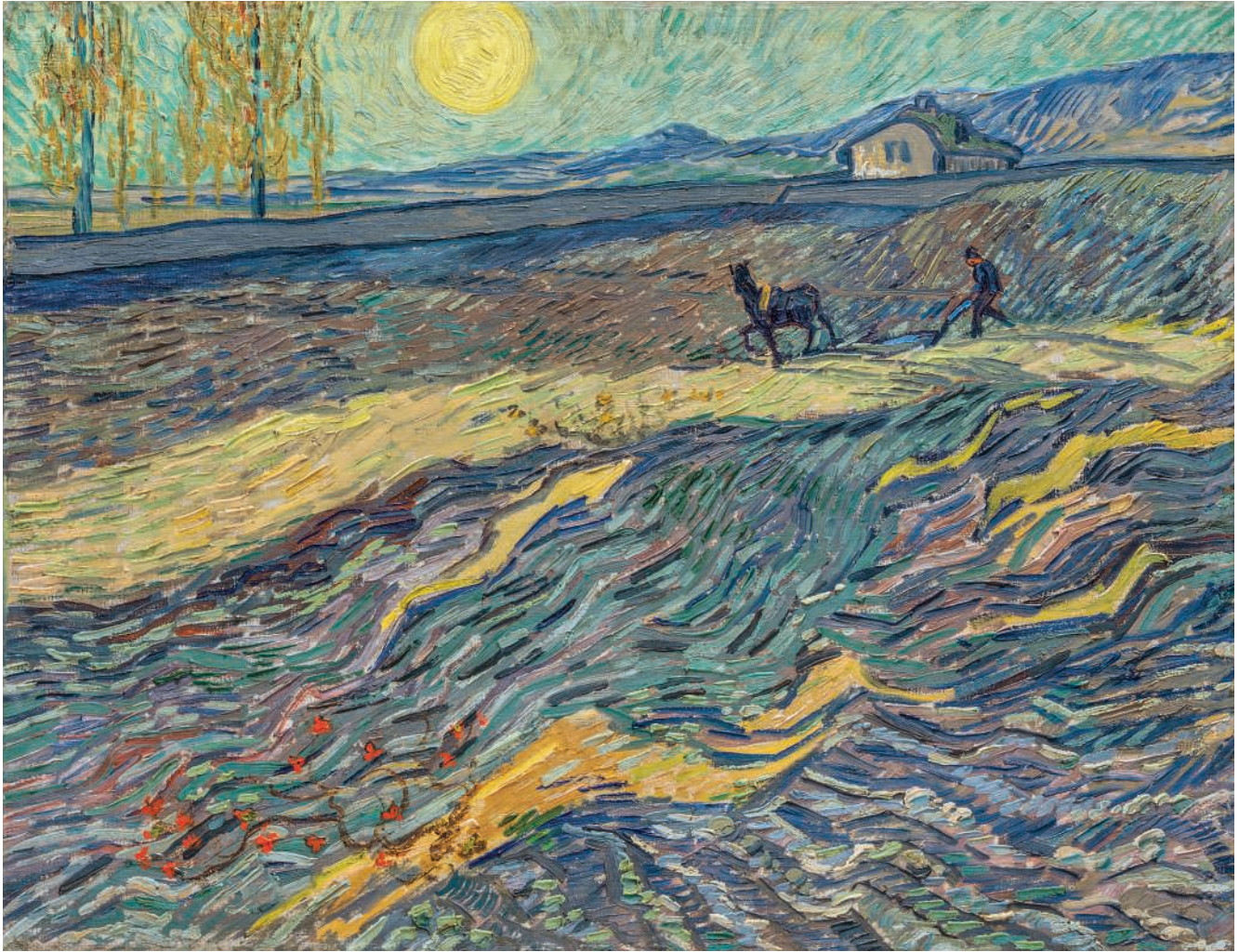
1895-1914

4. Art Deco

1915-1935

5. Retro

1940s



Property from the Collection of Nancy Lee and Perry R. Bass
VINCENT VAN GOGH (1853-1890)
Laboureur dans un champ
oil on canvas
19 $\frac{7}{8}$ x 25 $\frac{1}{2}$ in. (50.3 x 64.9 cm.)
Painted in Saint Rémy, early September 1889
Estimate upon request

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

INCLUDING PROPERTY FROM THE COLLECTION OF
NANCY LEE AND PERRY R. BASS

New York, 13 November 2017

VIEWING

4-13 November 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACTS

Jessica Fertig
jfertig@christies.com
Max Carter
mcarter@christies.com
+1 212 636 2050

CHRISTIE'S



© Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2017.

