

MAGNIFICENT JEWELS
INCLUDING
The Jonker V Diamond

Geneva 15 May 2019



CHRISTIE'S



(Lot 271)



(Lot 246)

INTERNATIONAL JEWELLERY AUCTIONS

AUCTION CALENDAR 2019

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30 APRIL - 7 MAY

JEWELS

ONLINE HK

15 MAY

MAGNIFICENT JEWELS

GENEVA

28 MAY

MAGNIFICENT JEWELS

HONG KONG

30 MAY - 7 JUNE

JEWELS

ONLINE NY

12 JUNE

IMPORTANT JEWELS

LONDON

13 JUNE

JEWELS

PARIS

20 JUNE

MAGNIFICENT JEWELS

NEW YORK

19-27 SEPTEMBER

JEWELS

ONLINE NY

29 OCTOBER - 5 NOVEMBER

JEWELS

ONLINE HK

12 NOVEMBER

MAGNIFICENT JEWELS

GENEVA

26 NOVEMBER

MAGNIFICENT JEWELS

HONG KONG

27 NOVEMBER

IMPORTANT JEWELS

LONDON

3 DECEMBER

JEWELS

PARIS

4-13 DECEMBER

JEWELS

ONLINE NY

11 DECEMBER

MAGNIFICENT JEWELS

NEW YORK

Subject to change.

29/03/19



(Lot 267)

MAGNIFICENT JEWELS

INCLUDING THE JONKER V DIAMOND

WEDNESDAY 15 MAY 2019

AUCTION

Wednesday 15 May 2019
Session 1 at 2.00pm (Lots 1-179)
Session 2 at 7.00pm (Lots 180-271)



(Lot 84)

under the aegis of
Maître Jean Christin, Huissier Judiciaire
At the Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva
Tel: +41 (0)22 319 1766
Fax: +41 (0)22 319 1767

VIEWING

Friday	10 May	10.00 - 18.00 h
Saturday	11 May	10.00 - 18.00 h
Sunday	12 May	10.00 - 18.00 h
Monday	13 May	10.00 - 18.00 h
Tuesday	14 May	10.00 - 18.00 h
Wednesday	15 May	10.00 - 12.00 h

AUCTIONEERS

François Curiel
Max Fawcett
Rahul Kadakia

EXCHANGE RATE

US\$1 = CHF 1.00
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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
JONKER V-17430

AUCTION RESULTS

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Back cover: Lot 200

CHRISTIE'S

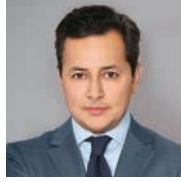
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WORLDWIDE JEWELLERY DEPARTMENT

INTERNATIONAL TEAM



FRANÇOIS CURIEL
Chairman, Europe
fcuriel@christies.com
+33 1 40 76 84 00



RAHUL KADAKIA
*International Head
of Jewellery*
rkadakia@christies.com
+1 212 636 2310



VICKIE SEK
Chairman, Jewellery, Asia
vsek@christies.com
+852 297 89922



JULIEN BRUNIE
*International Head,
Private sales, Jewellery*
jbrunie@christies.com
+33 1 40 76 83 82

AMERICAS



ANGELINA CHEN
Senior Specialist, New York
achen@christies.com
+1 212 636 2303



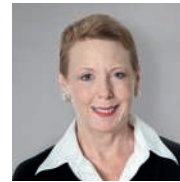
**ALEXANDRA
DAMIANOS**
Junior Specialist, New York
adamianos@christies.com
+1 212 636 2308



JACQUELINE DISANTE
*Associate Specialist,
New York*
jdisante@christies.com
+1 212 636 2316



CAROLINE ERVIN
*Associate Specialist,
New York*
cervin@christies.com
+1 212 636 2307



PEGGY GOTTLIEB
Specialist, Los Angeles
pgottlieb@christies.com
+1 310 385 2665



LISA HUBBARD
Senior Advisor, Los Angeles
lhubbard@christies.com
+1 310 385 2624



**JEROME KERR-
JARRETT**
*Private Sales Director,
Los Angeles*
jkerjarrett@christies.com
+1 310 385 2620



EDWARD KLOPFER
*Associate Specialist,
New York*
eklopf@christies.com
+1 212 636 2318



DAPHNE LINGON
*Head of Jewelry
Department, Americas*
dlingon@christies.com
+1 212 636 2309



**CLAIBOURNE
POINDEXTER**
*Associate Specialist,
New York*
cpoindexter@christies.com
+1 212 636 2316

ASIA



KAREN AU YEUNG
*Senior International
Specialist, Hong Kong*
kau-yeung@christies.com
+852 2978 9921



JEFF CHAN
Specialist, Hong Kong
jechan@christies.com
+852 2978 9979



FUNG CHIANG
*Senior Specialist,
Hong Kong*
fchiang@christies.com
+852 2978 9977



MONICA HARRISON
*Associate Specialist,
Hong Kong*
mharrison@christies.com
+852 2978 9975



CAROLINE LIANG
Specialist, Shanghai
cliang@christies.com
+86 212 226 1520



CONNIE LUK
*Associate Specialist,
Hong Kong*
cluk@christies.com
+852 2978 9928

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EUROPE, MIDDLE EAST, RUSSIA AND INDIA



ANGELA BERDEN
Senior Specialist, Geneva
aberden@christies.com
+41 22 319 17 82



MAFALDA CHENU
Associate Specialist, Paris
mchenu@christies.com
+33 1 40 76 72 59



MARIE-CECILE CISAMOLO
Junior Specialist, Geneva
mccisamolo@christies.com
+41 22 319 17 61



LEO CRIACO
Specialist, Geneva
lcriaco@christies.com
+41 22 319 17 44



VIOLAINE D'ASTORG
Head of Department,
Paris
vdastorg@christies.com
+33 1 40 76 85 81



ELEONORA D'OTTAVI
Junior Specialist, Rome
edottavi@christies.com
+39 06 686 3340



RACHEL EVANS-OMEYER
Specialist, London
revans@christies.com
+44 20 7389 2382



JESSICA ELLIOTT
Associate Specialist,
London
jelliott@christies.com
+44 20 7389 2172



MAX FAWCETT
Specialist, Geneva
mfawcett@christies.com
+41 22 319 17 38



MEI Y GIAM
Private Sales Director,
London
mgiam@christies.com
+44 20 7389 5104



JESSICA KOERS
Head of Department,
Amsterdam
jkoers@christies.com
+31 20 575 5915



JEAN-MARC LUNEL
Senior International
Specialist, Geneva
jlunel@christies.com
+41 22 319 17 37



KEITH PENTON
Head of Department,
London
kpenton@christies.com
+44 20 7389 2526



RAYMOND SANCROFT-BAKER
Consultant, London
rsancroft-baker@christiespartners.com
+44 20 7389 2388



FREDERIK SCHWARZ
Specialist, Berlin
fshwarz@christies.com
+49 175 524 4379



ELENA TSCHIGG-BAUER
Business Getter, Zurich
etschigg@christies.com
+41 44 268 10 30



DAVID WARREN
Senior International
Director, London
dwarren@christies.com
+44 20 7389 2380

SERVICES FOR THIS AUCTION

GLOBAL MANAGING DIRECTOR, LUXURY

Aline Sylla-Walbaum
Tel: +44 (0)20 7389 2554

BUSINESS DIRECTOR

Laure Camboulives
Tel: +41 (0)22 319 1704

SALE COORDINATORS

Sanda Nyun Han
Dominik Teichert
Amélie Villame
Tel: +41 (0)22 319 1730
Fax: +41 (0)22 319 1731

CATALOGUERS

Garance Brandely
Patrick Cervantes
Marie-Cécile Cisamolo
Tel: +41 (0)22 319 1736

SERVICES

POST-SALE SERVICES

Rosie Oria
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +41 (0)22 319 1780
Fax: +41 (0)22 319 1781
Email: PostSaleSwiss@christies.com

PRIVATE VIEWING

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ABSENTEE AND TELEPHONE BIDS

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Fax: +41 (0)22 319 1767
clientservicesgeneva@christies.com

EMAIL

For general enquiries about this auction, emails should be addressed to the Sale Coordinator(s).



(Lot 42)

AFTERNOON SESSION
2.00 PM
(LOTS 1-179)





THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

•1

DIAMOND EARRINGS, CHAUMET

Circular, old and single-cut diamonds, platinum and gold (French marks), 3.8 cm, signed Chaumet

CHF10,000–15,000

\$10,000–15,000

•+2

GOLD, EMERALD AND DIAMOND WRISTWATCH, VAN CLEEF & ARPELS

Rectangular dial, circular-cut emeralds, circular-cut diamonds, gold, mechanical movement, case width 1.0 cm, 15.5 cm, signed Van Cleef & Arpels, nos. 59598 and 36027

CHF10,000–15,000

\$10,000–15,000



THE PROPERTY OF A LADY OF TITLE

•3

CITRINE, PERIDOT AND SAPPHIRE RING, CHANEL

Cushion-shaped citrine, cabochon peridots and sapphires, gold (French mark), ring size 5 ¼, signed Chanel, no. 1D6431, black and white Chanel case

CHF3,000–4,000

\$3,000–4,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

•4

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

Ten onyx panels, gold (French marks), 77.5 cm, maker's mark, no. 84463 X.2

CHF10,000–15,000

\$10,000–15,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

•5

**AMETHYST PENDENT CHOKER AND EARRING SET,
MARINA B**

Vari-shaped cabochon amethysts, gold, choker inner circumference
32.5 cm, detachable pendant 5.0 cm, earrings 3.0 cm,
signed Marina B, maker's mark, nos. 3071 19 (choker),
3071/19 (pendant), 3073/5 (earrings), earrings in brown
Marina B pouch

CHF10,000-15,000

\$10,000-15,000

•+ 6

GOLD 'TUBOGAS' WRISTWATCH, BVLGARI

Gold, quartz movement, case width 1.8 cm, signed Bvlgari,
nos. A 5007 and 1725

CHF10,000-15,000

\$10,000-15,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

•7

TOURMALINE AND DIAMOND RING

Oval-cut red tourmaline, rose-cut diamonds, gold, ring size 7

CHF10,000-15,000

\$10,000-15,000





THE PROPERTY OF A LADY

•+ 8

UNMOUNTED COLOURED DIAMOND AND UNMOUNTED DIAMOND

Faint pink rectangular-cut diamond of 0.47 carat, pear-shaped diamond of 1.08 carat

CHF4,000–6,000

\$4,000–6,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

• 9

MULTI-GEM, COLOURED DIAMOND AND DIAMOND BROOCH

Moss agate and malachite panels, circular-cut pink diamonds, baguette-cut diamonds, rectangular-cut emeralds, cabochon garnets and marquise-cut ruby, platinum and gold, 6.0 cm

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

CHF4,000–6,000

\$4,000–6,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

•10

RETRO RUBY AND DIAMOND WRISTWATCH, JAEGER-LECOULTRE

Calibré-cut rubies, circular-cut diamonds, platinum and gold (French marks), mechanical movement, 1940s, case width 1.7 cm, bracelet 17.0 cm, signed Jaeger-Lecoultrre, no. 87741

CHF3,000–5,000

\$3,000–5,000



• 11
GOLD NECKLACE, CARTIER

Gold (French marks), 1999, 41.1 cm, signed Cartier, no. M 63512, red Cartier pouch

CHF3,000-5,000

\$3,000-5,000

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

• 12
RETRO RUBY AND DIAMOND WRISTWATCH

Calibré-cut rubies, baguette, circular and single-cut diamonds, platinum and gold (French marks), mechanical movement, 1940s, case width 2.2 cm, bracelet 16.8 cm

CHF4,000-6,000

\$4,000-6,000





+ 13

SAPPHIRE AND DIAMOND SUITE, M. GÉRARD

Circular-cut sapphires, circular-cut diamonds, gold (French marks), necklace 64.0 cm, bracelet 16.8 cm, earrings 2.5 cm, ring size 5 ½, signed M. Gérard, maker's marks for André Vassort, nos. 2421 (necklace and bracelet), 2792 (earrings) and 2422 (ring), blue M. Gérard pouch for the necklace

CHF20,000–30,000

\$20,000–30,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

14

COLOURED SAPPHIRE AND DIAMOND BROOCH AND EARRING SET, VAN CLEEF & ARPELS

Circular-cut yellow sapphires, circular-cut diamonds, gold (French marks), brooch 3.1 cm, earrings 2.8 cm, maker's marks, nos. NY1K542.12 and B 150016 (brooch), nos. NY3K935.7 and B 3560 1 2 (earrings), blue Van Cleef & Arpels case

CHF25,000–35,000

\$25,000–35,000



+ 15

SAPPHIRE AND DIAMOND RING

Oval-cut sapphire of 7.45 carats, shield-cut diamonds, platinum (French mark), ring size 5 ½

SSEF, 2015, report no. 79916: 7.456 carats, Burma (Myanmar), no indications of heating

CHF60,000–80,000

\$60,000–80,000





16
SILVER AND LACQUER *TROMPE-L'ŒIL* CIGAR BOX
MAKER'S MARK 'AE', MOSCOW, 1892

Rectangular, the hinged cover and sides chased and engraved to simulate tax bands and lacquered to imitate a paper pattern with interlaced circles, fully marked, 15.8x8.0x4.2 cm, 354 gr.

CHF1,500–2,500

\$1,500–2,500



17

17
GOLD AND SAPPHIRE CIGARETTE CASE
MAKER'S MARK 'AR', ST PETERSBURG, 1908-1914

Rectangular with rounded corners, the cover applied with facsimile signatures, double C motif, elephant, boot, bird and Imperial double-headed eagle, cabochon sapphire thumbpiece, old-cut diamond, some of the elements applied on the cover probably added later, 10.0x7.1x1.9 cm, 179 gr.

CHF2,000-3,000

\$2,000-3,000



18

18
GOLD CIGARETTE CASE
20TH CENTURY

Rectangular with round corners, the body chased with sunburst reeding, the side hinged cover applied with a variety of charms, circular and calibré-cut rubies, old-cut diamond and a pearl, calibré-cut sapphire thumbpiece, 11.2x8.6x2.3 cm, 201 gr.

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

CHF1,000-1,500

\$1,000-1,500



19
SILVER TROMPE-L'ŒIL CIGAR BOX
MAKER'S MARK CYRILLIC 'PA', MOSCOW, 1889

Rectangular, the hinged cover and sides chased and engraved to simulate tax bands, gilt interior, marked, 9.4x6.7x5.0 cm, 208 gr.

CHF1,000–1,500

\$1,000–1,500



(reduced size)

20

**SILVER *TROMPE-L'ŒIL* CIGAR BOX
MAKER'S MARK 'AP', MOSCOW, 1899-1908**

Rectangular, the hinged cover and sides chased and engraved to simulate tree bark and tax bands, the cover engraved 'JULIANALVZ', with later inscription 1929, 19.8x11.7x5.7 cm, 672 gr.

CHF2,000–3,000

\$2,000–3,000



+ 21

MID-20TH CENTURY DIAMOND NECKLACE, SHEFFIELD

Circular and baguette-cut diamonds, 1950s, 36.5 cm, signed Sheffield & Cairo

CHF35,000–50,000

\$35,000–50,000



+ 22

EMERALD AND DIAMOND RING

Octagonal step-cut emerald of 16.86 carats, trapeze-cut diamonds, gold, ring size 6 3/4

Gübelin, 2018, report no. 18072024: 16.86 carats, Colombia, indications of minor clarity enhancement

CHF50,000–80,000

\$50,000–80,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

23
DIAMOND EARRINGS

Oval-cut diamonds, platinum and gold, 3.2 cm

CHF20,000-30,000

\$20,000-30,000



THE PROPERTY OF A LADY

24
DIAMOND RING

Pear brilliant-cut diamond of 4.49 carats, platinum, ring size 5 1/4

GIA, 2018, report no. 5191825245: 4.49 carats, E colour, VVS1 clarity, potentially Internally Flawless

CHF80,000-110,000

\$80,000-110,000

+ 25

EMERALD AND DIAMOND BROOCH

Octagonal step-cut emerald of 8.03 carats, circular-cut emeralds, marquise, circular and baguette-cut diamonds, platinum and gold, 9.7 cm

SSEF, 2017, report no. 93000: 8.032 carats, Colombia, moderate oil

CHF80,000-120,000

\$80,000-120,000





THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

26

COLOURED SAPPHIRE AND DIAMOND NECKLACE AND EARRING SET, BULGARI

Heart and cushion-shaped vari-coloured sapphires, half-moon-shaped diamonds, platinum and gold, necklace 40.0 cm, earrings 4.2 cm, signed Bulgari, no. 528 (necklace)

CHF40,000-60,000

\$40,000-60,000

+ 27

RUBY AND DIAMOND RING

Orange-red cushion-shaped ruby of 8.45 carats, circular-cut diamonds, gold, ring size 5 ¼

Gübelin, 2018, report no. 18023058: 8.45 carats, orange-red ruby, East Africa, no indications of heating

CHF70,000–90,000

\$70,000–90,000



+ 28

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 4.97 carats, baguette-cut diamonds, platinum and gold (French mark), ring size 7 ¼

Gübelin, 2019, report no. 19020188: 4.97 carats, Kashmir, no indications of heating

SSEF, 2018, report no. 100534: 4.975 carats, Kashmir, no indications of heating

CHF40,000–60,000

\$40,000–60,000



+ 29

DIAMOND RING

Cushion brilliant-cut diamond of 15.09 carats, circular-cut diamonds, gold, ring size 6

GIA, 2017, report no. 2181137156: 15.09 carats, J colour, VS2 clarity, type IIa

CHF200,000–250,000

\$200,000–250,000



THE PROPERTY OF
AN IMPORTANT PRIVATE COLLECTOR

Lots 30-33

Michele Della Valle Jewels





• 30

**AMETHYST, SPINEL, COLOURED DIAMOND
AND DIAMOND 'ANEMONES' EARRINGS,
MICHELE DELLA VALLE**

Circular-cut amethysts, circular-cut spinels, circular-cut diamonds
and black diamonds, black velvet, gold, circa 2007, 3.5 cm, signed
Michele Della Valle, no. 100744

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

CHF10,000–15,000

\$10,000–15,000

LITERATURE:

Cf. M. Della Valle, *Michele Della Valle Jewels and Myths*, Woodbridge,
Antique Collectors' Club, 2014, pp. 12-13 for photographs of a
similarly designed brooch



• 31

**COLOURED DIAMOND AND COLOURED SAPPHIRE
'TIGER SKIN' BRACELET, MICHELE DELLA VALLE**

Oval and circular-cut yellow and orange sapphires, circular-cut black diamonds, gold, 2001, 17.0 cm, maker's mark, no. 1109, orange and black Michele della Valle case

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

CHF10,000–15,000

\$10,000–15,000

LITERATURE:

Cf. M. Della Valle, *Michele Della Valle Jewels and Myths*, Woodbridge, Antique Collectors' Club, 2014, p. 222 for the photograph of an identical bracelet



• 32

**RUBY AND DIAMOND 'MARILYN' BROOCH,
MICHELE DELLA VALLE**

Triangular-shaped diamond, circular-cut diamonds, circular-cut rubies, gold, 2005, 14.0 cm, signed Michele della Valle, no. 080715, black Michele della Valle case

CHF10,000–15,000

\$10,000–15,000

LITERATURE:

Cf. M. Della Valle, *Michele Della Valle Jewels and Myths*, Woodbridge, Antique Collectors' Club, 2014, p. 243 for the photograph of an identical brooch



33
RUBY AND DIAMOND 'MIKY' NECKLACE,
MICHELE DELLA VALLE

Vari-cut rubies, circular-cut diamonds, gold, 1987, 37.0 cm,
signed della Valle, brown Michele della Valle case

CHF25,000–35,000

\$25,000–35,000

LITERATURE:

Cf. M. Della Valle, *Michele Della Valle Jewels and Myths*, Woodbridge,
Antique Collectors' Club, 2014, p. 22 for the photograph of an
identical necklace



THE PROPERTY OF A LADY

+ 34

DIAMOND RING

Pear-shaped diamond of 6.59 carats, kite-shaped diamonds, gold, ring size 5

CHF40,000–50,000

\$40,000–50,000



THE PROPERTY FROM A PRIVATE COLLECTION

+ 35

**CHRYSOPRASE AND CULTURED PEARL 'TWIST'
BRACELET AND EARRING SET, VAN CLEEF & ARPELS**

Chrysoprase beads, cultured pearls, gold (French marks), circa 1965, bracelet 21.1 cm, earrings 2.2 cm, maker's mark, no. 111305 (bracelet), no. 112474 (earrings), grey Van Cleef & Arpels pouches

CHF12,000–18,000

\$12,000–18,000

LITERATURE:

Cf. E. Possémé, *Van Cleef & Arpels, The Art of High Jewelry*, Paris, Les Arts Décoratifs, 2012, p. 193 for a necklace and a pair of earrings of similar design

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

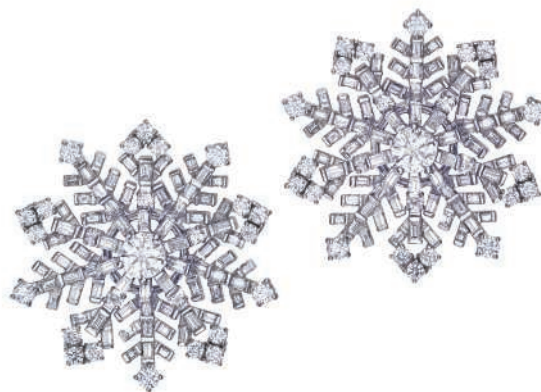
• 36

DIAMOND EARRINGS, FRED LEIGHTON

Circular and baguette-cut diamonds, gold, 3.7 cm,
signed Fred Leighton

CHF10,000–15,000

\$10,000–15,000



+ 37

RUBY AND DIAMOND RING

Oval-cut ruby of 6.62 carats, old-cut diamonds, platinum and gold,
ring size 4 ¾

SSEF, 2015, report no. 83205: 6.626 carats, Burma (Myanmar),
no indications of heating

CHF30,000–40,000

\$30,000–40,000



THE PROPERTY OF A LADY

38

DIAMOND RING

Marquise brilliant-cut diamond of 4.22 carats, tapered baguette-cut
diamonds, platinum and gold, ring size 5 ¾

GIA, 2019, report no. 2205099738: 4.22 carats, E colour, VS1 clarity

CHF50,000–80,000

\$50,000–80,000





39

EARLY 20TH CENTURY DIAMOND RING

Old cushion-cut diamond of 5.13 carats, single-cut diamonds, gold,
1910s, ring size 6

CHF6,000–9,000

\$6,000–9,000



(Lot 40 illustrated as brooches)



(Lot 40 illustrated as a tiara)

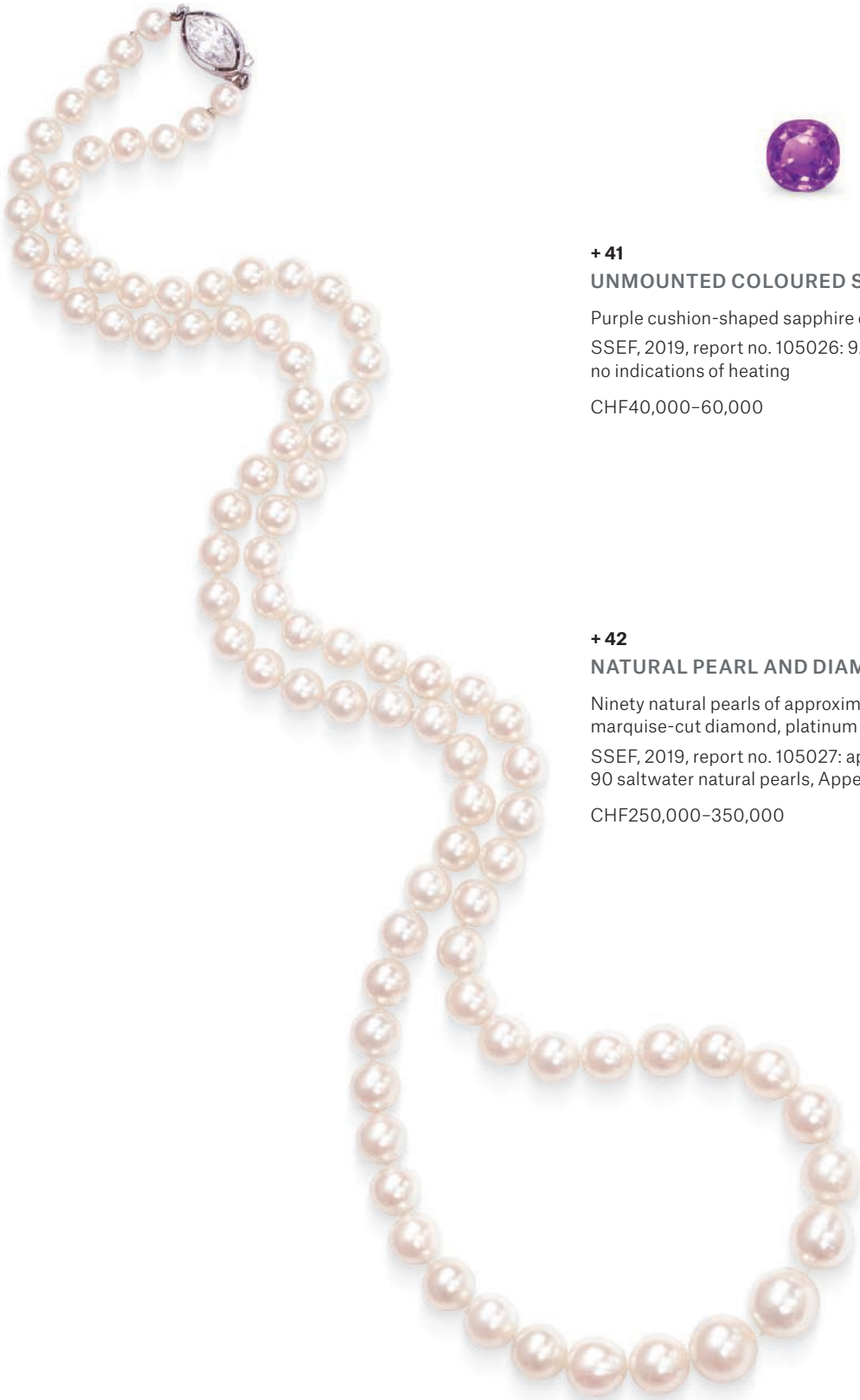


40
LATE 19TH CENTURY DIAMOND NECKLACE/TIARA,
KÖCHERT

Old, single and rose-cut diamonds, silver and gold, 1890s, 36.7 cm,
maker's mark, brown Köchert fitted case, additional fittings for wear
as brooches, hair pins, bandeau or tiara

CHF50,000-70,000

\$50,000-70,000



+ 41

UNMOUNTED COLOURED SAPPHIRE

Purple cushion-shaped sapphire of 9.15 carats
SSEF, 2019, report no. 105026: 9.153 carats, Ceylon (Sri Lanka),
no indications of heating

CHF40,000-60,000

\$40,000-60,000

+ 42

NATURAL PEARL AND DIAMOND NECKLACE

Ninety natural pearls of approximately 10.25 to 5.20 mm,
marquise-cut diamond, platinum and gold, 66.0 cm

SSEF, 2019, report no. 105027: approximately 10.25 to 5.20 mm,
90 saltwater natural pearls, Appendix letter

CHF250,000-350,000

\$250,000-350,000





+ 43
**AQUAMARINE, SAPPHIRE AND DIAMOND SUITE,
 CARTIER**

Rectangular-cut aquamarines, oval-shaped sapphires, circular-cut diamonds, bracelet 18.3 cm, brooch 3.5 cm, earrings 2.0 cm, bracelet and brooch signed Cartier, nos. 89890056 (bracelet) and 58514 (brooch), earrings unsigned

CHF25,000-35,000

\$25,000-35,000



+ 44
EARLY 20TH CENTURY DIAMOND BRACELET, KÖCHERT

Old-cut diamonds, platinum (Austrian mark), circa 1930, 17.0 cm, maker's mark

CHF20,000-40,000

\$20,000-40,000

LITERATURE:

I. H. Köchert, *Köchert, Imperial Jewellers in Vienna, Jewellery Designs, 1810 - 1940*, London, 1990, p. 447 for the drawing of this bracelet



+ 45

DIAMOND BROOCH, JACQUES LACLOCHE

Circular and baguette-cut diamonds, platinum and gold (French marks), 1950s, 10.8 cm, signed J. Laclouche Paris Cannes

CHF40,000–60,000

\$40,000–60,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

46

AQUAMARINE AND DIAMOND BROOCH, CARTIER, AND A PAIR OF EARRINGS

Cushion, oval and circular-cut aquamarines, vari-cut diamonds, 1930s, brooch 3.8 cm, earrings 3.0 cm, brooch signed Cartier London, red Cartier case and pouch

CHF15,000–25,000

\$15,000–25,000



+ 47

**ART DECO EMERALD, SAPPHIRE, RUBY AND DIAMOND
WATCH, OSTERTAG**

Carved and square-cut emeralds, carved sapphires, cabochon rubies,
vari-cut diamonds, platinum (French marks), circa 1925, 15.5 cm,
signed Ostertag France

CHF20,000–30,000

\$20,000–30,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

48

ART DECO RUBY, SAPPHIRE AND DIAMOND BRACELET

Carved rubies and sapphires, single-cut diamonds, gold (French
mark), 1930s, 18.0 cm, red Janesich fitted case

CHF30,000–50,000

\$30,000–50,000

+ 49

**EARLY 20TH CENTURY ENAMEL, AGATE, MOONSTONE
AND DIAMOND MINUTE REPEATER DESK CLOCK,
CARTIER**

Blue-grey guilloché enamel, white enamel, agate base, moonstone,
rose-cut diamond monogram 'BCR' and star motifs, diamond-set
hands, silver and gold (French mark), mechanical movement,
minute repeater, 914, 5.8x8.5x4.9 cm, signed Cartier, Paris, no. 414

CHF25,000–30,000

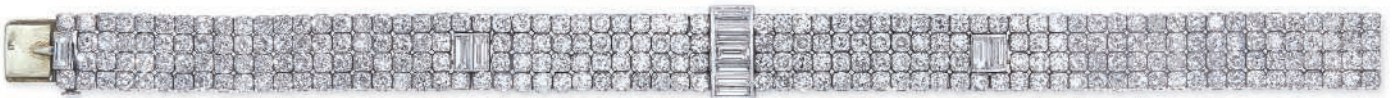
\$25,000–30,000

LITERATURE:

O. Bachet, A. Cartier, *Cartier, Objets d'exception*, Paris, Palais Royal,
2019, p. 325 for a photograph of this clock

Cf. J. Forster, *Cartier Time Art, Mechanics of Passion*, Edition Skira,
2011, p.89 for a similar clock

Cf. J. Barracca, G. Negretti and F. Nencini, *Le Temps de Cartier*, Milan,
Edition Publi Prom, 1992, p.60 for a similar clock



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

50

ART DECO DIAMOND BRACELET, CARTIER

Circular and baguette-cut diamonds, 1930s, 17.5 cm, signed Cartier
Londres, no. 21363, red Cartier fitted case

CHF20,000–30,000

\$20,000–30,000



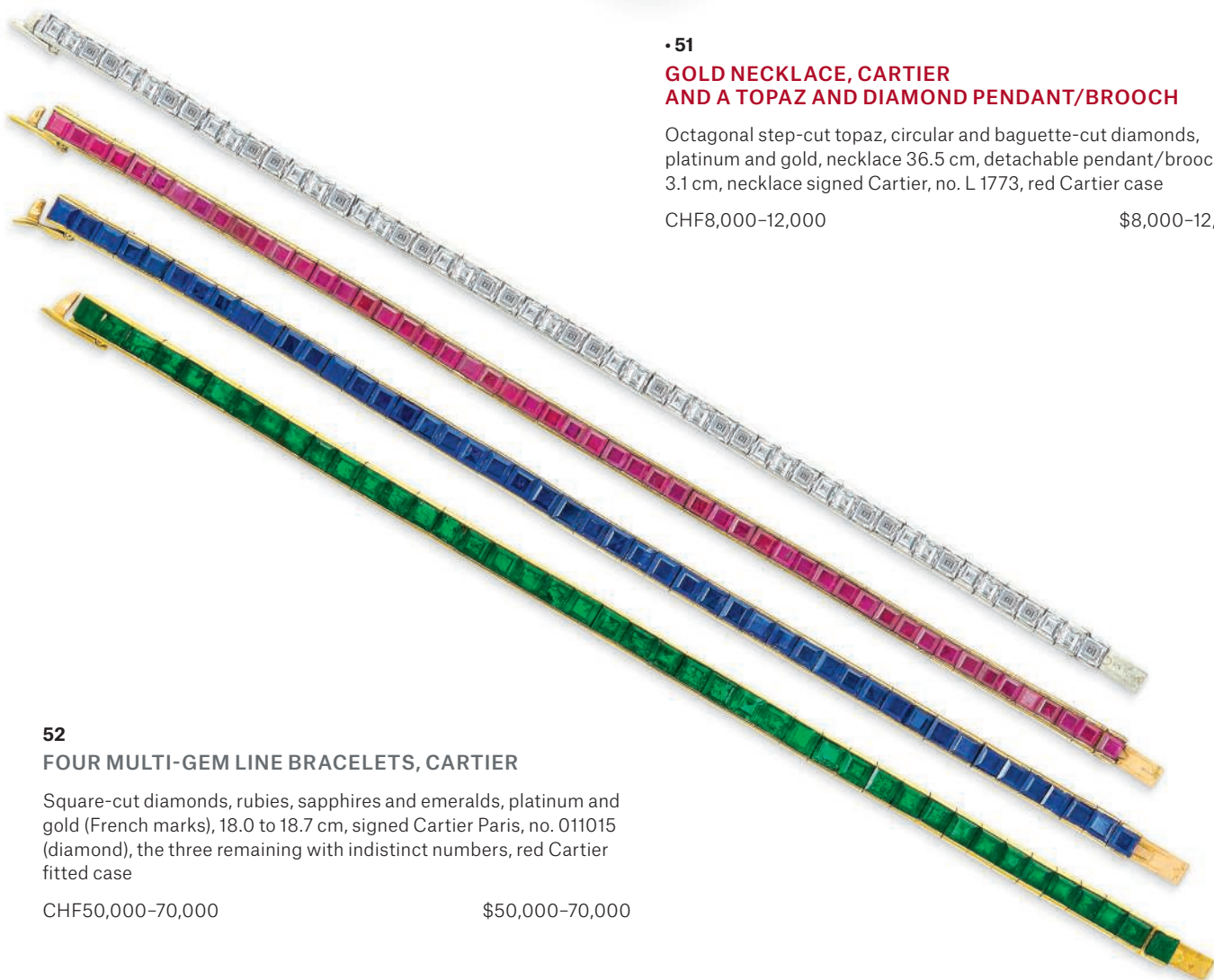
•51

**GOLD NECKLACE, CARTIER
AND A TOPAZ AND DIAMOND PENDANT/BROOCH**

Octagonal step-cut topaz, circular and baguette-cut diamonds,
platinum and gold, necklace 36.5 cm, detachable pendant/brooch
3.1 cm, necklace signed Cartier, no. L 1773, red Cartier case

CHF8,000-12,000

\$8,000-12,000



52

FOUR MULTI-GEM LINE BRACELETS, CARTIER

Square-cut diamonds, rubies, sapphires and emeralds, platinum and
gold (French marks), 18.0 to 18.7 cm, signed Cartier Paris, no. 011015
(diamond), the three remaining with indistinct numbers, red Cartier
fitted case

CHF50,000-70,000

\$50,000-70,000

+ 53

**AMETHYST, TURQUOISE AND DIAMOND EARRINGS,
VAN CLEEF & ARPELS**

Cabochon amethysts and turquoises, circular-cut diamonds,
platinum and gold (French marks), 3.2 cm, signed Van Cleef & Arpels,
no. 9539CS

CHF25,000–40,000

\$25,000–40,000



+ 54

RUBY AND DIAMOND EARRINGS, VAN CLEEF & ARPELS

Cabochon rubies, circular-cut diamonds, gold (French marks), 3.3 cm,
signed Van Cleef & Arpels, no. 17640

CHF30,000–50,000

\$30,000–50,000



THE PROPERTY OF
A LADY
Lots 55-62





55
DIAMOND EARRINGS, MOUNT BY BOUCHERON

Old, circular and baguette-cut diamonds, platinum and gold, 2.9 cm, signed Monture Boucheron

CHF12,000–15,000

\$12,000–15,000



56
**PAIR OF DIAMOND CLIP BROOCHES,
MOUNT BY CARTIER**

Circular, trapeze, shield, kite and baguette-cut diamonds, platinum and gold (indistinct French marks), late 1930s, 3.6 cm, signed Monture Cartier

CHF15,000–20,000

\$15,000–20,000



57
LATE 19TH CENTURY DIAMOND BOW BROOCH

Old and rose-cut diamonds, indistinct Russian marks, 1890s, later added brooch fitting to the reverse, 5.5 cm

CHF8,000–12,000

\$8,000–12,000

58

DIAMOND RING, HARRY WINSTON

Round brilliant-cut diamond of 9.85 carats, tapered baguette-cut diamonds, gold, ring size 6, maker's mark, blue Harry Winston case GIA, 2019, report no. 2203099235: 9.85 carats, I colour, VS1 clarity

CHF120,000–150,000

\$120,000–150,000



59

ART DECO DIAMOND BRACELET

Circular, old, single and baguette-cut diamonds, platinum (indistinct French marks), late 1930s, 18.4 cm

CHF25,000–35,000

\$25,000–35,000



60

**DIAMOND AND EMERALD LION BROOCH
AND EARRING SET, VAN CLEEF & ARPELS**

Circular-cut diamonds, pear-shaped emeralds, gold (French marks), brooch can be worn as a pendant, brooch 5.0 cm, earrings 4.0 cm, maker's marks, nos. 31411 (brooch), M33536 (earrings), beige and grey Van Cleef & Arpels pouch and case

CHF20,000-25,000

\$20,000-25,000



61

**DIAMOND AND RUBY BIRD OF PARADISE
DOUBLE-CLIP BROOCH**

Single and baguette-cut diamonds, cabochon rubies, detachable to be worn as two separate brooches, 7.0 cm

CHF8,000-12,000

\$8,000-12,000



62

**EMERALD, RUBY AND DIAMOND BROOCH
AND EARRING SET**

Cabochon emeralds and rubies, circular-cut diamonds, gold
(French marks), brooch 4.7 cm, earrings 3.0 cm

CHF6,000–8,000

\$6,000–8,000

• + 63

COLOURED DIAMOND RING

Fancy dark orangy brown cushion modified brilliant-cut diamond
of 5.13 carats, gold, ring size 6 ¼

GIA, 2016, report no. 15010554: 5.13 carats, Fancy Dark Orangy
Brown colour

CHF40,000–60,000

\$40,000–60,000





+ 64

ART DECO LACQUER CUFF BRACELET, PAUL BRANDT

Red and black lacquer, silver (French marks), circa 1928,
inner circumference 15.8 cm, signed Paul Brandt

CHF10,000-15,000

\$10,000-15,000

EXHIBITED:

Paris, Musée des Arts Décoratifs, *Bijoux Art Déco et Avant-Garde*,
Jean Després et les bijoutiers modernes, 19 March - 12 July 2009

LITERATURE:

L. Mouillefarine and E. Possémé, *Bijoux Art Déco et Avant-Garde*,
Paris, Norma éditions, 2009, p.107 for a picture of this bracelet



(enlarged)



(illustrated as clips)



(illustrated as brooch)

+ 65

ART DECO DIAMOND BRACELET

Old and circular-cut diamonds, platinum and gold (clip with French marks), metal (bracelet), 1930s, bracelet inner circumference 15.4 cm, detachable clip brooches 2.9 cm, with fitting for wear as a single brooch

CHF10,000–15,000

\$10,000–15,000

EXHIBITED:

Paris, Musée des Arts Décoratifs, *Bijoux Art Déco et Avant-Garde, Jean Després et les bijoutiers modernes*, 19 March - 12 July 2009

LITERATURE:

L. Mouillefarine and E. Possémé, *Bijoux Art Déco et Avant-Garde*, Paris, Norma éditions, 2009, p. 147 for two pictures of this bracelet and the detachable clip brooches



+ 66

**ART DECO SAPPHIRE, ONYX, ENAMEL AND DIAMOND
BROOCH, MAUBOUSSIN**

Cushion-shaped sapphire of 13.50 carats, fancy-shaped sapphires, onyx panels, black enamel, old and single-cut diamonds, platinum (indistinct French mark), 1928, 6.8 cm, unsigned

SSEF, 2017, report no. 93324: 13.500 carats, Ceylon (Sri Lanka), no indications of heating

Mauboussin, 2017: certificate of authenticity

CHF45,000–50,000

\$45,000–50,000

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

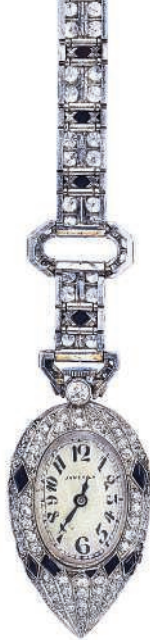
67

**ART DECO DIAMOND BRACELET-WATCH,
JAEGER-LECOULTRE**

Rectangular and baguette-cut diamonds, platinum (French marks), mechanical movement, 1930s, case width 0.5 cm, bracelet 17.2 cm, signed Jaeger

CHF20,000–30,000

\$20,000–30,000



(reverse)



+ 68

**ART DECO ONYX AND DIAMOND LAPEL WATCH,
JANESICH**

Old-cut diamonds, fancy-cut onyx, platinum (French marks),
mechanical movement, circa 1925, 10.8 cm, signed Janesich

CHF18,000–22,000

\$18,000–22,000



+ 69

ART DECO RUBY AND DIAMOND BRACELET

Cabochon rubies, old, circular and baguette-cut diamonds,
platinum and gold (French marks), 1930s, 18.2 cm

CHF60,000–80,000

\$60,000–80,000



+ 70

**DIAMOND DOUBLE CLIP BROOCH,
VAN CLEEF & ARPELS**

Circular and baguette-cut diamonds, platinum and gold
(French marks), detachable to wear as two brooches, late 1930s,
7.7 cm, signed Van Cleef & Arpels, no. 44817

CHF25,000–35,000

\$25,000–35,000



+ 71

RUBY AND DIAMOND BRACELET, MOUNT BY CARTIER

Cabochon rubies, rectangular, old, pear and marquise-cut diamonds,
platinum and gold (French marks), 16.0 cm, signed Monture Cartier,
no. 9601

CHF35,000–55,000

\$35,000–55,000





+ 72

TWO NATURAL PEARL AND DIAMOND NECKLACES

Eighty-one natural pearls of approximately 8.9 to 3.2 mm, sixty-five natural pearls of approximately 8.5 to 4.2 mm, marquise, single and rose-cut diamonds, one platinum and gold (French marks), 46.2 cm and 42.6 cm

SSEF, 2019, report no. 106006: approximately 8.90 to 3.25 mm, 81 saltwater natural pearls

SSEF, 2019, report no. 106007: approximately 8.50 to 4.20 mm, 65 saltwater natural pearls

CHF48,000-70,000

\$48,000-70,000



+ 73

SAPPHIRE AND DIAMOND RING, TIFFANY & CO.