YVES KLEIN (1928-1962)
Monogold, l'âge d'or, (MG 48)
gold leaf on wood panel
12 ¾ x 9 in. (32.5 x 23 cm.)
Executed in 1959.
\$1,200,000-1,800,000

To be offered in the Post-War and Contemporary Art Evening Sale

BEYOND BOUNDARIES

Avant-Garde Masterworks
from a European Collection

New York, 15 November 2017

VIEWING

4-15 November 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Sara Friedlander
sfriedlander@christies.com
+1 212 636 2100

CHRISTIE'S

UNDER THE HIGH PATRONAGE OF HIS SERENE HIGHNESS PRINCE ALBERT II OF MONACO

ONLYWATCH

11 NOVEMBER 2017 - 2:30PM (GMT+1), GENEVA

A BIENNIAL CHARITY AUCTION
OF UNIQUE TIMEPIECES
CREATED BY THE FINEST BRANDS
FOR RESEARCH ON DUCHENNE MUSCULAR DYSTROPHY



@onlywatch2017



onlywatch_official



facebook.com/
OnlyWatchCharityAuction

Organised by



Association Monégasque
Contre les Myopathies

Auctioned by

ONLYWATCH.COM

CHRISTIE'S

CHU TEH-CHUN (ZHU DEQUN, FRANCE/CHINA, 1920-2014)

Poussée Cristalline (Unrevealed Crystal)

oil on canvas

200 x 200 cm. (78 ¼ x 78 ¼ in.)

Painted in 1998-1999

HK\$10,000,000-16,000,000 (US\$1,300,000-2,100,000)



© Estate of Chu Teh-Chun

ASIAN 20TH CENTURY & CONTEMPORARY ART
EVENING SALE

Hong Kong, 25 November 2017

ASIAN 20TH CENTURY ART
DAY SALE

Hong Kong, 26 November 2017

ASIAN CONTEMPORARY ART
DAY SALE

Hong Kong, 26 November 2017

VIEWING

24-25 November 2017

Hong Kong Convention and Exhibition Centre
No. 1 Expo Drive, Wanchai, Hong Kong

CONTACT

Eric Chang

acahk@christies.com

+852 2978 6743

CHRISTIE'S



MAGNIFICENT JEWELS

Hong Kong, 28 November 2017

VIEWING

23-28 November 2017
Hong Kong Convention & Exhibition Centre
No.1 Expo Drive, Wanchai, Hong Kong

CONTACT

Vickie Sek
vsek@christies.com
+852 2978 9922

A PAIR OF NATURAL PEARL AND
DIAMOND EAR PENDANTS
HK\$5,000,000 - 8,000,000
US\$650,000 - 1,000,000

CHRISTIE'S



FINE JEWELS

Paris, 5 December 2017

VIEWING

2-5 December 2017
9, Avenue Matignon
75008 Paris

CONTACT

Marie-Laurence Tixier
mltixier@christies.com
+33 (0)1 40 76 85 81

From the collection of Mr and Mrs Kahn-Sriber
A PAIR OF DIAMOND EAR PENDANTS
€1,000,000-1,500,000

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S GENEVA

MAGNIFICENT JEWELS

TUESDAY 14 NOVEMBER 2017 AT 2.00 PM & 6.30 PM

Auction:

Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva

CODE NAME: CARDINAL

SALE NUMBER: 14785

(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 CHF250,000, 20% on any amount over CHF250,000 up to and including CHF4,000,000 and 12.5% of the amount above CHF4,000,000. For wine and cigars there is a flat rate of 20% 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 14 NOVEMBRE 2017 14.00H & 18.30H

Salle de vente:
Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva

CODE DE LA VENTE: CARDINAL

NUMERO DE LA VENTE: 14785

(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.

- Je demande à Christie's d'enchérir sur les lots indiqués jusqu'à l'enchère maximale que j'ai indiquée pour chaque lot.
- 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 des frais de vente sera égal à 25% du prix marteau de chaque lot jusqu'à CHF 250,000 inclus, 20% de tout montant supérieur à CHF 250,000 et jusqu'à CHF 4,000,000 inclus et 12.5% du montant au-delà de CHF 4,000,000. Pour le vin et les cigares, il existe un taux forfaitaire de 20% du prix marteau de chaque lot vendu.
- J'accepte d'être lié par les Conditions de vente imprimées dans le catalogue.
- 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.
- 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.
- 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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A GEORGE III JEWELLED GOLD AND HARDSTONE NECESSAIRE AND WATCH
London, circa 1760

The watch signed on the movement 'ROBERT ALLAM, LONDON, NO. 396, MADE FOR THE CHINESE MARKET'
Estimate on request

MAGNIFICENT JEWELS

New York, 6 December 2017

VIEWING

1-5 December 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Rahul Kadakia
rkadakia@christies.com
+1 212 636 2300

CHRISTIE'S



A Belle Époque Kashmir sapphire and diamond ring of 11.81 carats
\$700,000–1,000,000

MAGNIFICENT JEWELS

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8 PLACE DE LA TACONNERIE 1204 GENEVA