Cushion-shaped sapphire, old-cut diamonds, platinum, ring size 4 ½, signed Tiffany & Co

SSEF, 2017, report no. 95582: approximately 2.7 carats, Kashmir, no indications of heating

AGL, 2017, report no. 1084049: Kashmir, no gemological evidence of heat and no clarity enhancement

CHF80,000-120,000

\$80,000-120,000

THE PROPERTY OF A LADY

+74

EMERALD AND DIAMOND BROOCH

Cushion-shaped emerald, old vari-cut diamonds, silver and gold,
19th century, later adapted, 7.3 cm, signed F. Piccini

SSEF, 2018, report no. 103904: approximately 10 carats, Colombia,
minor oil

CHF45,000–65,000

\$45,000–65,000



+75

**ART DECO NATURAL PEARL AND DIAMOND BRACELET,
CARTIER**

Seven natural pearls from approximately 8.65-8.70x6.75 to
7.50-7.55x6.80 mm, old and single-cut diamonds, platinum
(French marks), 1920s, 17.9 cm, signed Cartier Paris, no. 60570

SSEF, 2019, report no. 105969: approximately 20 carats total,
7 saltwater natural pearls

CHF60,000–65,000

\$60,000–65,000



THE PROPERTY OF A LADY

+76

DIAMOND RING

Circular-cut diamond of 8.97 carats, gold, ring size 8 ½

CHF50,000–70,000

\$50,000–70,000



THE PROPERTY OF A LADY

+77

DIAMOND EARRINGS

Old-cut diamonds of 10.00, 9.28, 2.18 and 1.78 carats, gold, 2.5 cm

CHF80,000–120,000

\$80,000–120,000



THE PROPERTY OF A LADY

•78

**EARLY 20TH CENTURY ENAMEL
AND DIAMOND BROOCH SET**

Vari-coloured enamel, rose and single-cut diamonds, gold,
circa 1900, 3.0 cm and 3.5 cm

CHF1,000–1,500

\$1,000–1,500



THE PROPERTY OF A NOBLE FAMILY

+ 79

EARLY 20TH CENTURY EMERALD AND DIAMOND BROOCH

Rectangular-cut emeralds, old-cut diamonds, detachable brooch fitting, 1900s, 6.5 cm

SSEF, 2019, report no. 105035: approximately 8.20, 0.8 and 0.8 carats, Colombia, the largest with no indications of clarity modification, the two remaining with minor oil

CHF60,000–80,000

\$60,000–80,000



(side view)

+ 80

DIAMOND AND COLOURED DIAMOND RING

Old cushion-cut diamond of 26.17 carats, brown circular-cut diamonds, gold (French mark), ring size 5 ½

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

CHF220,000–280,000

\$220,000–280,000



LUCIEN GAILLARD

Gaillard was one of the more notable jewellers of the Art Nouveau period, alongside Fouquet, Lalique and Vever. He created beautiful jewels inspired by a realistic representation of nature.

THE PROPERTY OF A LADY

81

ART NOUVEAU PEARL NECKLACE, LUCIEN GAILLARD

Twenty-four baroque pearls, circa 1900, 47.0 cm, signed L. Gaillard

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

CHF10,000–15,000

\$10,000–15,000

LITERATURE:

A. Duncan, *The Paris Salons I, 1895-1914*, Woodbridge, Antique Collectors' Club, 1994, p.15 for a photograph of this necklace

THE PROPERTY OF A LADY

82

ART NOUVEAU OPAL, EMERALD, DIAMOND AND ENAMEL PENDANT/BROOCH, HENRI VEVER

Cabochon and drop-shaped opals, fancy-cut emeralds, vari-cut diamonds, multi-coloured enamel, gold (French mark), circa 1900, pendant with detachable fitting for wear as a brooch, necklace 53.5 cm, pendant 6.6 cm, signed Vever, no. 2819, brooch fitting with maker's mark for Léon Gariod, brown Vever fitted case

CHF10,000–15,000

\$10,000–15,000

LITERATURE:

Cf. V. Becker, *Art Nouveau jewelry*, London, Thames & Hudson, 1985, p. 82 ill.108 for a similar pendant

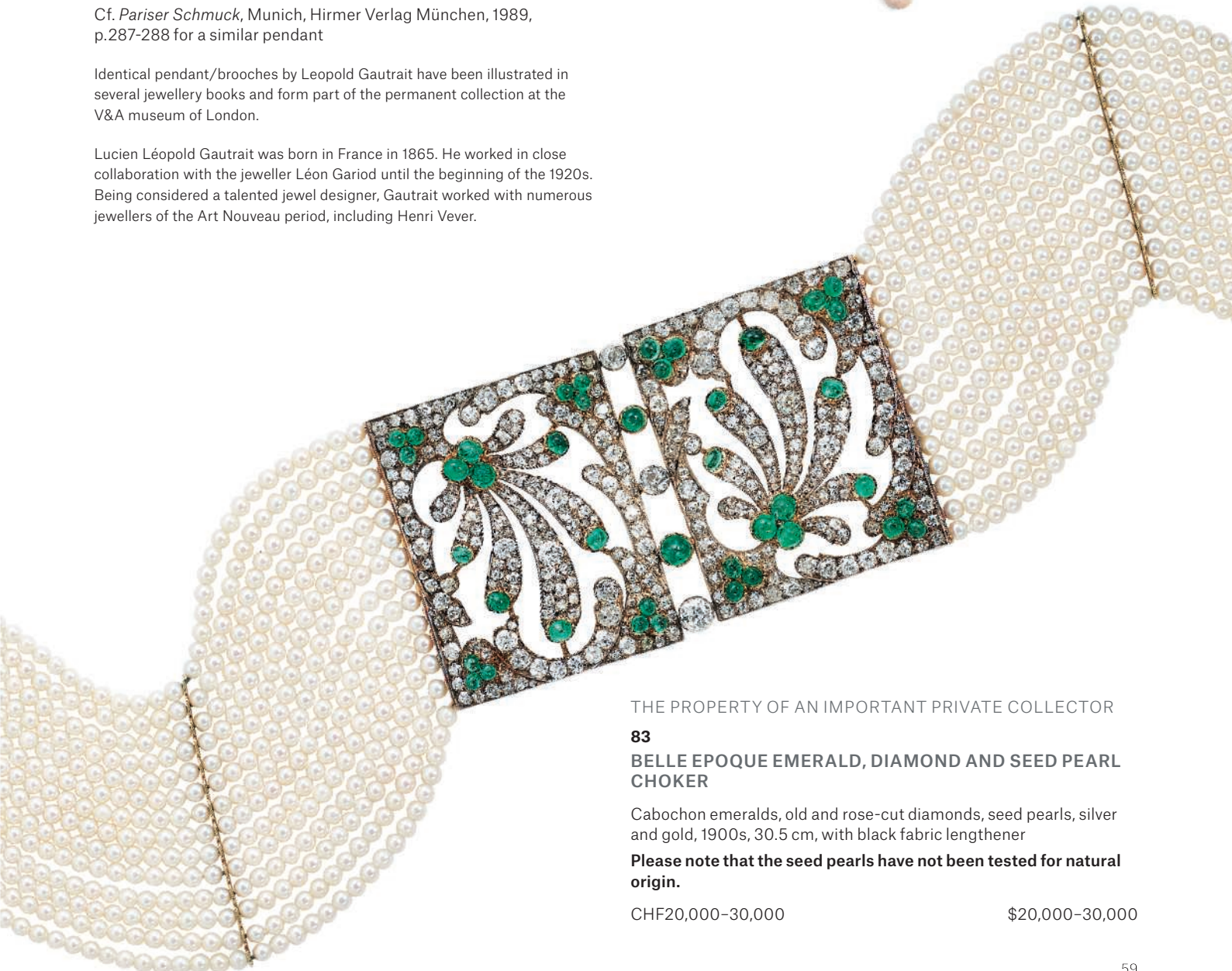
Cf. G. Gregoriotti, *Jewelry through the ages*, Milano, American Heritage Press, 1969, p. 287 for a similar pendant

Cf. S. Bury, *Jewellery The International Era 1789-1910, Volume II 1862-1910*, Woodbridge, Antique Collectors' Club, 1991, p. 621 for a similar brooch

Cf. *Pariser Schmuck*, Munich, Hirmer Verlag München, 1989, p.287-288 for a similar pendant

Identical pendant/brooches by Leopold Gautrait have been illustrated in several jewellery books and form part of the permanent collection at the V&A museum of London.

Lucien Léopold Gautrait was born in France in 1865. He worked in close collaboration with the jeweller Léon Gariod until the beginning of the 1920s. Being considered a talented jewel designer, Gautrait worked with numerous jewellers of the Art Nouveau period, including Henri Vever.



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

83

BELLE EPOQUE EMERALD, DIAMOND AND SEED PEARL CHOKER

Cabochon emeralds, old and rose-cut diamonds, seed pearls, silver and gold, 1900s, 30.5 cm, with black fabric lengthener

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

CHF20,000–30,000

\$20,000–30,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

~ 84

CORAL, TURQUOISE, ENAMEL AND DIAMOND SCARAB BROOCH, CARTIER

Carved coral, cabochon turquoise, black enamel, circular and rose-cut diamonds, platinum and gold (French marks), 1940s, 3.0 cm, signed Cartier Paris, no. 012318

This lot incorporates material from endangered species which could result in export restrictions.

CHF12,000–18,000

\$12,000–18,000



~ + 85

ART DÉCO TORTOISESHELL, NEPHRITE JADE, DIAMOND AND MOTHER-OF-PEARL CHINOISERIE CASE, CARTIER

Burgauté plaque in black lacquer and mother-of-pearl, nephrite jade, tortoiseshell, rose-cut diamonds, gold (French marks), 1920s, 8.5x5.5x1.5 cm, 75 gr, signed Cartier, nos. HSA1966, 02307 and 02071

This lot incorporates material from endangered species which could result in export restrictions.

CHF18,000–30,000

\$18,000–30,000



+ 86

ART DECO DIAMOND BRACELET, TIFFANY & CO.

Vari-cut diamonds, platinum, 1930s, 17.2 cm, signed Tiffany & Co., brown Tiffany & Co. case

CHF20,000–30,000

\$20,000–30,000



THE PROPERTY FROM A PRIVATE COLLECTION

+ 87

ART DECO EMERALD AND DIAMOND BROOCH

Triangular step-cut emerald, old and baguette-cut diamonds, platinum and gold (French marks), 1930s, 4.4 cm

CHF10,000–15,000

\$10,000–15,000



+ 88

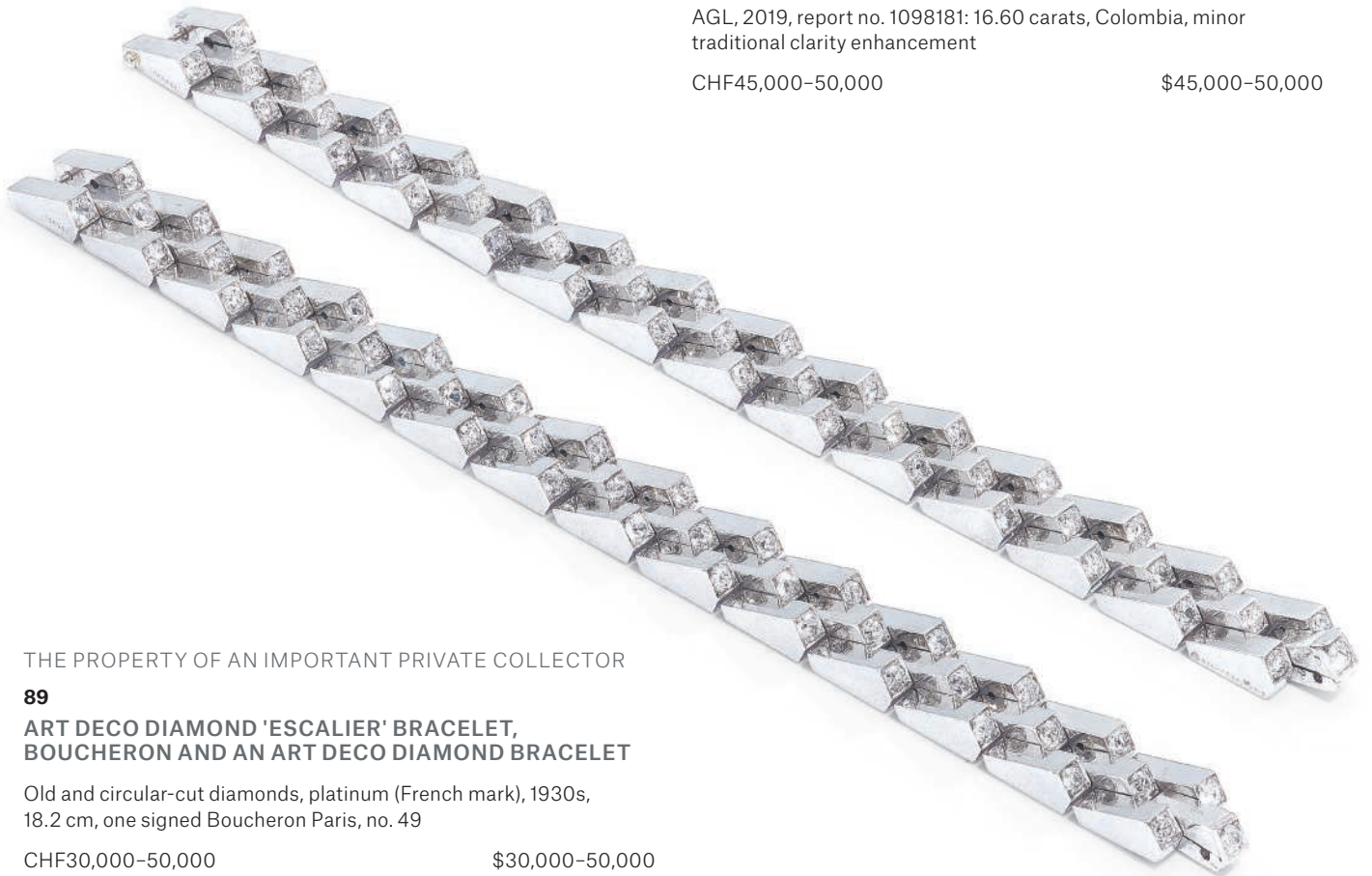
EMERALD AND DIAMOND BROOCH, MOUNT BY CARTIER

Emerald bead of 16.60 carats, baguette, circular and old-cut diamonds, platinum and gold (French marks), 1930s, 3.8 cm, signed Monture Cartier, no. L 5237, red Cartier case

AGL, 2019, report no. 1098181: 16.60 carats, Colombia, minor traditional clarity enhancement

CHF45,000–50,000

\$45,000–50,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

89

ART DECO DIAMOND 'ESCALIER' BRACELET, BOUCHERON AND AN ART DECO DIAMOND BRACELET

Old and circular-cut diamonds, platinum (French mark), 1930s, 18.2 cm, one signed Boucheron Paris, no. 49

CHF30,000–50,000

\$30,000–50,000

LITERATURE:

Cf. L. Mouillefarine & E. Possémé, *Bijoux Art Déco et Avant-Garde*, Paris, Norma Éditions, 2009, p. 102 for a photograph of a similar bracelet

Cf. M. Gabardi, *Art Déco jewellery 1920-1949*, Woodbridge, Antique Collectors' Club, 1989, p.199 for a photograph of a similar bracelet



THE PROPERTY OF A PRIVATE COLLECTOR

+ 90

**EMERALD AND DIAMOND NECKLACE AND BANGLE SET,
MOUNT BY VAN CLEEF & ARPELS**

Oval-cut emeralds, circular-cut diamonds, gold (French marks), circa 1985, necklace 35.0 cm, bangle inner circumference 16.0 cm, signed Van Cleef & Arpels, nos. M40652 (necklace) and M40653 (bangle) SSEF, 2017, report no. 95893: approximately 23 carats, Zambia, none to minor amount of oil

CHF60,000–80,000

\$60,000–80,000

LITERATURE:

Cf. S. Rault, *Van Cleef & Arpels*, Paris, Les Éditions du Regard, 1986, p. 254 for the illustration of an identical necklace set with rubies



THE PROPERTY OF A PRIVATE COLLECTOR

+ 91

EMERALD AND DIAMOND TWO-STONE RING

Octagonal step-cut emerald of 4.51 carats, octagonal step-cut diamond of 5.08 carats, tapered baguette-cut diamonds, platinum and gold, ring size 6

SSEF, 2017, report no. 95918: 4.509 carats, Colombia, minor oil

CHF50,000–70,000

\$50,000–70,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

92

EMERALD, RUBY AND DIAMOND BROOCH

Cushion-shaped emerald, circular-cut emeralds, cabochon rubies, circular and baguette-cut diamonds, gold, 6.0 cm

SSEF, 2018, report no. 101833 : approximately 45 carats, Colombia, minor oil

CHF180,000–250,000

\$180,000–250,000



BOIVIN

The Maison Boivin was a precursor of its era with an uncompromising style free from fashion trends and conventional designs.

The particularity of the Maison is that most of their jewels were so *avant-garde* that they are often mistakenly dated later by experts. No matter when it was designed and manufactured, a Boivin jewel is timeless and with unparalleled style.

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

93

SAPPHIRE AND RUBY NECKLACE, RENÉ BOIVIN

Graduated sapphire beads, cabochon rubies, silver and gold (French marks), 1930s, inner circumference 34.5 cm, maker's mark

CHF20,000-30,000

\$20,000-30,000

LITERATURE:

Cf. F. Cailles, *René Boivin Joaillier*, Paris, Éditions de l'Amateur, 1994, p. 213 for a necklace of similar design

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

• 94

**ART DECO CHALCEDONY AND QUARTZ BROOCH,
SUZANNE BELPERRON FOR RENÉ BOIVIN**

Carved blue chalcedony and rose quartz cabochon, silver and gold
(French marks), circa 1930, 3.6 cm, unsigned

CHF10,000–15,000

\$10,000–15,000

PROVENANCE:

Christie's, Paris, 13-14 December 2010, lot 279



+ 95

**RETRO RUBY, PERIDOT AND DIAMOND BROOCH,
RENÉ BOIVIN**

Circular-cut rubies, calibré-cut peridots, circular and rose-cut
diamonds, gold (French mark), 1940s, 6.6 cm, unsigned

Ms Françoise Cailles, 2016: certificate of authenticity

CHF18,000–22,000

\$18,000–22,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

96

**PAIR OF MULTI-GEM 'FEUILLE DE LILAS' BROOCHES,
RENÉ BOIVIN**

Oval, circular and cushion-shaped tourmalines, peridots, amethysts
and aquamarines, gold (French marks), 5.0 and 4.5 cm, the largest
with maker's mark for Robert Davière, the smallest signed René
Boivin

Ms Françoise Cailles, 2009: copy of certificate of authenticity for the
largest brooch

CHF20,000–30,000

\$20,000–30,000

LITERATURE:

Cf. F. Cailles, *René Boivin Joaillier*, Paris, Éditions de l'Amateur, 1994,
p. 235 for the photograph of identical brooches





• + 97

**CULTURED PEARL AND COLOURED DIAMOND 'TOIT'
RING, RENÉ BOIVIN**

Two button-shaped cultured pearls, circular-cut brown diamonds, gold (French mark) 2005, ring size 6 ½, signed René Boivin, no. 2005 1/1

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

CHF3,000–5,000

\$3,000–5,000

LITERATURE:

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



• + 98

**CHALCEDONY, SAPPHIRE AND DIAMOND 'HINDOU'
BRACELET, RENÉ BOIVIN**

Blue chalcedony beads, circular-cut sapphires, circular-cut diamonds, gold (French marks), 2005, adjustable length, signed René Boivin, no. 2005 1/1

CHF6,000–8,000

\$6,000–8,000

LITERATURE:

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



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

• 99

GARNET AND CARNELIAN NECKLACE, RENÉ BOIVIN

Graduated garnet beads, carnelian beads, silver and gold (French marks), 1937, 65.5 cm, maker's marks, brown René Boivin case

Ms Françoise Cailles, 2008: copy of certificate of authenticity

CHF10,000–15,000

\$10,000–15,000



THE PROPERTY OF AN ITALIAN FAMILY

+ 100

**GOLD 'MONETE' NECKLACE AND EARRING SET,
BVLGARI**

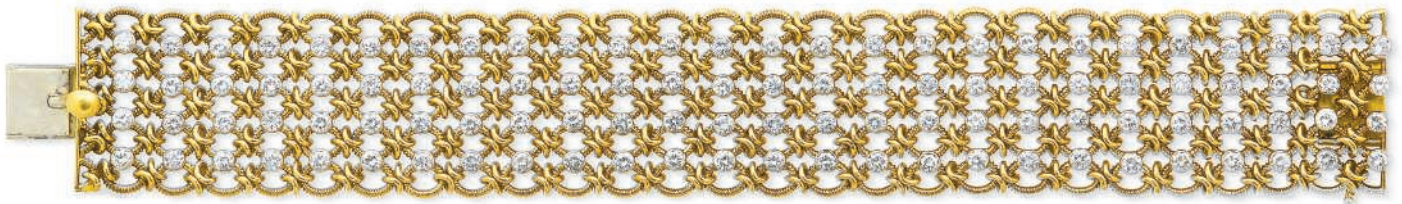
Antique coins, gold, necklace 79.5 cm, earrings 2.5 cm,
signed Bvlgari

CHF20,000–30,000

\$20,000–30,000



101



102

+ 101

**GOLD AND DIAMOND FRINGE NECKLACE,
SCHLUMBERGER FOR TIFFANY & CO.**

Circular-cut diamonds, gold (French mark), 38.6 cm, signed
Schlumberger Tiffany & Co.

CHF25,000–40,000

\$25,000–40,000

THE PROPERTY OF A LADY

102

GOLD AND DIAMOND BRACELET, CARTIER

Circular-cut diamonds, platinum and gold, 1960s, 17.5 cm, signed
Cartier, red Cartier fitted case

CHF8,000–12,000

\$8,000–12,000



THE PROPERTY OF A GENTLEMAN

103

**MULTI-GEM AND CULTURED PEARL FIVE STRAND
NECKLACE, BVLGARI**

Vari-coloured gemstone beads and cabochons including tourmalines, peridots and aquamarines, cultured pearls, circular-cut diamonds, gold, 47.0 cm, signed Bvlgari

CHF10,000–15,000

\$10,000–15,000



THE PROPERTY OF A GENTLEMAN

104

DIAMOND EARRINGS, CARTIER

Circular-cut diamonds, gold, 3.5 cm, signed Cartier, no. 48175A, red Cartier pouch

CHF2,000–4,000

\$2,000–4,000



THE PROPERTY OF A LADY

+ 105

SAPPHIRE AND DIAMOND EARRINGS

Pear-shaped cabochon sapphires of 25.11 and 22.69 carats, circular-cut diamonds, gold (French marks), 6.1 cm SSEF, 2015, report no. 78793: 25.11 and 22.69 carats, Burma (Myanmar), no indications of heating

CHF40,000–60,000

\$40,000–60,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

106

DIAMOND AND SAPPHIRE 'PELOUSE' BRACELET, VAN CLEEF & ARPELS

Circular-cut sapphires, circular-cut diamonds, gold, 19.0 cm, maker's mark

CHF15,000–20,000

\$15,000–20,000



+ 107

RUBY AND DIAMOND *TOI ET MOI* RING, DE GRISOGONO

Pear-shaped ruby and diamond, circular-cut diamonds, gold, ring size 5 ½, signed de Grisogono Genève, no. B7210

CHF20,000–30,000

\$20,000–30,000



+ 108

DIAMOND BROOCH

Circular-cut diamonds, platinum (French mark), 8.8 cm

CHF20,000–30,000

\$20,000–30,000



+ 109

SAPPHIRE AND DIAMOND 'TROMBINO' RING, BULGARI

Oval-shaped sapphire of 13.68 carats, square, rectangular and circular-cut diamonds, platinum, ring size 7, signed Bulgari

CHF30,000–50,000

\$30,000–50,000

'Van Gogh, one of my favourite painters, never stopped painting despite his profound inner turmoil. In his lifetime, he only managed to sell one painting. This piece of jewellery is a tribute to his creative genius. At the centre is the sun, an orangey sapphire, with its rays of orange, yellow and white diamonds spreading to reach the blue and green shore of our planet Earth. A hymn to the beauty of day. On the converse side stands the dark silhouette of a tree upon which shines a crescent moon. The light illuminates the sparkle of the gems, which brings to mind the stars, twinkling in the night sky.'

- DARKO JUSTA, VIOLON ROUGE, GENEVA



(reverse enlarged)

+ 110
SAPPHIRE, EMERALD, COLOURED DIAMOND AND
DIAMOND 'VAN GOGH'S DAY' EARRINGS, DARKO JUSTA

Circular-cut orange and blue sapphires, emeralds, diamonds, orange and yellow diamonds, gold, 2.8 cm, unsigned, maker's mark for Violon Rouge, no. 79.30.035.GR, brown Violon Rouge case

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

CHF15,000-20,000

\$15,000-20,000



+ 111

**SAPPHIRE AND DIAMOND BROOCH AND EARRING SET,
BULGARI**

Cabochon sapphires, circular-cut diamonds, gold, brooch 7.2 cm,
earrings 2.7 cm, signed Bulgari

CHF40,000-60,000

\$40,000-60,000



+ 112

DIAMOND BROOCH, BULGARI

Marquise and circular-cut diamonds, platinum and gold, 9.3 cm,
signed Bvlgari

CHF20,000-25,000

\$20,000-25,000



+ 113

**TURQUOISE AND DIAMOND BROOCH AND EARRING
SET, BULGARI**

Cabochon turquoises, circular-cut diamonds, platinum and gold
(French marks), brooch 5.8 cm, earrings 4.0 cm, signed Bvlgari

CHF15,000-20,000

\$15,000-20,000

114 No Lot



+ 115

MULTI-GEM FLOWER BROOCH, MOUNT BY CARTIER

Cabochon, oval and circular-cut coloured gemstones including tourmalines, citrines, amethysts, synthetic spinel and onyx, circular-cut diamonds, 1960s, 11.3 cm, signed Mtd Cartier, red Cartier fitted case

CHF18,000–22,000

\$18,000–22,000



RETRO JEWELS

Jewels of the Retro era are reflective of a unique period in time. They are marked by World War II and its post-war reconstruction: the political changes, the restrictions and shortages, as well as the incredibly fast industrial growth that followed.

Retro jewellery pieces are a sophisticated, bold, and playful statement. Feminine and glamorous motifs are meant to soften the wartime era severity and masculine clothing styles. Women adorned jewels with flowers, birds and ribbons, whilst industrial progress inspirations also gave birth to iconic pieces such as the 'Ludo' and 'Tubogas' bracelets.



(actual size)

+ 116

RETRO EMERALD, DIAMOND AND ENAMEL 'TUBOGAS' BRACELET, CARTIER

Cabochon emerald, single-cut diamonds, black enamel, 1940s, inner circumference 17.6 cm, signed Cartier, indistinct number

CHF14,000–20,000

\$14,000–20,000

LITERATURE:

Cf. *Cartier le Style et l'Histoire*, Réunion des Musées Nationaux, Grand Palais Paris, 2013, p. 334 for bracelets of similar design



+ 117

RUBY AND DIAMOND EARRINGS, HARRY WINSTON

Oval-cut rubies, circular-cut diamonds, platinum and gold, 4.7 cm,
maker's mark of Jacques Timey for Harry Winston

CHF60,000–80,000

\$60,000–80,000

+ 118

DIAMOND SAUTOIR

Fancy and marquise-cut diamonds, gold, 145.5 cm

CHF60,000–80,000

\$60,000–80,000



THE PROPERTY OF AN ITALIAN LADY

+ 119

DIAMOND RING

Round brilliant-cut diamond of 8.01 carats, gold, ring size 9

GIA, 2019, report no. 15788901: 8.01 carats, D colour, SI1 clarity

CHF120,000-150,000

\$120,000-150,000



+ 120

RUBY AND DIAMOND RING, BOUCHERON

Cushion-shaped ruby of 3.09 carats, circular-cut diamonds, platinum (French mark), 1930s, ring size 5 ½, signed Boucheron

SSEF, 2019, report no. 105033: 3.098 carats, Burma (Myanmar), no indications of heating

CHF100,000-150,000

\$100,000-150,000



THE PROPERTY OF AN ITALIAN FAMILY

+ 121

DIAMOND RING

Marquise brilliant-cut diamond of 5.06 carats, tapered baguette-cut diamonds, platinum, ring size 6 ½

GIA, 2019, report no. 6203162688: 5.06 carats, D colour, VVS1 clarity, potentially Internally Flawless, type IIa

CHF140,000-210,000

\$140,000-210,000





+ 122
SAPPHIRE, DIAMOND, AND CULTURED PEARL
NECKLACE, BRACELET AND EARRING SUITE, MEISTER

Oval and cushion-shaped sapphires, brilliant-cut diamonds, cultured pearls, gold, necklace 39.0 cm, bracelet 17.5 cm, earrings 2.0 cm, maker's mark

CHF20,000-30,000

\$20,000-30,000



+ 123

SAPPHIRE AND DIAMOND BROOCH, MEISTER

Oval-cut sapphires, baguette, pear, circular and marquise-cut diamonds, gold, 4.0 cm, maker's mark

CHF8,000-12,000

\$8,000-12,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

124

RUBY AND DIAMOND RING

Octagonal step-cut ruby of 4.14 carats, tapered baguette-cut diamonds, platinum, ring size 8

Gübelin, 2018, report no. 18080081: 4.14 carats, Burma, no indications of heating

CHF15,000-20,000

\$15,000-20,000



• 125

DIAMOND DOUBLE CLIP BROOCH

Circular and baguette-cut diamonds, platinum and gold (French marks), detachable to wear as two brooches, 1960s, 7.0 cm

CHF10,000–15,000

\$10,000–15,000



• 126

**KUNZITE, SPINEL AND DIAMOND EARRINGS,
MICHAEL YOUSOUFIAN**

Triangular-shaped kunzites, cushion-shaped spinels, oval and circular-cut diamonds, gold, 7.0 cm, maker's marks, black Michael Youssoufian box

CHF7,000–10,000

\$7,000–10,000



• 127

**EARLY 20TH CENTURY DIAMOND AND DIAMOND
SIMULANT WRISTWATCH**

Old-cut diamonds, circular and single-cut diamond simulants, mechanical movement, 1920s, case width 1.4 cm, bracelet 16.0 cm, signed Plojoux Genève, no. 1292

CHF6,000–8,000

\$6,000–8,000

Marc Plojoux was a Swiss watchmaker, well-known for his complicated watches and jewellery. He received an Honorable Mention for horology at the Paris Universal Exhibition in 1878. His workshop and store was located at Rue du Rhône in Geneva.



• 128

TANZANITE AND DIAMOND RING

Rectangular step-cut tanzanite of 46.57 carats, triangular-shaped diamonds, platinum, ring size 6

CHF10,000–15,000

\$10,000–15,000



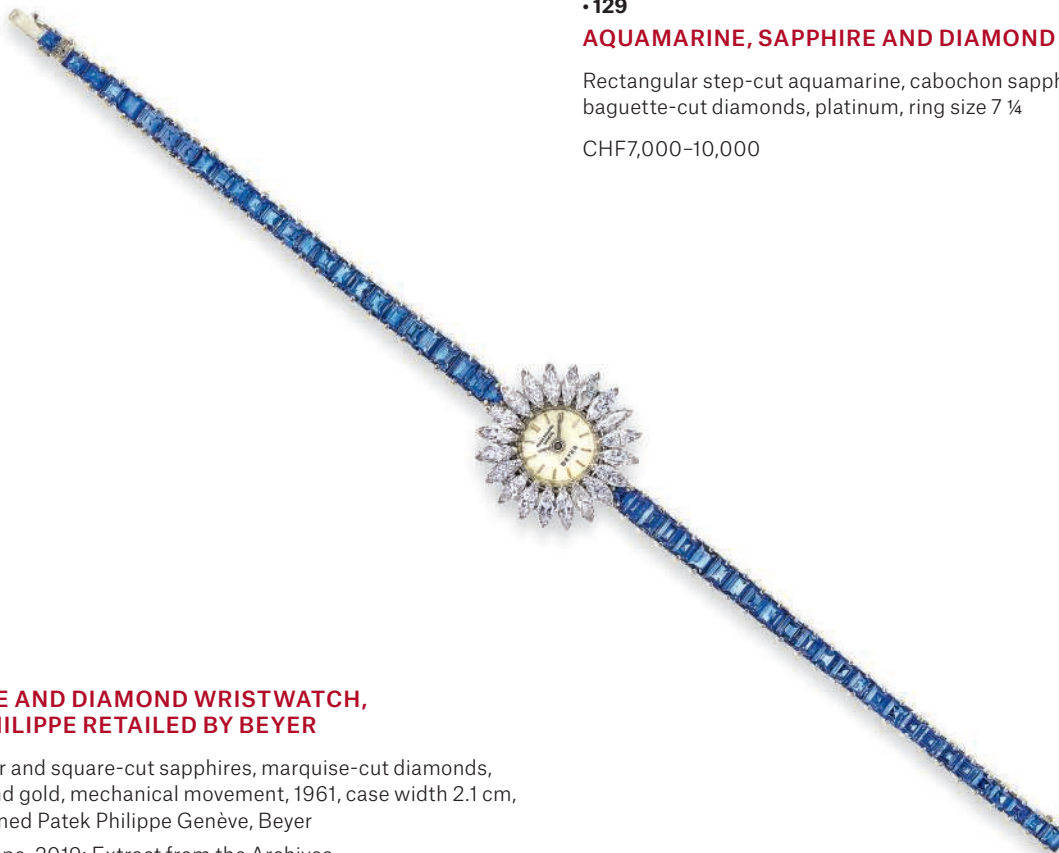
• 129

AQUAMARINE, SAPPHIRE AND DIAMOND RING

Rectangular step-cut aquamarine, cabochon sapphires and baguette-cut diamonds, platinum, ring size 7 ¼

CHF7,000–10,000

\$7,000–10,000



• 130

**SAPPHIRE AND DIAMOND WRISTWATCH,
PATEK PHILIPPE RETAILED BY BEYER**

Rectangular and square-cut sapphires, marquise-cut diamonds, platinum and gold, mechanical movement, 1961, case width 2.1 cm, 17.2 cm, signed Patek Philippe Genève, Beyer

Patek Philippe, 2019: Extract from the Archives

CHF10,000–15,000

\$10,000–15,000



+ 131

EMERALD AND DIAMOND NECKLACE, EARRING AND RING SUITE, MEISTER

Rectangular, square cut-cornered and octagonal step-cut emeralds, brilliant, marquise, pear and heart-shaped diamonds, gold, necklace 35.0 cm, earrings 2.1 cm, ring size 6 $\frac{3}{4}$, maker's marks

SSEF, 2009, reports nos. 54436, 54435, 54195: Colombia, minor oil

Please note that the reports are over 5 years old and might require updates.

CHF30,000–40,000

\$30,000–40,000



THE PROPERTY OF A LADY

+ 132

EMERALD AND DIAMOND RING

Octagonal step-cut emerald of 14.99 carats, tapered baguette-cut diamonds, platinum, ring size 7

Gübelin, 2019, report no. 19020189: 14.99 carats, Colombia, minor resin

CHF40,000-60,000

\$40,000-60,000

+ 133

DIAMOND SAUTOIR

Briolette-cut diamonds, gold, 123.0 cm

CHF15,000-20,000

\$15,000-20,000





+ 134

DIAMOND NECKLACE, H. STERN

Princess-cut diamonds, gold, 42.0 cm, maker's mark

CHF25,000-35,000

\$25,000-35,000



+ 135

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 9.57 carats, pear-shaped diamonds of 0.75 and 0.73 carat, circular-cut diamonds, gold, ring size 5 $\frac{3}{4}$
Gübelin, 2019, report no. 19030160: 9.57 carats, no origin, no indications of heating

SSEF, 2019, report no. 105034: 9.57 carats, Madagascar, no indications of heating

GIA, 2017, report no. 3235848667: 0.75 carat, F colour, VS1 clarity

GIA, 2017, report no. 2256978944: 0.73 carat, F colour, VS1 clarity

CHF80,000-120,000

\$80,000-120,000



136
DIAMOND, EMERALD AND ONYX 'PANTHÈRE' RING, CARTIER

Circular-cut diamonds, pear-shaped emeralds, cabochon onyx, platinum (European Convention mark), ring size 6 $\frac{3}{4}$, signed Cartier, no. WJ5081, red Cartier case

Cartier, 2013: certificate of authenticity

CHF10,000-15,000 \$10,000-15,000



Ψ 137
MOTHER-OF-PEARL, DIAMOND AND LACQUER 'PROMENADE D'UNE PANTHÈRE' WRISTWATCH, CARTIER

Dark purple mother-of-pearl dial, circular-cut diamonds, black lacquer, gold (European Convention mark), automatic movement, case width 4.2 cm, signed Cartier, case nos. 3484 and 129, movement no. 192, red and black Cartier pouches, red presentation Cartier case, red self-winding Cartier case

Cartier: Certificate of origin and original paperwork

CHF80,000-120,000 \$80,000-120,000

This lot incorporates material from endangered species which could result in import restrictions.

This endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch will be supplied to the buyer with a calf leather strap (not shown).



(reverse)



THE PROPERTY OF A LADY

+ 138

DIAMOND RING

Circular-cut diamond of 5.27 carats, baguette-cut diamonds, gold (French mark), ring size 5

CHF20,000–25,000

\$20,000–25,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

139

RETRO SAPPHIRE AND GOLD BRACELET, CHAUMET

Sugarloaf cabochon sapphires, gold (French marks), 1937, 16.0 cm, signed Chaumet, no. 905

CHF15,000–20,000

\$15,000–20,000

LITERATURE:

R. Hurel and D. Scarisbrick, *Chaumet Paris: Two Centuries of Fine Jewellery*, Musée Carnavalet exhibition, Paris, March 25-June 28, 1998, p. 141 for a photograph of this bracelet



(illustrated as necklace)

+ 140

**PAIR OF RETRO DIAMOND BRACELETS,
VAN CLEEF & ARPELS**

Circular-cut diamonds, platinum and gold (French marks), 1940s,
each 18.0 cm, attachable to wear as a necklace, signed Van Cleef
and Arpels, nos. 58.028 and 58.029

CHF30,000-50,000

\$30,000-50,000





THE PROPERTY OF A LADY

+ 141

RUBY AND DIAMOND RING, HARRY WINSTON

Cabochon ruby, tapered baguette-cut rubies, oval-shaped diamonds, platinum, ring size 6 ¼, signed Winston

SSEF, 2016, report no. 88128: approximately 9.4 carats, Burma (Myanmar), no indications of heating

CHF40,000–60,000

\$40,000–60,000

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

142

COLOURED DIAMOND AND DIAMOND RING

Fancy yellow rectangular modified brilliant-cut diamond of 12.10 carats, rectangular-cut diamonds, gold, ring size 7 ¼

GIA, 2018, report no. 2191649183: 12.10 carats, Fancy Yellow colour, VS1 clarity

CHF120,000–180,000

\$120,000–180,000





Maria Luisa de Lacambra wearing lot 143
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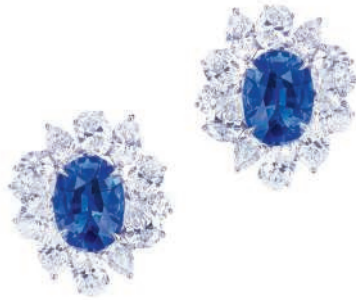
+ 143

EMERALD AND DIAMOND NECKLACE, SANZ

Octagonal step-cut and pear-shaped emeralds, pear-shaped, marquise and circular-cut diamonds, with detachable pendant, the central cluster detachable for wear as a brooch, 1960s, pendant 4.0 cm, necklace 41.0 cm, signed Sanz, red Sanz case SSEF, 2018, report no. 102761: approximately 17.0 to 5.6 carats, Colombia, minor to moderate oil

CHF200,000–300,000

\$200,000–300,000



+ 144

SAPPHIRE AND DIAMOND EARRINGS

Oval-cut sapphires of 5.20 and 5.05 carats, pear, oval, marquise and circular-cut diamonds, gold, 2.5 cm

SSEF, 2018, report no. 102417: 5.20 and 5.05 carats, Ceylon (Sri Lanka), no indications of heating

CHF55,000–75,000

\$55,000–75,000



+ 145

DIAMOND RING

Pear modified brilliant-cut diamond of 5.02 carats, gold, ring size 6 ¼
GIA, 2015, report no. 2165914373: 5.02 carats, D colour, VVS1 clarity

CHF150,000–180,000

\$150,000–180,000





+ 146

COLOURED DIAMOND AND DIAMOND RING

Fancy yellow cushion modified brilliant-cut diamond of 23.20 carats,
circular-cut diamonds, gold, ring size 5 $\frac{3}{4}$

GIA, 2018, report no. 5181097877: 23.20 carats, Fancy Yellow colour,
VS2 clarity

CHF320,000–450,000

\$320,000–450,000





+ 147

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 9.06 carats, trapeze-cut diamonds, platinum, ring size 6 ¾

Gübelin, 2019, report no. 19020193: 9.06 carats, Kashmir, no indications of heating

SSEF, 2017, report no. 96350: 9.066 carats, Kashmir, no indications of heating

CHF600,000–800,000

\$600,000–800,000



+ 148

DIAMOND RING

Rectangular-cut diamond of 12.84 carats, baguette-cut diamonds, platinum, ring size 5 ¾

GIA, 2017, report no. 2185635393: 12.84 carats, I colour, VS2 clarity

CHF300,000–500,000

\$300,000–500,000







THE PROPERTY OF A GENTLEMAN

149

EMERALD AND DIAMOND PENDENT NECKLACE

Octagonal step-cut emerald of 18.0 carats, circular-cut diamonds,
necklace 39.5 cm, pendant 3.0 cm

SSEF, 2018, report no. 103742: 17.999 carats, Colombia, minor oil

CHF40,000–60,000

\$40,000–60,000



THE PROPERTY OF A LADY

150

RUBY AND DIAMOND RING

Cushion-shaped ruby of 8.36 carats, baguette-cut diamonds,
platinum, ring size 5

SSEF, 2018, report no. 101651: 8.363 carats, Burma, no indications of
heating

CHF90,000–120,000

\$90,000–120,000



+ 151

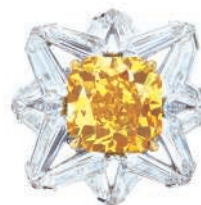
COLOURED DIAMOND AND DIAMOND RING

Fancy deep brownish orangy yellow cut-cornered square modified
brilliant-cut diamond of 10.02 carats, circular and fancy-cut
diamonds, gold, ring size 6 ¼

GIA, 2017, report no. 2257982169: 10.02 carats, Fancy Deep
Brownish Orangi Yellow colour, SI1 clarity

CHF180,000–250,000

\$180,000–250,000





THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

152

DIAMOND AND RUBY NECKLACE, TIFFANY & CO.

Pear-shaped, circular and marquise-cut diamonds, circular-cut rubies, platinum and gold, 42.8 cm, signed Tiffany & Co.

CHF20,000–30,000

\$20,000–30,000

+ 153

RUBY AND DIAMOND RING

Oval-cut ruby of 2.55 carats, circular-cut diamonds, gold (French marks), ring size 5 ¾

SSEF, 2018, report no. 103788: 2.556 carats, Burma (Myanmar), no indications of heating

CHF12,000–18,000

\$12,000–18,000

THE PROPERTY OF A LADY

+ 154

**RUBY AND DIAMOND 'WRAPPED HEART'
PENDANT/BROOCH, VERDURA**

Cabochon rubies, circular-cut diamonds, platinum and gold, 5.1 cm,
signed Verdura

CHF35,000–55,000

\$35,000–55,000

LITERATURE:

Cf. P. Corbett, *Verdura: The life and work of a master jeweler*, London,
Thames & Hudson, 2002, p. 119 for a similar pendant/brooch



THE PROPERTY OF A LADY

+ 155

COLOURED DIAMOND AND DIAMOND RING, GRAFF

Fancy yellow cut-cornered rectangular modified brilliant-cut
diamond, yellow circular-cut diamonds, shield-shaped diamonds,
platinum and gold, ring size 6 ¼, signed Graff, blue Graff case and
outer box

GIA, 2019, report no. 15760740: 4.02 carats, Fancy Yellow colour,
VS2 clarity

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

CHF35,000–55,000

\$35,000–55,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

156

RUBY AND DIAMOND RING AND BRACELET SET

Cabochon rubies, baguette, old, circular and single-cut diamonds,
1950s, ring size 5 ¼, bracelet 17.0 cm, bracelet signed Rood

CHF30,000–50,000

\$30,000–50,000

IMPORTANT JEWELS FROM
A DISTINGUISHED PRIVATE COLLECTION

Lots 157-179



IMPORTANT JEWELS FROM
A DISTINGUISHED PRIVATE COLLECTION



+ 157

RUBY AND DIAMOND NECKLACE AND EARRINGS SET

Cushion and pear-shaped rubies, circular, pear and marquise-cut diamonds, gold, necklace 38.2 cm, earrings 3.9 cm

CHF12,000-18,000

\$12,000-18,000

+ 158

RUBY AND DIAMOND BRACELET, M. GÉRARD

Circular-cut rubies, circular-cut diamonds, gold (indistinct French mark), 17.4 cm, signed M. Gérard, maker's mark for André Vassort, no. 4418

CHF5,000-7,000

\$5,000-7,000



+ 159

DIAMOND BROOCH

Circular, pear and marquise-cut diamonds, platinum and gold, 1960s, 4.8 cm

CHF22,000-30,000

\$22,000-30,000



+ 160

RUBY AND DIAMOND BROOCH

Pear-shaped ruby of 9.53 carats, pear and marquise-cut diamonds, platinum and gold, 1960s, 4.7 cm

SSEF, 2018, report no. 104001: 9.532 carats, Burma (Myanmar), no indications of heating

CHF58,000-80,000

\$58,000-80,000



IMPORTANT JEWELS FROM
A DISTINGUISHED PRIVATE COLLECTION



+ 161
**SAPPHIRE, COLOURED SAPPHIRE AND
DIAMOND PENDENT NECKLACE**

Carved sapphires, oval and cushion-shaped yellow sapphires, circular-cut diamonds, gold, necklace 42.8 cm, detachable pendant/brooch 6.5 cm

CHF18,000-23,000

\$18,000-23,000



+ 162

SAPPHIRE AND DIAMOND NECKLACE

Cushion-shaped sapphire of 17.00 carats, cabochon sapphire, triangle-cut diamonds, gold, 40.2 cm

SSEF, 2018, report no. 104002: 17.002 carats, Ceylon (Sri Lanka), no indications of heating

CHF35,000-55,000

\$35,000-55,000



+ 163

DIAMOND BRACELET, VAN CLEEF & ARPELS

Circular-cut diamonds, platinum and gold (French marks), 17.9 cm, maker's marks, no. 308

CHF18,000-22,000

\$18,000-22,000

IMPORTANT JEWELS FROM
A DISTINGUISHED PRIVATE COLLECTION



+ 164
COLOUR-CHANGE SAPPHIRE AND DIAMOND RING

Cabochon colour-change sapphire of 25.01 carats, circular and pear-shaped diamonds, gold, ring size 6 ½

Gübelin, 2019, report no. 19010004: approximately 27.6 carats, colour-change, Sri Lanka (Ceylon), no indications of heating

CHF24,000–35,000

\$24,000–35,000



+ 165
DIAMOND RING

Marquise brilliant-cut diamond of 3.87 carats, square-cut diamonds, platinum, ring size 5 ½

GIA, 2018, report no. 1192697521: 3.87 carats, D colour, VS2 clarity

CHF30,000–40,000

\$30,000–40,000



• + 166
**COLOURED SAPPHIRE AND DIAMOND BRACELET,
SABBADINI**

Circular-cut pink sapphires, circular-cut diamonds, gold, 19.5 cm, signed Sabbadini

CHF5,000–7,000

\$5,000–7,000

+ 167

UNMOUNTED DIAMOND

Pear brilliant-cut diamond of 5.16 carats

GIA, 2018, report no. 5191697525: 5.16 carats, D colour, VVS1 clarity, potentially Internally Flawless, type IIa

CHF170,000–280,000

\$170,000–280,000



+ 168

UNMOUNTED DIAMOND

Marquise brilliant-cut diamond of 4.08 carats

GIA, 2018, report no. 2195697522: 4.08 carats, D colour, VVS1 clarity, potentially Internally Flawless, type IIa

CHF80,000–120,000

\$80,000–120,000



+ 169

SAPPHIRE AND DIAMOND BROOCH

Pear-shaped sapphires, pear, marquise and circular-cut diamonds, platinum and gold, 1960s, 5.7 cm

CHF30,000–50,000

\$30,000–50,000



+ 170

SAPPHIRE AND DIAMOND RING, PEDERZANI

Cushion-shaped sapphire of 20.76 carats, triangle-cut diamonds, platinum and gold, ring size 5 ¾, signed Pederzani

Gübelin, 2018, report no. 18120080: 20.76 carats, Burma (Myanmar), no indications of heating

CHF290,000–400,000

\$290,000–400,000



IMPORTANT JEWELS FROM
A DISTINGUISHED PRIVATE COLLECTION



+ 171
UNMOUNTED EMERALD

Cushion-shaped emerald of 14.01 carats
SSEF, 2019, report no. 104345: 14.012 carats, Colombia,
moderate artificial resin
Gübelin, 2018, report no. 18120081: 14.01 carats, Colombia,
minor resin

CHF120,000–170,000

\$120,000–170,000



+ 172
EMERALD AND DIAMOND EARRINGS, BOUCHERON

Square-cut emeralds, marquise and circular-cut diamonds, gold
(French marks), 2.7 cm, signed Boucheron, nos. B246 and 6045

CHF10,000–15,000

\$10,000–15,000



+ 173
ART DECO DIAMOND BRACELET

Old and single-cut diamonds, platinum (French marks), 1930s,
17.7 cm

CHF7,000–10,000

\$7,000–10,000

+ 174

COLOURED DIAMOND AND DIAMOND RING, PEDERZANI

Fancy deep brownish yellow cut-cornered rectangular step-cut diamond of 22.30 carats, tapered baguette-cut diamonds, gold, ring size 6, signed Pederzani

GIA, 2018, report no. 6193697486: 22.30 carats, Fancy Deep Brownish Yellow colour, VVS1 clarity

CHF290,000–400,000

\$290,000–400,000



+ 175

EMERALD AND DIAMOND BROOCH, PEDERZANI

Octagonal step-cut emerald of 5.03 carats, pear and marquise-cut diamonds, platinum and gold, 5.3 cm, signed Pederzani

SSEF, 2019, report no. 104346: 5.035 carats, Colombia, minor oil

Gübelin, 2018, report no. 18120082: 5.03 carats, Colombia, insignificant clarity enhancement

CHF90,000–130,000

\$90,000–130,000



+ 176

EMERALD AND DIAMOND BANGLE

Pear-shaped emeralds of 8.14 and 7.92 carats, circular and baguette-cut diamonds, platinum, inner circumference 14.8 cm

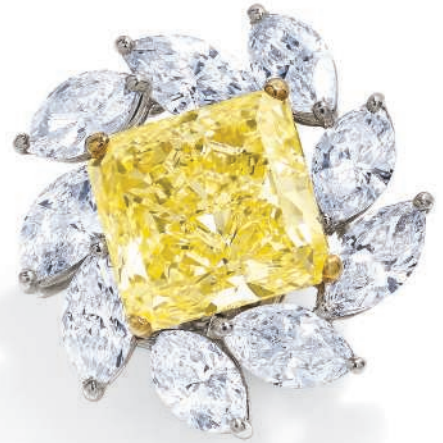
Gübelin, 2018, report no. 18120083: 8.14 carats, Colombia, minor oil

Gübelin, 2018, report no. 18120084: 7.92 carats, Colombia, minor oil

CHF75,000–100,000

\$75,000–100,000





+ 177

COLOURED DIAMOND AND DIAMOND EARRINGS

Fancy vivid yellow cut-cornered rectangular modified brilliant-cut diamonds of 13.16 and 13.13 carats, circular, pear and marquise-cut diamonds, gold (French marks), 6.5 cm

GIA, 2018, report no. 2195697438: 13.16 carats, Fancy Vivid Yellow colour, VS2 clarity

GIA, 2018, report no. 2195697471: 13.13 carats, Fancy Vivid Yellow colour, VS1 clarity

CHF900,000–1,200,000

\$900,000–1,200,000



+ 178

**COLOURED DIAMOND AND DIAMOND EARRINGS,
FARAONE**

Fancy intense yellow cut-cornered square modified brilliant-cut diamonds of 8.98 and 8.85 carats, marquise-cut diamonds, platinum and gold, 2.4 cm, signed Faraone

GIA, 2018, report no. 2193697612: 8.98 carats, Fancy Intense Yellow colour, VS1 clarity

GIA, 2018, report no. 5191697529: 8.85 carats, Fancy Intense Yellow colour, VS2 clarity

Faraone, 1991, copy of insurance valuation

CHF280,000–400,000

\$280,000–400,000



+ 179

**COLOURED DIAMOND AND DIAMOND BROOCH,
PEDERZANI**

Fancy intense yellow rectangular cut-cornered diamond of 21.16 carats, marquise and pear-shaped diamonds, platinum and gold, 5.6 cm, signed Pederzani, blue Pederzani case

GIA, 2018, report no. 2195697453: 21.16 carats, Fancy Intense Yellow colour, VVS1 clarity, potentially Internally Flawless

GIA, 2019, report no. 2203099729: 3.67 carats, E colour, VS2 clarity

GIA, 2019, report no. 5202099761: 3.07 carats, F colour, VS2 clarity

GIA, 2019, report no. 6204099747: 3.02 carats, G colour, SI1 clarity

GIA, 2019, report no. 5201099815: 3.00 carats, E colour, SI1 clarity

CHF450,000–650,000

\$450,000–650,000





(Lot 193)

EVENING SESSION
7.00 PM
(LOTS 180-271)



(Lot 270)

THE PROPERTY OF
A LADY
Lots 180-191





•180

GOLD SAUTOIR NECKLACE

Textured and polished gold, 1970s, necklace 53.8 cm,
pendants 8.1 and 7.4 cm, 176 gr

CHF10,000-15,000

\$10,000-15,000



• 181

TWO PAIRS OF CUFFLINKS

Calibré-cut rubies, gold (French marks), 1.3 cm, cabochon turquoises and gemstones, gold, 1.3 cm

CHF1,000–1,500

\$1,000–1,500

• 182

EARLY 20TH CENTURY AMETHYST AND DIAMOND BROOCH

Carved amethysts, single-cut diamonds, circa 1900, 8.3 cm

CHF3,000–5,000

\$3,000–5,000

LITERATURE:

V. Becker, *Art Nouveau Jewelry*, London, Thames & Husdon 1985, p. 40, ill.41 for a photograph of this brooch



(open)

183

ART DECO DIAMOND BRACELET-WATCH, CARTIER

Old, single, baguette and calibré-cut diamonds, platinum (indistinct French mark), 1930s, mechanical movement, case width 1.0 cm, bracelet 16.9 cm, dial signed Cartier, bracelet no. 3740

CHF15,000–20,000

\$15,000–20,000



• 184

SAPPHIRE AND DIAMOND BROOCH

Cabochon sapphires, old and rose-cut diamonds, 1930s, 8.2 cm

CHF8,000-12,000

\$8,000-12,000

LITERATURE:

Cf F. Cailles, *René Boivin joailler*, Les Éditions de l'Amateur, Paris, 1994, p. 266 for a brooch of similar design



• - 185

EBONY, CORAL, SEED PEARL AND DIAMOND BROOCH

Carved ebony and coral, seed pearls, circular-cut diamonds, gold, 5.2 cm

This lot incorporates material from endangered species which could result in export restrictions.

CHF5,000-7,000

\$5,000-7,000

~ 186

EBONY, TOURMALINE, EMERALD AND DIAMOND LION BROOCH, MOUNT BY RENÉ BOIVIN

Carved ebony, pink oval-cut tourmaline, pear-shaped emeralds, circular-cut diamonds, gold (French marks), 1973, 6.2 cm, signed René Boivin, grey René Boivin case

CHF30,000-50,000

\$30,000-50,000

The current vendor's family commissioned this brooch at Boivin in 1973 and replaced the original stone in the lion's mouth with the current pink tourmaline.

This lot incorporates material from endangered species which could result in export restrictions.





187

GOLD AND DIAMOND SUITE, M. GÉRARD

Circular-cut diamonds, platinum and gold (French marks), 1960s, sautoir 84.1 cm, pendant 6.8 cm, earrings 4.3 cm, sautoir detachable to be worn as four bracelets and a brooch, sautoir and pendant signed M. Gérard, earrings unsigned, pendant with maker's mark for André Vassort, sautoir no. 645, pendant no. 643

CHF25,000–35,000

\$25,000–35,000

THE PROPERTY OF
A LADY





188
RUBY AND DIAMOND EARRINGS, M. GÉRARD

Oval and circular-cut rubies, circular-cut diamonds, gold (French marks), 1960s, 4.2 cm, with detachable brooch fittings, signed M Gérard, with maker's mark for André Vassort, no. CS28, blue M. Gérard case

CHF30,000–40,000

\$30,000–40,000



189
DIAMOND FLEUR-DE-LYS RING

Pear, baguette and circular-cut diamonds, gold (French marks), ring size 5, the original *fleur-de-lys* panel with maker's mark for Cartier

CHF12,000–15,000

\$12,000–15,000

Please note that the original Cartier *fleur-de-lys* panel was transformed from a brooch into a ring by the current owner.



190
DIAMOND RING, M. GÉRARD

Circular, old and single-cut diamonds, gold (French mark), 1960s, ring size 4, signed Gérard, maker's mark for André Vassort (partially indistinct), no. 258 CS, blue M. Gérard case

CHF12,000–15,000

\$12,000–15,000



EN TREMBLANT

En tremblant is a French expression that means 'trembling'. It defines a jewellery technique that consists of setting parts of a jewel, often flowerheads, on small coiled springs. This creates a subtle movement and makes the jewel sparkle and appear to come to life. This craft was very popular in the late 18th and 19th century.



191

LATE 19TH CENTURY DIAMOND BROOCH

Old and rose-cut diamonds, silver and gold (French marks), 1880s, 21.5 cm, the three largest flowerheads mounted *en tremblant* and detachable to be worn as three separate brooches, three hair pins or a tiara, lower spray detachable

CHF12,000–15,000

\$12,000–15,000



(illustrated as tiara)



(illustrated as
brooches)



+ 192

**ART DECO QUARTZ, DIAMOND AND ENAMEL BROOCH,
CARTIER**

Carved smoked quartz, old, cushion and single-cut diamonds,
black enamel, platinum (French mark), 1930s, 5.4 cm, signed Cartier,
no. 6009 C

CHF14,000-20,000

\$14,000-20,000





+ 193

ART DECO DIAMOND BANGLE, CARTIER

Circular and single-cut diamonds, platinum and gold (indistinct French marks), 1930s, bracelet inner circumference 16.0 cm, detachable clip brooch 5.1 cm, brooch signed Cartier Paris, with maker's mark for Henri Picq, no. 04961 23837, bracelet unsigned with indistinct number, red Cartier case

CHF12,000-18,000

\$12,000-18,000

LITERATURE:

Cf. M. Gabardi, *Les Bijoux de l'Art Déco aux années 40*, Paris, Les Éditions de l'Amateur, 1986, p.198 for a photograph of a similar bracelet





• 194

**JADE AND LAPIS LAZULI NECKLACE,
SUZANNE BELPERRON**

Jade and lapis lazuli beads, lapis lazuli spacers, gold (French marks),
circa 1960, 40.0 cm, unsigned, maker's mark for Darde et Fils

CHF10,000-15,000

\$10,000-15,000

LITERATURE:

S. Raulet & O. Baroin, *Suzanne Belperron*, Lausanne, La Bibliothèque
des Arts, 2011, p. 185 for the photograph of the necklace

BELPERRON

Suzanne Belperron brilliantly started her career at René Boivin alongside Jeanne Boivin. From 1920 her designs appeared in the collections of the Maison. The jewels with volumes and volutes, contrary to the geometric and structured trend of Art Déco, were distinctive: her bold and imaginative aesthetic was already there. Belperron is famous for never signing her pieces, and has been quoted as stating '*my style is my signature*'.

In 1932, she joined Bernard Herz, then his son Jean in 1945, and became one of the pioneers of modern fashion and jewellery. Her clients included the Duchess of Windsor, Colette, Josephine Baker, Christian Dior and Diana Vreeland amongst many others.



(enlarged)



195

DIAMOND RING, HERTZ-BELPERRON

Marquise-cut diamond, platinum (French mark), 1950s, ring size 5 ¼, unsigned, maker's mark for Groëné et Darde

CHF50,000–70,000

\$50,000–70,000

LITERATURE:

Cf. P. Corbett, W. Landrigan & N. Landrigan, *Jewelry by Suzanne Belperron*, London, Thames & Hudson Ltd, 2015, p. 108 for the photograph of a similar ring in rock crystal

Cf. S. Raulet & O. Baroin, *Suzanne Belperron*, Lausanne, La Bibliothèque des Arts, 2011, p. 149 for the photograph of a similar ring in rock crystal; and p. 88 for the photograph of a drawing of a ring of similar design



• 196

CULTURED PEARL BANGLE, RENÉ BOIVIN

Cultured pearls, silver, inner circumference 12.0 cm, signed René Boivin, maker's mark for Darde et Fils, pearls probably replaced or added later

CHF10,000–15,000

\$10,000–15,000



• 197

**RUBY, EMERALD AND DIAMOND BROOCH,
SUZANNE BELLPERRON**

Rectangular-cut emeralds, vari-cut rubies, old and single-cut diamonds, platinum and gold (French marks), 1950s, 7.5 cm, unsigned, maker's mark for Groëné et Darde

CHF10,000–15,000

\$10,000–15,000

198

**QUARTZ, RUBY, EMERALD AND SAPPHIRE BROOCH,
SUZANNE BERPERRON**

Carved rose quartz, circular-cut and cabochon rubies, carved emeralds, cabochon sapphires, silver and gold, 1950s, 7.5 cm, unsigned

CHF25,000-35,000

\$25,000-35,000

LITERATURE:

S. Raulet & O. Baroin, *Suzanne Belperron*, Lausanne, La Bibliothèque des Arts, 2011, p. 155 for a photograph of this brooch





'CAMBODGIEN' CUFF BRACELET

Adrien Louart, considered one of the greatest lapidaries of his time, played a major role in the realization of Belperron jewels.

Suzanne Belperron expressed her talent by using unusual gemstones with an incredibly innovative style; her preferred stones being chalcedony, agate, rock crystal and quartz. Her desires and imagination were sometimes on the verge of technical impossibility. Louart took on these challenges and produced some of the most iconic Belperron pieces such as the 'Cambodgien' bracelet or the 'Bibendum' and 'Tourbillon' rings.



+ 199

AGATE, SAPPHIRE AND DIAMOND 'CAMBODGIEN' BRACELET, SUZANNE BELPERRON

Carved agate, circular-cut sapphires, circular-cut diamonds, inner circumference 14.5 cm, brown fitted case

Verdura, 2019: certificate of authenticity

CHF100,000-120,000

\$100,000-120,000

EXHIBITED:

Paris, Musée des Arts Décoratifs, *Bijoux Art Déco et Avant-Garde*, Jean Després et les bijoutiers modernes, 19 March - 12 July 2009

LITERATURE:

L. Mouillefarine and E. Possémé, *Bijoux Art Déco et Avant-Garde*, Paris, Norma éditions, 2009, p 93 for a picture of this bracelet
Cf. S. Raulet and O. Baroin, *Suzanne Belperron*, Lausanne, La Bibliothèque des Arts, 2011, p 74 for a bracelet of similar design
Cf. P Corbett, W. Landrigan, N. Landrigan, *Jewelry by Suzanne Belperron*, London, Thames & Hudson, 2015, p 149 for a bracelet of similar design

FROM THE COLLECTION OF
THE LATE HON. DAME MIRIAM ROTHSCHILD, D.SC., DBE, FRS



Portrait of Miriam Rothschild, London, circa 1929.
© The Natural History Museum / Alamy Stock Photo

Superb Art Déco Diamond Ear Pendants, Cartier



FROM THE COLLECTION OF THE LATE HON. DAME MIRIAM ROTHSCHILD, D.SC., DBE, FRS



+ 200
SUPERB ART DECO DIAMOND EAR PENDANTS, CARTIER
Fancy briolette and old-cut diamonds, platinum, 1920s. 7.2 cm,
signed Cartier London, red Cartier fitted case
CHF200,000-300,000 \$200,000-300,000

PROVENANCE:
The Hon. Dame Miriam Rothschild, D.Sc., DBE, FRS (1908 - 2005)
Thence by descent to the current owner



Dame Miriam Rothschild working on experiments in her lab. Photo by Carl Mydans / The LIFE Picture Collection / Getty Images

THE LATE HON. DAME MIRIAM ROTHSCHILD, D.SC., DBE, FRS (1908 - 2005)

The Hon. Miriam was a renowned biologist, champion of Nature Conservation, stylish writer, effective philanthropist, respected intellectual and brilliant athlete – all in an era when women, even very rich women, were not really expected to participate in professional life. With her dark good looks, strong profile and athletic demeanour, Miriam and her handsome brother Victor, (Lord Rothschild - also an athlete), cut quite a dash – but in reality, the Hon. Miriam preferred the company of scientists, artists and intellectuals.

The Hon. Miriam achieved much as a scientist, publishing some 300 papers, and she was elected a Fellow of the Royal Society. Scientific interests ranged from fleas, other parasites and butterflies to plant chemicals and migratory birds! Miriam excelled at tennis, skiing, billiards, squash and cricket – attaining international standards at these latter two sports.

Whilst home life was somewhat Bohemian, the Hon. Miriam's Country Estate at Ashton was renowned for both its natural beauty and for delicious food and for delectable Rothschild wine. Miriam's father (the Hon. Charles) acquired the substantial Estate because of its rare butterflies!





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

+ 200A

**IMPORTANT COLOURED DIAMOND RING,
VAN CLEEF & ARPELS**

Fancy deep grayish blue round-cornered rectangular step-cut
diamond of 7.22 carats, marquise and circular-cut diamonds,
platinum, ring size 6 ½, maker's mark, no. S.O. 1474

GIA, 2019, report no. 2191852672: 7.22 carats, Fancy Deep Grayish
Blue colour, VS1 clarity, type IIb

CHF3,250,000–5,000,000

\$3,250,000–5,000,000



(side view)





201
RUBY AND DIAMOND BIB NECKLACE,
VAN CLEEF & ARPELS

Oval and cushion-shaped rubies, circular, marquise and baguette-cut diamonds, gold, 33.4 cm, maker's mark, no. N.Y.18520-7

SSEF, 2019, report no. 104703: approximately 90 carats, Burma, no indications of heating, a few with minor oil

CHF400,000-600,000

\$400,000-600,000



202

RUBY AND DIAMOND BRACELET, VAN CLEEF & ARPELS

Oval and cushion-shaped rubies, circular and baguette-cut diamonds, gold, 15.9 cm, signed Van Cleef & Arpels, no. N.Y. 17108
SSEF, 2019, report no. 104704: approximately 55 carats, Burma, no indications of heating, none to minor oil

CHF150,000–250,000

\$150,000–250,000



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

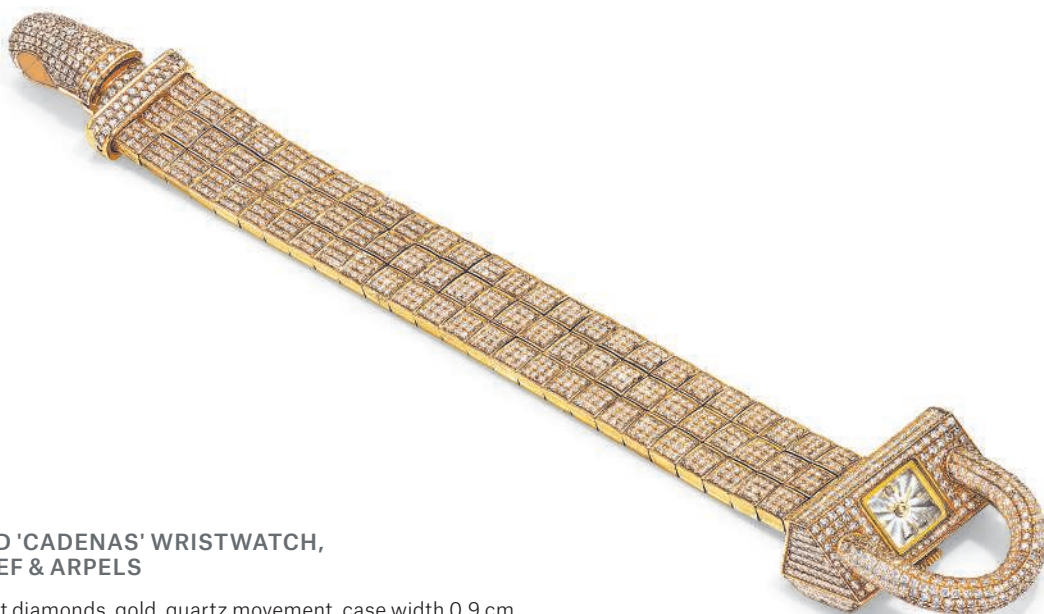
+ 203

DIAMOND NECKLACE, CARTIER

Circular-cut diamonds, gold (French marks), 55.0 cm, detachable for wear as a shorter necklace, 37.0 or 32.0 cm and a bracelet, 18.0 cm, signed Cartier Paris, maker's mark for André Vassort, nos. 67252 and 67253, red Cartier case

CHF50,000-80,000

\$50,000-80,000



+ 204

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

Circular-cut diamonds, gold, quartz movement, case width 0.9 cm,
17.0 cm, signed Van Cleef & Arpels, no. 154462

CHF20,000–30,000

\$20,000–30,000

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

+ 205

DIAMOND BANGLE, CARTIER

Circular-cut diamonds, gold, inner circumference 15.0 cm,
signed Cartier, no. 09-0495, red Cartier case

CHF50,000–80,000

\$50,000–80,000



THE PROPERTY OF
AN ITALIAN PRIVATE COLLECTOR
Lots 206-207

A Pair of Exceptional Bulgari 'Serpenti' Bracelets





+ 206

RUBY 'SERPENTI' BRACELET-WATCH, BULGARI

Cushion-shaped ruby, ruby eyes, late 1950s, mechanical movement, case width 1.6 cm, dial signed Piaget, bracelet signed Bulgari, red Bulgari fitted case

CHF100,000-200,000

\$100,000-200,000

SERPENTI

Emblem of the Roman jewellery house Bulgari, the serpents are anchored in the history of humanity, especially in ancient Egyptian, Greek and Roman mythologies; they are a recurrent figure in jewellery and symbols of eternal renewal, wisdom, vitality and seduction.

In the 1940s, thanks to gold tubular bands called Tubogas, whose flexibility allowed to reproduce the fluidity of the animal, the first evocated snake watches and bracelets appeared in Bulgari's collections.

In the 1960s, when Rome became the new Hollywood, famous actors and actresses were often seen strolling down Via Condotti. Perhaps the most famous actress at the time, Elizabeth Taylor, became a prestigious muse for Bulgari, wearing a magnificent gold, diamond and emerald 'Serpenti' bracelet-watch during the shooting of *Cleopatra* in 1962.



+ 207

RUBY AND DIAMOND 'SERPENTI' BRACELET, BULGARI

Cushion-shaped ruby, old and cushion-shaped diamonds, late 1950s, signed Bulgari, red Bulgari fitted case

CHF100,000–200,000

\$100,000–200,000



+ 208

COLOURED DIAMOND, EMERALD AND DIAMOND RING

Fancy vivid yellow heart modified brilliant-cut diamond of 3.51 carats, pear-shaped emerald of 7.05 carats, circular-cut diamonds, gold, ring size 6

GIA, 2016, report no. 2227068601: 3.51 carats, Fancy Vivid Yellow colour, Internally Flawless clarity

SSEF, 2014, report no. 73170: 7.058 carats, Zambia, no indications of clarity modification

Please note that the GIA report is over 3 years old and may require an update.

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

CHF200,000–250,000

\$200,000–250,000



THE PROPERTY OF A LADY

+ 209

DIAMOND RING

Cut-cornered rectangular step-cut diamond of 20.33 carats, pear-shaped diamonds, gold (French mark), ring size 7 ½

GIA, 2018, report no. 6194853422: 20.33 carats, H colour, VVS2 clarity

CHF550,000–750,000

\$550,000–750,000





THE PROPERTY OF A LADY

+ 210

SAPPHIRE, RUBY AND DIAMOND EARRINGS, BULGARI

Cabochon sapphires, cabochon rubies, circular and marquise-cut diamonds, platinum and gold, 3.5 cm, signed Bvlgari, red Bulgari case

CHF30,000–50,000

\$30,000–50,000



+ 211

EMERALD AND DIAMOND RING, CARTIER

Square-shaped emerald of 3.58 carats, round cornered rectangular step-cut diamond of 4.08 carats, square-cut diamonds, platinum (French marks), ring size 5 $\frac{3}{4}$, signed Cartier, no. 709619

SSEF, 2018, report no. 102425: approximately 3.59 carats, Colombia, no indications of clarity modification

GIA, 1995, report no. 8699954: 4.08 carats, G colour, VS1 clarity

Cartier, 2000: certificate of authenticity

Please note that the GIA certificate is over 10 years old and may require an update.

CHF220,000–400,000

\$220,000–400,000





212
RUBY AND DIAMOND 'MYSTERY SET' EARRINGS,
VAN CLEEF & ARPELS

Calibré-cut rubies, circular-cut diamonds, platinum and gold, 2.7 cm,
maker's marks, no. 50633

CHF150,000-200,000

\$150,000-200,000



213
PAIR OF EMERALD AND DIAMOND BRACELETS,
VAN CLEEF & ARPELS

Cabochon emeralds, circular-cut diamonds, gold, 17.7 cm each,
can be worn as a necklace, signed Van Cleef & Arpels N.Y., no. 17901,
green Van Cleef & Arpels pouches

CHF60,000-80,000

\$60,000-80,000





+ 214

DIAMOND NECKLACE, HARRY WINSTON

Circular and pear-shaped diamonds, platinum and gold, 39.5 cm, maker's mark for Jacques Timey, no. 5100

CHF40,000-60,000

\$40,000-60,000



+ 215

SAPPHIRE AND DIAMOND 'TROMBINO' RING, BULGARI

Cushion-shaped sapphire of 6.43 carats, baguette and circular-cut diamonds, platinum, ring size 6, signed Bulgari

Gübelin, 2019, report no. 19030087: 6.43 carats, Kashmir, no indications of heating

SSEF 2018, report no. 99724: 6.437 carats, Kashmir, no indications of heating

CHF60,000-80,000

\$60,000-80,000





+ 216

EMERALD AND DIAMOND RING

Cushion-shaped emerald of 17.04 carats, marquise-cut diamonds, platinum, ring size 7 ¼

SSEF, 2017, report no. 92999: 17.041 carats, Colombia, minor oil

CHF130,000–160,000

\$130,000–160,000



+ 217

COLOURED DIAMOND AND DIAMOND RING

Fancy vivid yellow cut-cornered rectangular modified brilliant-cut diamond of 10.05 carats, gold, ring size 6 ¼

GIA, 2018, report no. 2195402063: 10.05 carats, Fancy Vivid Yellow colour, VS2 clarity

CHF350,000–450,000

\$350,000–450,000





+ 218

COLOURED DIAMOND AND DIAMOND RING

Fancy vivid green-blue cut-cornered rectangular modified brilliant-cut diamond of 1.41 carat, circular-cut diamonds, platinum, ring size 6 ¼

GIA, 2017, report no. 15072713: 1.41 carat, Fancy Vivid Green-Blue colour, I2 clarity

CHF150,000–250,000

\$150,000–250,000



+ 219

COLOURED DIAMOND AND DIAMOND RING

Fancy vivid pink cut-cornered rectangular modified brilliant-cut diamond of 1.40 carat, circular-cut diamonds, platinum, ring size 6 ¼

GIA, 2017, report no. 12790441: 1.40 carat Fancy Vivid Pink colour, I2 clarity

CHF200,000–300,000

\$200,000–300,000



+ 220

**THE ROB RED
COLOURED DIAMOND AND DIAMOND RING**

Fancy red pear modified brilliant-cut diamond of 0.59 carat, circular-cut diamonds, platinum, ring size 6 ¼

GIA, 2017, report no. 13255436: 0.59 carat, Fancy Red colour, VS1 clarity

CHF300,000–500,000

\$300,000–500,000

FANCY COLOURED DIAMONDS,
INCLUDING "THE ROB RED"



THE PROPERTY OF
A LADY
Lots 221-232





+ 221

**ART DECO SAPPHIRE AND DIAMOND CUFFLINKS,
CARTIER**

Sugarloaf cabochon sapphires, rose-cut diamonds, platinum
(indistinct French marks), 1930s, 1.3 cm, signed Cartier, no. 03005,
red Cartier case

CHF3,000–5,000

\$3,000–5,000



+ 222

DIAMOND BOW BROOCH

Circular-cut diamonds, platinum (French mark), 1930s, 7.5 cm

CHF15,000–20,000

\$15,000–20,000



+ 223

ART DECO DIAMOND BRACELET

Old, circular and baguette-cut diamonds, 1930s, 17.7 cm

CHF15,000–20,000

\$15,000–20,000

+ 224

PAIR OF ART DECO DIAMOND CLIPS, CARTIER

Single and rose-cut diamonds, platinum and gold (French marks), 1930s, 1.6 cm, signed Cartier Paris, red Cartier fitted case

CHF4,000-6,000

\$4,000-6,000



+ 225

MID-20TH CENTURY DIAMOND BOW BROOCH

Circular and single-cut diamonds, platinum (French mark), 1950s, 7.2 cm

CHF4,000-6,000

\$4,000-6,000



+ 226

EARLY 20TH CENTURY DIAMOND AND ENAMEL BRACELET

Old and single-cut diamonds, blue enamel, platinum and gold (French marks), 1920s, 20.1 cm

CHF5,000-7,000

\$5,000-7,000



(Lot 230)



(Lot 231)



+ 227

DIAMOND RING, CARTIER

Modified marquise brilliant-cut diamond of 14.14 carats, baguette-cut diamonds, platinum (French mark), ring size 7, maker's mark, indistinct number, red Cartier case

GIA, 2017, report no. 6183380386: 14.14 carats, K / Faint Brown colour, VVS2 clarity, potentially Internally Flawless, type IIa

CHF150,000-250,000

\$150,000-250,000



+ 228

RETRO RUBY AND DIAMOND BROOCH, CARTIER

Circular-cut rubies, ruby beads, circular-cut diamonds, platinum and gold (French marks), 1940s, 9.0 cm, signed Cartier Paris, no. 07898

CHF8,000-12,000

\$8,000-12,000



+ 229

EARLY 20TH CENTURY DIAMOND BRACELET

Old and single-cut diamonds, platinum and gold (French marks), 1920s, 20.1 cm

CHF5,000-7,000

\$5,000-7,000



+ 230

ART DECO DIAMOND CLIP BROOCH

Old, circular and baguette-cut diamonds, platinum and gold
(French mark for platinum), 1930s, 5.0 cm, red Cartier fitted case

CHF50,000–80,000

\$50,000–80,000



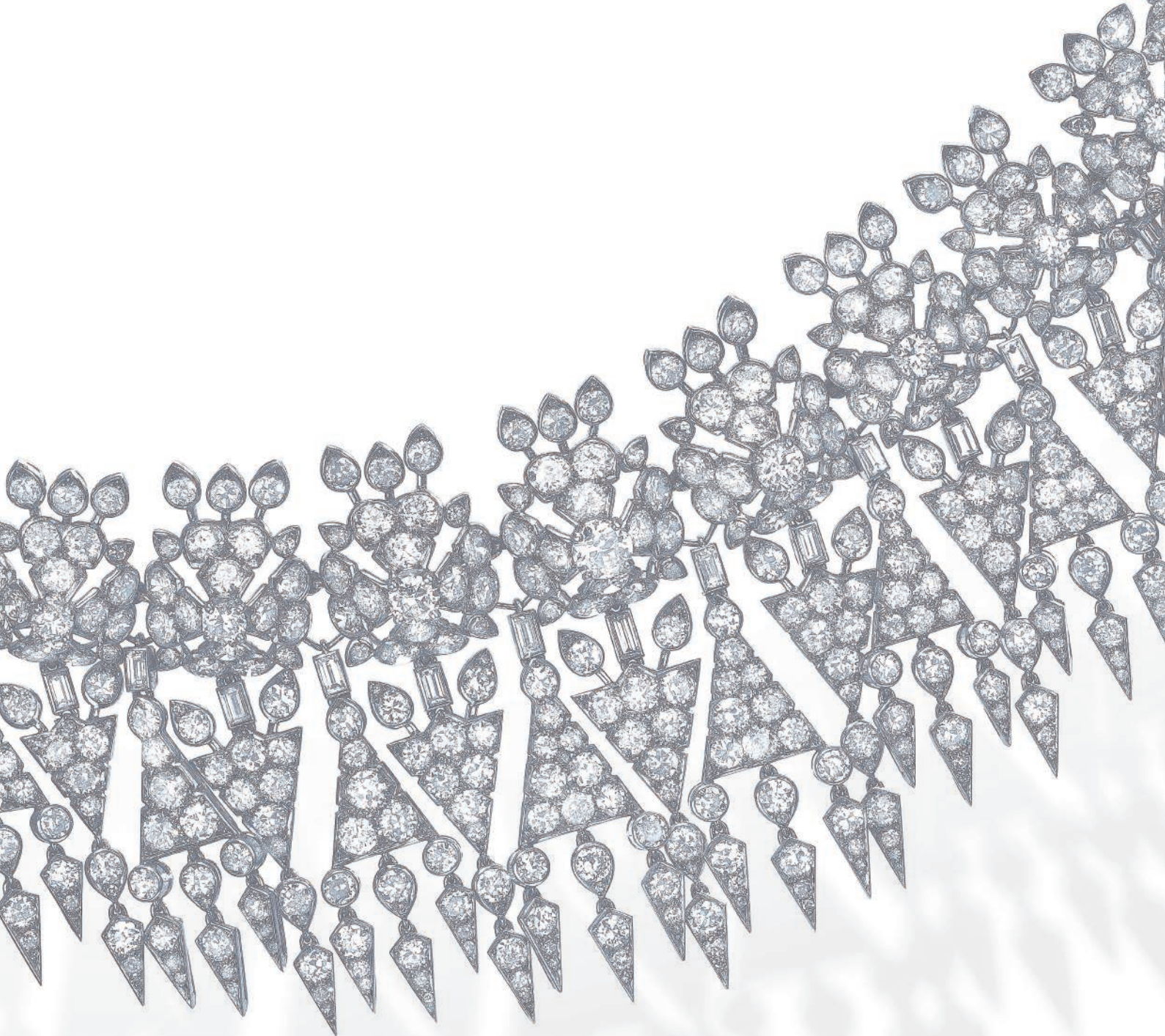
+ 231

ART DECO DIAMOND BRACELET

Old, circular and baguette-cut diamonds, platinum and gold
(French mark for platinum), 1930s, 17.6 cm, brown Cartier fitted case

CHF60,000–80,000

\$60,000–80,000





+ 232

DIAMOND FRINGE NECKLACE, CARTIER

Old, circular and baguette-cut diamonds, platinum and gold (French marks), 40.0 cm, signed Cartier Paris and Monture Cartier, indistinct number, red Cartier case

CHF150,000–250,000

\$150,000–250,000

FROM AN
IMPORTANT GEMSTONE COLLECTOR



An Impressive 118.05 Carat Coloured Diamond

DIAMONDS OVER 100 CARATS SOLD AT CHRISTIE'S

THE ART OF DE GRISOGONO, CREATION I

A rectangular-cut diamond and emerald necklace,
by De Grisogono - 163.41 carats
Geneva, November 2017



THE MOUNA DIAMOND

A cushion-shaped coloured diamond pendant,
by Bulgari - 112.53 carats
Geneva, November 1998



A kite-shaped diamond - 103.48 carats
Geneva, May 2003



THE ASHBERG DIAMOND

A cushion-shaped diamond - 102.48 carats
Geneva, May 1981



THE ALLNAT DIAMOND

A cushion-shaped coloured diamond flower brooch,
by Cartier - 102.07 carats
Geneva, May 1996



THE WINSTON LEGACY

A pear-shaped diamond - 101.73 carats
Geneva, May 2013



Jewellery photographed by Denis Hayoun - Diode SA



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

+ 233

IMPRESSIVE UNMOUNTED COLOURED DIAMOND

Fancy yellow cushion modified brilliant-cut diamond of 118.05 carats,
blue fitted case

GIA, 2018, report no. 2195919509: 118.05 carats, Fancy Yellow colour,
VS2 clarity

CHF2,500,000–3,500,000

\$2,500,000–3,500,000

LITERATURE:

I. Balfour, *Famous Diamonds*, London, William Collins Sons & Co. Ltd.,
1987, p. 217 for mention of this diamond in 'The World's Largest Cut
Diamonds List'







(side view)

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

+ 234

IMPORTANT COLOURED DIAMOND RING

Fancy brown-pink cut-cornered rectangular modified brilliant-cut
diamond of 20.46 carats, pear-shaped blue diamonds, gold,
ring size 4 ½

GIA, 2018, report no. 6197697492: 20.46 carats, Fancy Brown-Pink
colour, VVS2 clarity, potentially Internally Flawless, type IIa

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

CHF1,700,000–2,800,000

\$1,700,000–2,800,000



+ 235

SAPPHIRE AND DIAMOND EARRINGS

Cushion-shaped sapphires of 19.55 and 18.91 carats, cushion and circular-cut diamonds, platinum and gold, 3.2 cm

Gübelin, 2019, report no. 19030088 1/2: 19.55 and 18.91 carats, Sri Lanka (Ceylon), no indications of heating, Appendix letter

CHF150,000–250,000

\$150,000–250,000



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

+ 236

SAPPHIRE, EMERALD, ONYX AND DIAMOND 'PANTHÈRE' RING, CARTIER

Cushion-shaped sapphire of 7.72 carats, pear-shaped emeralds, cabochon onyx, circular-cut diamonds, gold (French mark), ring size 6 ¼, signed Cartier, no. 988568, red Cartier case

Gübelin, 2019, report no. 19030086: 7.72 carats, Sri Lanka (Ceylon), no indications of heating

CHF100,000–150,000

\$100,000–150,000





THE PROPERTY OF A LADY

+ 237

DIAMOND NECKLACE, GRAFF

Pear, marquise and circular-cut diamonds, platinum and gold,
35.5 cm, signed Graff, no. 3583, blue Graff pouch

Graff, 2012: copy of invoice and copy of insurance valuation

Nineteen GIA and one HRD reports, from 1997 to 1999, from 2.03
to 0.73 carats, from D to F colour, Internally Flawless to VS2 clarity

**Please note that the GIA and HRD reports are over 10 years old
and may require updates.**

CHF300,000–500,000

\$300,000–500,000



+ 238

SAPPHIRE AND DIAMOND RING

Pear-shaped sapphire of 23.12 carats, marquise and circular-cut diamonds, platinum (French mark), ring size 7

SSEF, 2016, report no. 87683: 23.119 carats, Ceylon (Sri Lanka), no indications of heating

CHF130,000-160,000

\$130,000-160,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

239

DIAMOND AND ENAMEL RING, MOUNT BY BVLGARI

Rectangular step-cut diamond of 17.24 carats, baguette-cut diamonds, black enamel, gold, ring size 5 1/2, signed Bvlgari and M. by Bvlgari, no. 6380, black Bvlgari case and outer box

CHF200,000-300,000

\$200,000-300,000



THE PROPERTY OF A LADY

+ 240

DIAMOND PENDENT NECKLACE, GRAFF

Pear, marquise and circular-cut diamonds, platinum and gold, necklace 43.3 cm, detachable pendant 7.4 cm, signed Graff, no. 6483, blue Graff pouch

Graff, 2012: copy of invoice and copy of insurance valuation

Six GIA reports, 2010-2011, from 2.15 to 1.01 carats, from D to H colour, VVS1 to SI1 clarity

Please note that the GIA reports are over 5 years old and may require updates.

CHF150,000-250,000

\$150,000-250,000

THE PROPERTY OF
A PRINCESS
Lots 241-243





+ 241

EMERALD AND DIAMOND RING

Rectangular-cut emerald of 10.42 carats, pear-shaped diamonds,
ring size 4 ½

Gübelin, 2019, report no. 19030253: 10.42 carats, Colombia, minor oil

CHF40,000–60,000

\$40,000–60,000





+ 242

DIAMOND NECKLACE, BULGARI

Rectangular, marquise and baguette-cut diamonds, 35.5 cm,
signed Bulgari

CHF150,000-200,000

\$150,000-200,000

IMPORTANT BURMESE RUBIES SOLD AT CHRISTIE'S



THE CRIMSON FLAME

15.04 carat cushion-shaped ruby and diamond ring
Burma, No Heat
Hong Kong, December 2015
Price realized: US\$ 18'372'919



THE JUBILIEE RUBY

15.99 carat oval-cut ruby and diamond ring, Verdura
Burma, No Heat
New York, April 2016
Price realized: US\$ 14'165'000



15.03 carat oval-cut ruby and diamond ring
Burma, No Heat
Geneva, May 2017
Price realized: US\$ 12'942'773



THE RATNARAJ

10.05 carat cushion-shaped ruby and diamond ring
Burma, No Heat
Hong Kong, November 2016
Price realized: US\$ 10'262'200



10.04 carat oval-cut ruby and diamond ring
Burma, No Heat
Hong Kong, November 2018
Price realized: US\$ 7'224'359



THE HOPE RUBY

32.08 carat cushion-shaped ruby and diamond ring, Chaumet
Burma, No Heat
Geneva, May 2012
Price realized: US\$ 6'742'440

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

+ 243

**EXCEPTIONAL RUBY AND DIAMOND RING,
HARRY WINSTON**

Cushion-shaped ruby of 22.86 carats, half-moon diamonds, platinum,
ring size 6 ½, maker's mark, signed Winston, blue Harry Winston case
Gübelin, 2019, report no.19040010: 22.86 carats, Burma (Myanmar),
no indications of heating, Appendix letter

SSEF, 2019, report no. 106328: 22.867 carats, Burma (Myanmar),
no indications of heating, Appendix letter

CHF2,000,000–3,000,000

\$2,000,000–3,000,000



THE PROPERTY OF AN
IMPORTANT PRIVATE COLLECTOR



Princess Hélène of France, Duchess of Aosta (1871-1951), wearing lot 244

Historic Emerald and Diamond Necklace





ELENA'S EMERALD AND DIAMOND NECKLACE

There has been a long tradition in the European royal families of offering the most beautiful jewels to one's spouse at the time of marriage. This is especially true when the wedding is a symbolic strengthening of the alliance between different countries. The present fabulous emerald and diamond necklace is one of those exceptional pieces of jewellery that can claim a prestigious list of owners from various parts of the world for almost 150 years.

Princess Hélène (1871-1951) was born into the Orléans family in 1871. Her father, Philippe d'Orléans (1838-1894), Count of Paris, was a direct descendant of Louis Philippe, King of France (1773-1850), and himself pretender to the throne. Of great elegance, Princess Hélène is rumoured to have been courted by some of the most important European heirs. She married Prince Emanuele Filiberto of Italy (1869-1931), Duke of Aosta, on 25 June 1895. The matrimony was a historic event in Europe, widely reported in the international press. Princess Hélène officially became S.A.R. la Principessa Elena di Francia, Duchessa d'Aosta.

On her wedding day, Elena d'Aosta received both a stunning emerald and diamond necklace, and an emerald and diamond tiara from her godfather, Henri d'Orléans, Duke of Aumale. Given the nature and importance of such European alliance, it is not surprising that the Duke of Aumale chose only the most spectacular gifts for his goddaughter. He was a renowned art collector, with a particularly prominent antique book collection:



S.A.R. Princess Hélène of France, Duchess of Aosta,
German Photographer
Private Collection
© Arkivi UG All Rights Reserved / Bridgeman Images



The Marchioness of Cholmondeley, Portrait by John Singer Sargent
Private Collection
Bridgeman Images

the Duke also was a passionate admirer and collector of important jewels. This necklace most probably comes from his personal collection. The exceptional quality of the emeralds and the delicate craftsmanship, typical of the early 19th century, resembles the jewellery made during the First Empire, by Nitot or Bapst, for Empress Joséphine. The design of the main pendant, in particular, is of the same style as the one hanging on the emerald necklace of Empress Joséphine parure, now owned by Queen Sonja of Norway.

During World War I, Elena d'Aosta got involved with the Italian Red Cross as a nurse. As time progressed she developed a passion for travels, and extensive accounts of her time in Africa are written in her published diaries. With Europe in political and social disarray, the fabulous emerald necklace was no longer worn in public and spent many years out of sight.

Following the war and at some point during the 20th century, the necklace changed hands, and is next seen as part of the equally prestigious collection of Sybil Sassoon, Marchioness of Cholmondeley, the daughter of Sir Edward Sassoon and Baroness Aline de Rothschild. The beautiful Sybil Sassoon was depicted numerous times wearing fabulous jewels by her friend, painter John Singer Sargent, who was a great admirer of hers. Miss Sassoon's collection included, amongst others, a spectacular sapphire parure from the French Crown jewels.

The fabulous emerald necklace and tiara, offered by the Duke of Aumale to his goddaughter Elena d'Aosta, were both in the Marchioness' collection. Upon her death in 1989, part of her jewellery was sold at Christie's.



Lady Sibyl Cholmondeley wearing lot 244, by Cecil Beaton.
Photograph courtesy of The Cecil Beaton Studio Archive at Sotheby's

PROVENANCE:

Henri d'Orléans, Duke of Aumale (1822-1897)
Princess Hélène of France, Duchess of Aosta (1871-1951)
Sybil Sassoon, Marchioness of Cholmondeley (1894-1989)
Christie's, London, 20 June 1990
Christie's, Geneva, 10 November 2015

LITERATURE:

M.G. di Savoia and S. Papi, *Gioielli di Casa Savoia*, Electre, 2002,
Milano, p.63



+ 244

HISTORIC EARLY 19TH CENTURY EMERALD AND DIAMOND FRINGE NECKLACE

Cushion, square, rectangular and hexagonal-cut emeralds, old, single and rose-cut diamonds, silver and gold, circa 1810, 42.5 cm, pink fitted case

SSEF, 2018, report no. 103916: 23 emeralds approximately from 17.0 to 0.3 carats, Colombia, none to moderate oil

SSEF, 2015, reports nos. 79796, 79801, 79804 and 79805: 4.21, 2.84, 2.22 and 2.17 carats, Colombia, no indications of clarity modification.

SSEF, 2015, reports nos. 79802, 79803 and 80244: 2.73, 2.32 and 1.79 carats, Colombia, minor oil.

SSEF, 2015, reports nos. 79794, 79795, 79797, 79798, 79799 and 79800: 16.78, 8.14, 3.82, 3.78, 3.65 and 3.47 carats, Colombia, moderate oil.

CHF1,500,000–2,500,000

\$1,500,000–2,500,000

THE PROPERTY OF
A LADY OF TITLE

Lots **245**, 261 & 271

A Superb Collection of Natural Pearls



(Lot 271)



245

NATURAL PEARL SAUTOIR

One hundred and seventy-one natural pearls, of approximately
12.55 to 4.45 mm, 122.0 cm

SSEF, 2019, report no. 104702: approximately 12.55 to 4.45 mm,
171 saltwater natural pearls

CHF400,000-600,000

\$400,000-600,000





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

+ 246

SUPERB COLOURED DIAMOND AND DIAMOND RING

Fancy deep blue heart modified brilliant-cut diamonds of 2.22 and 2.00 carats, circular-cut diamonds, platinum, ring size 5

GIA, 2019, report no. 5181910123: 2.22 carats, Fancy Deep Blue colour, VS2 clarity

GIA, 2019, report no. 1172283975: 2.00 carats, Fancy Deep Blue colour, VVS2 clarity

CHF3,500,000–4,500,000

\$3,500,000–4,500,000

BLUE DIAMONDS





247

LAPIS LAZULI AND DIAMOND RING, CARTIER

Reeded lapis lazuli, circular-cut diamonds, platinum (French mark), 1950s, ring size 4 ¼, signed Cartier Paris, no. 017207, red Cartier case

CHF20,000–30,000

\$20,000–30,000



248

LAPIS LAZULI AND DIAMOND BANGLE AND EARRING SET, CARTIER

Fluted lapis lazuli beads, circular-cut diamonds, platinum and gold (French marks), 1950s, bracelet inner circumference 17.2 cm, earrings 1.6 cm, signed Cartier Paris, nos. 012245 (bracelet) and R3516 (earrings), red Cartier case for the bangle

CHF12,000–18,000

\$12,000–18,000



~ 249

CORAL AND DIAMOND RING, CARTIER

Reeded coral, circular-cut diamonds, platinum (French mark), 1950s, ring size 4 ¼, signed Cartier Paris, indistinct number, red Cartier case

CHF20,000–30,000

\$20,000–30,000

This lot incorporates material from endangered species which could result in export restrictions.

~ 250

CORAL AND DIAMOND BANGLE, CARTIER

Fluted coral beads, circular-cut diamonds, platinum and gold (French marks), 1950s, inner circumference 17.8 cm, signed Cartier Paris, no. 012368, red Cartier case

CHF10,000–15,000

\$10,000–15,000

This lot incorporates material from endangered species which could result in export restrictions.





~ + 251

**ART DECO CORAL, LAPIS LAZULI, ENAMEL
AND DIAMOND CHIMERA NECKLACE**

Carved coral, fluted lapis lazuli beads, cabochon lapis lazulis, coral beads, cream, green and blue enamel, circular-cut diamonds, gold (French marks), 1920s, inner circumference 36.5 cm

CHF100,000-150,000

\$100,000-150,000

LITERATURE:

CF. S. Rault, *Bijoux Art Déco*, Paris, Les Éditions du Regard, 1984, p.161 for bracelets of similar design

This lot incorporates material from endangered species which could result in export restrictions.



CHIMERAS

The Chimera is an imaginary creature combining several animals in one body. According to ancient Greek mythology, it was a fire-breathing monster with the fore-parts of a lion, its middle a goat and its rear a dragon or serpent.

Chimeras were a very popular motif during the 1920s and 1930s. The Art Déco period was more interested in the imaginative and artistic value of the monster and with the orientalised version of the creature. Inspired by the strange beauty of the Chinese dragon, symbol of longevity and success, jewellers such as Cartier or Laclouche created iconic Chimera bangles and necklaces.

PIGEON BLOOD RUBY



+ 252

RUBY AND DIAMOND RING

Pear-shaped ruby of 5.03 carats, pear-shaped diamonds, gold, ring size 6 ¼

SSEF, 2019, report no. 105592: 5.036 carats, Burma (Myanmar), no indications of heating, 'pigeon blood red' colour, Appendix letter

Gübelin, 2019, report no. 19027167: 5.03 carats, Burma (Myanmar), no indications of heating, 'pigeon blood red' colour

CHF350,000–500,000

\$350,000–500,000



+ 253

COLOURED DIAMOND RING

Fancy intense yellow cut-cornered rectangular modified brilliant-cut diamond of 13.73 carats, gold, ring size 6 ¼

GIA, 2018, report no. 2191354243: 13.73 carats, Fancy Intense Yellow colour, VS1 clarity

CHF250,000–350,000

\$250,000–350,000



254

IMPORTANT DIAMOND RING

Heart brilliant-cut diamond of 12.16 carats, platinum and gold,
ring size 8 $\frac{3}{4}$

GIA, 2019, report no. 6207031833: 12.16 carats, D colour,
Internally Flawless clarity

CHF400,000–600,000

\$400,000–600,000







+ 255

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 5.40 carats, rose-cut diamonds, platinum (French mark), ring size 5

Gübelin, 2019, report no. 19020192: 5.40 carats, Kashmir, no indications of heating

SSEF, 2017, report no. 96351: 5.407 carats, Kashmir, no indications of heating

CHF120,000–150,000

\$120,000–150,000



THE PROPERTY OF A GENTLEMAN

+ 256

DIAMOND RING

Rectangular-cut diamond of 12.50 carats, gold, ring size 6 ¼

GIA, 2019, report no. 16818369: 12.50 carats, D colour, VVS1 clarity, potentially Internally Flawless, type IIa

GIA, 2008, report no. 16818369: 12.50 carats, D colour, Internally Flawless clarity, type IIa

CHF750,000–1,200,000

\$750,000–1,200,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

257

DIAMOND 'NATTE' BRACELET, VAN CLEEF & ARPELS

Circular-cut diamonds, platinum and gold (French marks), circa 1965, 19.0 cm, signed Van Cleef & Arpels, grey Van Cleef & Arpels case

CHF40,000–60,000

\$40,000–60,000

LITERATURE:

Cf S. D. Coffin, *Set in style The jewellery of Van Cleef & Arpels*, London, Thames & Hudson, 2011, p. 65 for the photograph of an identical bracelet

Cf *The Spirit of beauty Van Cleef & Arpels*, Paris, Xavier Barral Éditions, 2009, p. 151 for the photograph of an identical bracelet



+ 258

SAPPHIRE AND DIAMOND RING

Sugarloaf cabochon sapphire of 19.17 carats, shield-shaped diamonds, platinum, ring size 6 ½

SSEF, 2018, report no. 103701: 19.176 carats, Burma (Myanmar), no indications of heating

CHF150,000–200,000

\$150,000–200,000



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

+ 259

IMPRESSIVE COLOURED DIAMOND RING

Fancy yellow oval brilliant-cut diamond of 71.80 carats, gold, ring size 6 ¼

GIA, 2019, report no. 6194833450: 71.80 carats, Fancy Yellow colour, VS1 clarity

CHF1,600,000–2,400,000

\$1,600,000–2,400,000





(reverse)

FRINGE NECKLACES

Necklaces composed of a graduated series of articulated arrow-shaped fringes became highly fashionable in the late 19th century due to the influence of the Romanov Imperial Court. This type of fringe necklace, which could also often be converted into a tiara, were known as 'collier russe', 'frange de pierreries', or 'Kokoshnik', the last name derived from the traditional Russian head dress bearing the same name. Some of these necklaces do indeed emanate from Russia, but the form was so popular that many were also produced in Europe.

One of the earliest known examples is the fringe tiara that belonged to King William IV's wife, Queen Adelaide (1792 -1849). The diamonds used were from the collection of King George III and it was manufactured by the Royal Goldsmith, Rundell Bridge & Rundell in 1831. Another notable early example; originally part of the Romanov jewels (no 30 Russia's Treasure of Diamonds and Precious Stones, Moscow 1925-26) most likely also dates from the early 19th century. This example was threaded together and transformable into a tiara when sewn onto a velvet band.

The workmanship, closed back mounting and threading on string of lot 260 suggest that this necklace may also be a rare early example, possibly created in the 18th century or early 19th century.



Edmund Thomas (1793-1873) (after), *Queen Victoria (1819-1901) at the Opera*, (oil on canvas), Paris. FORBES Magazine Collection, New York, USA / Bridgeman Images



+ 260

ANTIQUE DIAMOND FRINGE NECKLACE

Old-cut diamonds, with additional clasp fitting, 18th/19th century,
37.3 cm, later brown fitted case

CHF100,000-150,000

\$100,000-150,000

THE PROPERTY OF
A LADY OF TITLE
Lots 245, **261** & 271

A Superb Collection of Natural Pearls



(Lot 271)

THE PROPERTY OF
A LADY OF TITLE



261

NATURAL PEARL AND CULTURED PEARL SAUTOIR

One hundred and eighty-two natural pearls, two cultured pearls,
of approximately 10.75 to 4.10 mm, 115.0 cm

SSEF, 2019, report no. 104701: approximately 10.75 to 4.10 mm,
182 saltwater natural pearls and 2 beaded saltwater cultured pearls

CHF120,000-180,000

\$120,000-180,000

This rare diamond bangle represents a confluence of Indian craftsmanship and European aesthetic.

At the beginning of the 20th century, the taste for Western exoticism emerged in India. The designs and materials in vogue in European jewellery were much appreciated. Old jewels of the Royal Houses were re-designed by the finest London and Parisian jewellers such as Boucheron, Cartier, and Chaumet to adapt them to the trends of the moment.

In return, the European jewellery houses were inspired by eastern traditions with omnipresent evocations of the Orient, India and Persia in their designs. It created a new style which was at its peak in the 1920s and lasted until the mid-20th century.



+ 262

MID-20TH CENTURY DIAMOND BANGLE

Graduated old-cut diamonds, silver and gold, 1950s,
inner circumference 17.8 cm

CHF180,000–250,000

\$180,000–250,000





+ 263

MULTI-GEM NECKLACE, JAR

Cushion-shaped sapphire, pink and green tourmalines, chrysoberyl, garnet, pink spinel and fire opal, circular-cut diamonds, tsavorites, garnets, rubies, aquamarines, sapphires and amethysts, single-cut diamonds, silver and gold (French marks), 1987, 39.0 cm, signed JAR, red JAR case

CHF100,000-150,000

\$100,000-150,000

EXHIBITED:

London, Sommerset House, *The Jewels of JAR, Paris*, no. 224,
2 November 2002 - 26 January 2003

THE ANA MARÍA PEARL



Natural Pearl, Emerald & Diamond Brooch-Watch



DE LOS COBOS

Don Francisco de los Cobos (1477-1547),
Secretario Universal of Charles V (1500-1558)

Maria de Mendoza y Pimentel,
Countess of Ribadavia (1508-1587)



Jan Gossaert, *Portrait of Francisco de los Cobos y Molina*.
classicpaintings / Alamy Stock Photo

Diego de los Cobos 1st Marquis
of Camarasa (1524-1575)

Manuel de los Cobos Luna
Sarmiento y Mendoza,
IV Marquis of Camarasa and
X Count of Ribadavia
(1606-1668)

Domingo Francisco Gayoso
de los Cobos, XI Marquis of
Camarasa (1735-1803)



Jacobo Gayoso de los Cobos y Tellez-
Girón, XIV Marquis of Camarasa
(1816-1871)

Ana María de Sevilla y Villanueva,
XIV Marchioness of Camarasa
(1828-1861)

Francisca de Borja Gayoso de los
Cobos, XV Marchioness of Camarasa
(1854-1926)

Ignacio Fernández de Henestrosa,
VIII Count of Moriana del Río
(1851-1934)

Maria Josefa Fernández de los
Henestrosa y Gayoso de los Cobos,
Marchioness of Cilleruelo (1893-1986)





Titian, *Charles V and Empress Isabella of Portugal*.
Niday Picture Library / Alamy Stock Photo.

In Spain, closed to Santiago de Compostela there is the Palacio de Oca, a 12th century fortress with magnificent gardens. Inside, hanging on the entrance wall, you can find a portrait of Ana María de Sevilla y Villanueva, XIV Marchioness of Camarasa upon her marriage to Jacobo Gayoso de los Cobos y Tellez-Girón. She is painted wearing a lavish blue dress revealing her shoulders and highlighting a beautiful single drop pearl necklace.

The Ana María pearl is said to date back to the beginning of 16th century, during the reign of King Charles V of Spain and Isabella of Portugal, and to have been part of the Spanish crown treasures, probably fished during Hernán Cortés' conquest of the Aztec empire.

Don Francisco de los Cobos (1477-1547), a Camarasa ancestor, was one of the most influential men of his time in Spain. Thanks to his strategic vision, Charles V appointed him General Secretary of his Empire and he became his main adviser. For several years, he directed the affairs of the government.

The King is thought to have passed the original brooch set with three pearls,

a carved emerald and diamonds on to his *Secretario Universal* and his spouse Maria de Mendoza and Pimentel, daughter of the Count of Ribadavia, whose son Diego de los Cobos was the first Marques de Camarasa.

Unfortunately, the brooch was said to have been taken apart over the years; today only the central pearl and the carved emerald remain.

The pearl was passed from generation to generation, from mother to daughter, and has remained in the Family throughout. Ana María bequeathed it to her elder daughter Francisca de Borja Gayoso de los Cobos, XV Marchioness of Camarasa, who herself passed it on to her daughter Maria Josefa Fernández de Henestrosa y Gayoso de los Cobos, who became Marchioness of Cilleruelo when she married Don Pablo Martinez Del Rio y Vinent from one of the most prominent Mexican families of the 19th century.

Maria Josefa, the grand-mother of the present owner, was a very elegant woman and was photographed in Vogue in July 1941. From the 1960s the Ana María pearl and emerald were worn together with the brooch-watch.



Maria Josefa Fernández de los Hensrosa y Gayosso de los Cobos, XIII Marquise of Cilleruelo, photographed by Horst P. Horst, Vogue, July 1st, 1941
© Condé Nast Archive



(reverse)



+ 264

**THE ANA MARÍA PEARL
NATURAL PEARL, EMERALD AND DIAMOND
BROOCH-WATCH**

Slightly baroque drop-shaped natural pearl of 30.24 carats, carved emerald, vari-cut diamonds, mechanical movement, 7.1 cm, detachable pearl and diamond pendant 4.2 cm, movement signed Audemars Piguet

SSEF 2019, report no. 105957: 30.239 carats, saltwater natural pearl, Appendix letter

GIA, 2018, report no. 6193364095: 30.24 carats, saltwater natural pearl, no indications of treatment

CHF800,000-1,200,000

\$800,000-1,200,000

PROVENANCE:

Ana María de Sevilla y Villanueva, XIV Marchioness of Camarasa (1828-1861) upon the marriage of Jacobo Gayoso de los Cobos y Tellez-Girón (1816-1871)

Francisca de Borja Gayoso de los Cobos, XV Marchioness of Camarasa (1854-1926)

Maria Josefa Fernández de Henestrosa y Gayoso de los Cobos, XIII Marchioness of Cilleruelo (1893-1986) upon the marriage of Don Pablo Martínez Del Río y Vinent (1893-1983)

Thence by descent to the present owner



FORMERLY THE PROPERTY OF
GRAND DUCHESS
ALEXANDRA OF MECKLENBURG-SCHWERIN

Including a Rare Aquamarine & Diamond Tiara,
by Fabergé

FORMERLY THE PROPERTY OF
GRAND DUCHESS ALEXANDRA OF MECKLENBURG-SCHWERIN





+ 265

LATE 19TH CENTURY NATURAL AND CULTURED PEARL, SAPPHIRE AND DIAMOND PENDANT NECKLACE

Fifty-eight and fifty-four natural pearls of approximately 8.00 to 5.05 mm, four cultured pearls, slightly baroque drop-shaped natural pearl of approximately 10.05-15.50x20.50 mm, rectangular-cut sapphire, old, cushion and rose-cut diamonds, 1890s, 44.0 cm, pendant 3.6 cm

SSEF, 2019, report no. 105199: 113 saltwater natural pearls, 2 beadless saltwater cultured pearls, 2 beadless freshwater cultured pearls

CHF45,000–65,000

\$45,000–65,000

PROVENANCE:

Grand Duchess Alexandra of Mecklenburg-Schwerin, born Princess Alexandra of Hanover and Cumberland (1882-1963)
Thence by descent

+ 266

LATE 19TH CENTURY RUBY AND DIAMOND FLOWER BROOCH

Pear-shaped rubies, old and rose-cut diamonds, gold (Russian mark), 1890s, 3.0 cm

CHF7,000–9,000

\$7,000–9,000

PROVENANCE:

Grand Duchess Alexandra of Mecklenburg-Schwerin, born Princess Alexandra of Hanover and Cumberland (1882-1963)
Thence by descent

FORMERLY THE PROPERTY OF
GRAND DUCHESS ALEXANDRA OF MECKLENBURG-SCHWERIN



Grand Duke Frederick Francis IV,
Grand Duchess Alexandra of Mecklenburg-Schwerin wearing lot 267
Private Collection/© Arkivi UG All Rights Reserved/Bridgeman Images

This tiara was a wedding gift from Frederick Francis IV, Grand Duke of Mecklenburg-Schwerin to his bride Princess Alexandra of Hanover and Cumberland. His mother Grand Duchess Anastasia Mikhailovna of Russia, a keen Fabergé collector, encouraged the Grand Duke to marry young and the wedding was scheduled for June 1904 when Frederick was 22 years old and Alexandra, 21.

Before the wedding, correspondence between Eugène Fabergé and the Grand Ducal Cabinet of Mecklenburg-Schwerin revealed deliberations on a commission of an important jewel. One of the letters dated 10 May discussed the possibilities that could be offered: 'a diamond tiara' for 10'000 roubles or 'an aquamarine and diamond tiara' for 7'500 roubles, and that only using aquamarines as gemstones was not possible. Another letter referred to drawings with designs Fabergé proposed for the top section of the tiara. However, these drawings went missing. Fabergé expressed concerns that he held no copies himself and did not know which design appealed to the Grand Duke.

Right: Correspondence from Fabergé to the
Grand Ducal Cabinet of Mecklenburg-Schwerin
©Landeshauptarchiv Schwerin, Best. 5.2-1, Grossherzogliches Kabinett III, Nr. 378

fert. Ihrem geschätzten
 gegenseitig, gerche ich
 Mit vorzüglicher Hochachtung
 C. Fabergé
 C. Fabergé

St. Pétersbourg, 2. 117 Mai 1904



К. ФАБЕРЖЕ
 ПРИДВОРНЫЙ ЮВЕЛИРЪ.
 С.-Петербургъ
 Москва. → Одесса.
 —
 C. FABERGÉ
 JOAILLIER DE LA COUR.
 St. Pétersbourg
 Moscou. → Odessa.
 *

St. Pétersbourg,
 С.-Петербургъ,
 2. 27 April
 110 Mai 1904

An das Großherzogliche Cabinet.
 Schwerin
 Mecklenburg.

Hierdurch habe ich die Ehre den Empfang
 Ihres geschriebenen Schreibens vom 27 April, sowie
 Ihres gestrigen Telegramms zu bestätigen.
 Ich vermute Ihnen heute eine telegrafische
 Antwort, lautend: Aquamarine und Brillanten
 7500, nur Brillanten laut gesandter Zeichnung
 bis 10000. — In Aquamarinen allein läßt sich
 dieser Schmuck nicht ausführen. Die Preise
 verstehen sich in Rubeln.
 Mit der Bitte, die Verzögerung gütigst
 entschuldigen zu wollen, sehe ich weiteren
 Befehlen Seiner Königlichen Hoheit
 Zeichen
 Mit

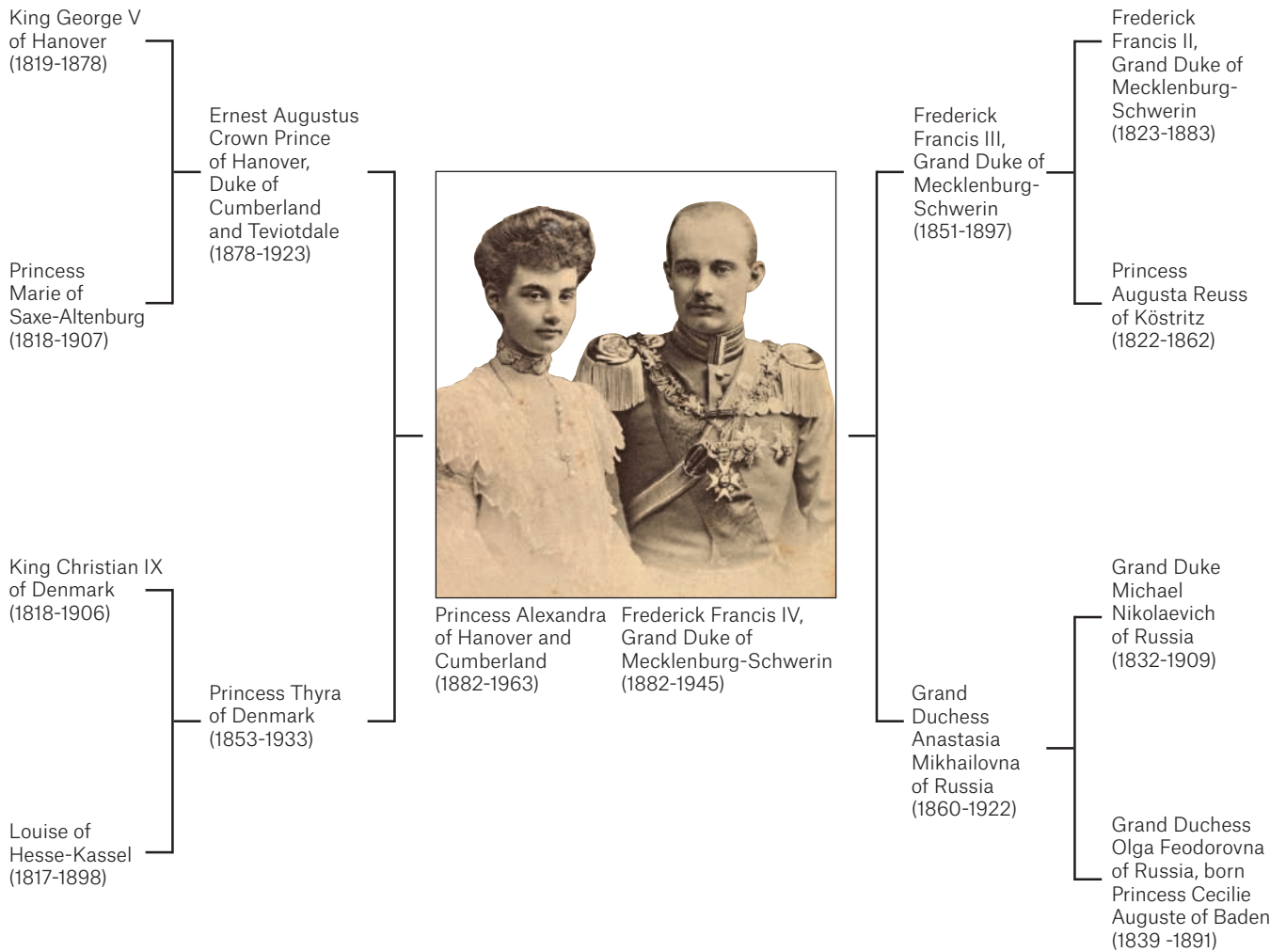
FORMERLY THE PROPERTY OF
GRAND DUCHESS ALEXANDRA OF MECKLENBURG-SCHWERIN



Princess Alexandra of Hanover and Cumberland wearing the Hanoverian nuptial crown and Grand Duke Frederick Francis IV of Mecklenburg-Schwerin at their wedding, by C. Jagerspacher, 7 June 1904

Two weeks before the marriage Fabergé wrote to the Grand Ducal Cabinet that he was yet to receive any instructions to proceed. For a second time he asked for the return of the drawings as he could not advance his work without them. A subsequent letter referred to the completion date of 7 June as requested by the Grand Duke by which Fabergé declared that it was impossible to execute the commission in such a short time. The jeweller suggested another tiara that was held in reserve for the Grand Duchess Anastasia herself or alternatively, he could produce a drawing that would be presented on the day. The object itself would be delivered after completion as he had done on previous occasions.

On 7 June 1904 the day of the wedding, Princess Alexandra wore the traditional Hanoverian nuptial crown. The diamond-set coronet that had been in her family for more than a century was commissioned in 1761 for the wedding of King George III of England and Queen Charlotte of Mecklenburg-Strelitz. Her own special wedding gift from the Grand Duke was to follow a month later. During the Court Ball organized by the city of Schwerin on 8 July, Princess Alexandra was recorded wearing a pink silk dress with pearl necklaces and an aquamarine tiara. This elegant headpiece, adorned with forget-me-not flowers and cupid's arrows, represents a wonderful opportunity for collectors to acquire a jewel which was at one time in history an emblematic token of love.



Above: Grand Duke Friedrich Francis IV, Grand Duchess Alexandra, Mecklenburg-Schwerin
 Private Collection

Grossherzogin Alexandra von Mecklenburg-Schwerin.



Grand Duchess Alexandra of Mecklenburg-Schwerin wearing lot 267
Private Collection

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+ 267

RARE AQUAMARINE AND DIAMOND TIARA, FABERGÉ

Nine graduated pear-shaped aquamarines, old, cushion and rose-cut diamonds, 1904, inner circumference 29.0 cm, unsigned, scratch no. 73828

CHF230,000–340,000

\$230,000–340,000

PROVENANCE:

Grand Duchess Alexandra of Mecklenburg-Schwerin, born Princess Alexandra of Hanover and Cumberland (1882-1963)
Thence by descent

LITERATURE:

Solodkoff A. von, 'Fashion and Jewellery in St. Petersburg around 1900. The Use of Aquamarine by Fabergé, His Parure for Grand Duchess Elisabeth, and the Discovery of a Commission from Fabergé for an Aquamarine Tiara in 1904', *Russian Jewellery Art of the 19th and Early 20th Centuries in a Global Context*, Fabergé Museum in St. Petersburg, November, 2017/ *The Link of Times Cultural and Historical Foundation*, collection of articles edited by Marina Lopato and Karina Pronitcheva. p. 28-33
Erinnerungsblätter der Festwoche, 5.-11. Juli 1904 zu Schwerin i. M.



268
**IMPORTANT LATE 19TH CENTURY SAPPHIRE AND
DIAMOND PENDENT NECKLACE**

Cushion-shaped sapphire of 57.07 carats, old and cushion-shaped diamonds, 1890s, necklace 40.3 cm, detachable to wear as two bracelets, detachable pendant 4.1 cm

SSEF, 2018, report no. 103657: 57.070 carats, Ceylon (Sri Lanka), no indications of heating

CHF600,000–800,000

\$600,000–800,000



THE IMPERIAL EMERALD OF GRAND DUCHESS VLADIMIR OF RUSSIA



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Bridgeman Images

Superb 75.61 Carat Colombian Emerald





The emerald in its previous mountings set by Cartier.
A. Kenneth Snowman, *The Master Jewelers*, London, Thames & Hudson, 2006.

IMPORTANT JEWELS FROM A DISTINGUISHED PRIVATE COLLECTION

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

269

SUPERB EMERALD AND DIAMOND PENDENT NECKLACE

Pear-shaped emerald of 75.61 carats, pear, circular and marquise-cut diamonds, platinum and gold, necklace 40.9 cm, detachable pendant 7.1 cm

SSEF, 2019, report no. 104338: 75.617 carats, Colombia, minor oil, Appendix letter

Gübelin, 2018, report no. 18120088: 75.61 carats, Colombia, minor oil

CHF2,300,000-3,500,000 \$2,300,000-3,500,000

The antique rectangular-shaped emerald weighing 107.72 carats was cut by Cartier in 1954 into a pear-shaped emerald weighing 75.63 carats. Re-polished after 1971, the pear-shaped emerald now weighs 75.61 carats.

PROVENANCE:

Catherine the Great (1729-1796)
Tsar Paul I of Russia (1754-1801)
Tsar Alexander I of Russia (1777-1825)
Tsar Nicholas I of Russia (1796-1855)
Tsar Alexander II of Russia (1818-1881)
Grand Duke Vladimir Alexandrovich of Russia (1847-1909)
Grand Duchess Maria Pavlovna, The Grand Duchess Vladimir of Russia (1854-1920)
Grand Duke Boris Vladimirovich of Russia (1877-1943)
Cartier
John D. Rockefeller Jr. (1874-1960)
Raphael Esmerian (1903-1976)
A distinguished private collector

LITERATURE:

H. Nadelhoffer, *Cartier*, Paris, Éditions du Regard, 1984
A. Kenneth Snowman, *The Master Jewelers*, London, Thames & Hudson, 2006
V. Meylan, *Christie's The Jewellery Archives Revealed*, Woodbridge, ACC Art Books Ltd., 2016
S. Papi, *The Jewels of the Romanovs Family and Court*, London, Thames & Hudson

THE IMPERIAL EMERALD OF GRAND DUCHESS VLADIMIR OF RUSSIA



Please click here for the vanity catalogue of this lot.

THE PROPERTY OF AN
IMPORTANT PRIVATE COLLECTOR

THE JONKER V

Important Diamond Ring, Harry Winston



THE JONKER V

Found on 17th January 1934, the extraordinary 726 carat rough was named after Johannes Jacobus Jonker, the diamond digger who discovered it. At the time the Jonker was the fourth largest gem quality diamond ever unearthed. The stone was subsequently purchased by Joseph Bastiaenen of the Diamond Corporation Ltd., a company owned by Sir Ernest Oppenheimer. In 1935, it became the first of Harry Winston's renowned acquisitions of exceptional and important diamonds. The Jonker was displayed during the Silver Jubilee Celebrations of the Coronation of King George V and Queen Mary that took place the same year.

Lazare Kaplan was chosen to cut the important diamond. He studied the Jonker for months and after painstaking calculating and examining the rough, the stone was ultimately cleaved and sawed into 13 pieces. The largest polished diamond weighed 142.90 carats and retained the name of Jonker. It was later recut to 125.35 carats and is one of the most perfectly-cut diamonds in the world.

We are honoured to present the Jonker V, a beautiful 25.27 carat (re-polished from 25.78 carats) rectangular-shaped diamond that was cut from a 54.19 carat rough part of the 726 carat Jonker.

Name	Cut	Rough weight in carats	Polished weight in carats
Jonker I	Emerald	220.00	142.90
Jonker II	Emerald	79.65	41.29
Jonker III	Emerald	65.28	35.45
Jonker IV	Emerald	52.77	30.71
Jonker V	Emerald	54.19	25.78
Jonker VI	Emerald	53.95	24.91
Jonker VII	Emerald	43.30	19.76
Jonker VIII	Emerald	35.82	15.77
Jonker IX	Emerald	27.85	13.55
Jonker X	Emerald	29.46	11.43
Jonker XI	Emerald	13.57	5.70
Jonker XII	Emerald	10.98	5.30
Jonker XIII	Baguette	8.28	3.53



Shirley Temple showing the rough Jonker Diamond at the South California fair in Los Angeles. Photo by Keystone-France/Gamma-Keystone via Getty Images



GIA DIAMOND GRADING REPORT

February 01, 2017
GIA Report Number 11924246
Shape and Cutting Style Emerald Cut
Measurements 21.61 x 16.15 x 8.18 mm

GRADING RESULTS

Carat Weight 25.27 carat
Color Grade D
Clarity Grade VVS2

ADDITIONAL GRADING INFORMATION

Polish Very Good
Symmetry Good
Fluorescence None
Comments: Internal graining is not shown.

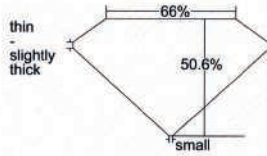
GIA.edu

GIA REPORT

11924246

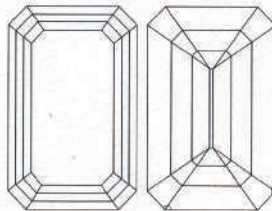
Verify this report at GIA.edu

PROPORTIONS



Profile not to actual proportions

CLARITY CHARACTERISTICS



KEY TO SYMBOLS*

- Feather
- Extra Facet

* Red symbols denote internal inclusions. Diagram is an approximate size of clarity characteristic.

January 30, 2017

DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #11924246

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 25.27 carat Emerald Cut diamond described in GIA Diamond Grading Report #11924246 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.



JONKER DIAMONDS
... and craftsmanship were the first...
... the rough Jonker Diamond...
... a year of planning before it was decided...
... for perfection in brilliance would...
... In order to achieve that goal...
... most as much as 30 carats, but...
JONKER DIAMONDS NO. 5
... 25.66 carats, and was subsequent...
... of happiness and prosperity...
... by Harry Winston...
... after by importation...



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR



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

+ 270

THE JONKER V IMPORTANT DIAMOND RING, HARRY WINSTON

Rectangular-cut diamond of 25.27 carats, platinum, ring size 6 $\frac{3}{4}$,
maker's mark for Harry Winston and Jacques Timey,
blue Harry Winston case

GIA, 2017, report no. 11924246: 25.27 carats, D colour, VVS2 clarity, type IIa

Harry Winston, certificate of authenticity for the Jonker V in a frame
(55 x 46.3 cm)

CHF2,500,000–3,500,000

\$2,500,000–3,500,000

PROVENANCE:

Christie's, Hong Kong, 30 May 2017

LITERATURE:

I. Balfour, *Famous Diamonds*, London, Christie Mansion and Woods Ltd,
2000, p. 144-148


THE PROPERTY OF
A LADY OF TITLE
Lots 245, 261 & **271**

A Superb Collection of Natural Pearls



(Lot 271)

THE PROPERTY OF
A LADY OF TITLE



Christie's has a tradition of offering for sale the world's most magnificent and historic pearl necklaces. The Baroda Pearls sold by Christie's in April 2007 for US\$7,096,000, the Peregrina necklace, from the Property of Elizabeth Taylor, were sold in December 2011 for US\$ 11,842,500 or the seven-strand natural pearl necklace, from the Property of a Royal Family, sold in November 2013 for US\$9,080,847.

The pearls in lot 271 are of remarkable size and extraordinary match in colour and shape. Including 33 pearls measuring from 10.0 mm up to 14.7 mm.

EXTRAORDINARY SINGLE STRAND NATURAL PEARL NECKLACES SOLD AT CHRISTIE'S

MAGNIFICENT AND RARE NATURAL PEARL, EMERALD AND DIAMOND NECKLACE

23 Natural Pearls, 13.7 to 10.4 mm

Geneva, 15 May 2013

Price realized : US\$ \$ 8,457,946



SUPERB LATE 19TH CENTURY NATURAL PEARL AND DIAMOND NECKLACE

43 Natural Pearls, 11.1 to 7.8 mm

Geneva, 13 May 2015

Price realized : US\$ 3,886,862



EXCEPTIONAL NATURAL PEARL AND DIAMOND NECKLACE

37 Natural Pearls, 11.7 to 9.5 mm

Geneva, 10 November 2015

Price realized : US\$ 2,209,425



SUPERB NATURAL PEARL AND DIAMOND NECKLACE

45 natural Pearls, 12.2 to 8.2 mm

Geneva, 10 November 2015

Price realized : US\$ 2,149,845



THE ROCKEFELLER PEARL NECKLACE

63 natural Pearls, 11.1 to 6.8 mm

Hong Kong, 29 May 2018

Price realized : US\$ 2,012,821





Test Report No. 104662

on the authenticity of the following pearls,
strung on a necklace

Total weight:	143.2 grams (including thread)
Shape:	round to roundish and slightly oval, drilled
Diameters:	approximately 7.45 - 9.15 - 14.75 - 9.05 - 7.45 mm
Total length:	approximately 107 cm
Colour:	white to slightly cream, partly with rosé and green overtones
Identification:	regularly graduated necklace of 110 NATURAL PEARLS
Comments:	The analysed properties confirm the authenticity of these saltwater natural pearls.

Important Note: The conclusions on this Test Report reflect our findings. SSEF can at any time reassess whether the gemstone or pearl is in accordance with the conclusions as given as far as the setting permits. The authenticity or indicated estimated weight is only approximate and may differ from the valid original signatures, embossed stamps and Proof Tag™ label. This Report are not legally binding. See terms and conditions on reverse side.

SWISS GEMMOLOGICAL INSTITUTE – SSEF

Basel, 31 January 2019 dh

Appendix letter No. 104662

Exceptional Natural Pearl Necklace

The natural pearl necklace described in Test Report No. 104662 from the Swiss Gemmological Institute SSEF possesses extraordinary characteristics and merits special mention and appreciation.

The described 110 natural pearls are strung on a regularly graduated necklace and graduate to a remarkable size (diameter up to 14.75 mm approximately). They have been carefully selected for this necklace and exhibit a fine pearl lustre combined with an attractive colour subtly ranging from white to slightly cream. In addition to these qualities, part of these pearls show rosé and green overtones, poetically also referred to as the '*orient of pearls*'. These overtones are an iridescence effect on the surface of pearls and contribute greatly to the beauty of the described pearl necklace.

The combination of well-balanced trace elements found in these natural pearls are characteristic for saltwater pearls.

Assembling a matching selection of natural pearls of this size and quality can be considered rare and exceptional.

THE PROPERTY OF
A LADY OF TITLE





‘The so-called Indian pearls have a faint rosy tint with much orient. The term ‘Madras White’ describes the whiter varieties’

– George Frederick Kunz *‘The Book of the Pearl’*

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

271

EXCEPTIONAL NATURAL PEARL SAUTOIR

One hundred and ten natural pearls, of approximately 14.75 to 7.45 mm, 107.0 cm

SSEF, 2019, report no. 104662: approximately 14.75 to 7.45 mm, 110 saltwater natural pearls, Appendix letter

CHF2,500,000–3,500,000

\$2,500,000–3,500,000



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(Lot 192)

BIOGRAPHIES

BELPERRON

Elegant and mysterious, Suzanne Belperron founded a new aesthetic in jewellery. 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 jewellery 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 jewellers Ward and Nico Landrigan, owners of Verdura, purchased the Belperron name and archives in 1999, and published an illustrated biography in 2016.

RENÉ BOIVIN

Born in Paris in 1864, René Boivin began his career as a designer and engraver. In 1893 he married Jeanne Poiret, 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.

PAUL-EMILE BRANDT

Paul-Emile Brandt was born in La Chaux-de-Fonds Switzerland in 1883, but moved at a young age to Paris, where he studied with Chaplain and Allard. At the turn of the twentieth century, he started his own business, creating jewellery in the Art Nouveau style, and exhibited in the annual exhibitions of La Société des Artistes Français from 1906 to 1911. After World War I, he turned to creating jewellery in the Art Deco style, and cigarette cases with the circle as the dominant motif. After World War II, he stopped making jewellery and established a tinware manufacturing enterprise. He died in Paris in 1952.

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 1970s 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.

CHANEL

The House of Chanel was founded by Gabrielle Chanel in 1910, when she opened her first boutique, 'Chanel Modes', at 21 rue Cambon in Paris. A true pioneer, she launched No 5 in 1921, the first couturier to create a perfume. In 1932, she debuted her jewellery collection, made entirely in platinum and diamonds. In 1987, the company launched its first collection of watches, followed in 1993 by the creation of Chanel's 'Haute Joaillerie'.

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.

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.

MICHELE DELLA VALLE

Born in Rome, Michele della Valle began designing costume jewellery at the age of 16. He purchased his first stone in Burma in 1976, and took the gem to Christie's on the advice of renowned Swiss gem dealer Roger Varenne. There, he met Christie's Head of Jewellery Hans Nadelhoffer, who motivated Della Valle to become a gem dealer and jewellery designer. After a stint with Fürst Jewellers, the representing Harry Winston in Rome, he opened his workshop in Rome in 1978, traveling regularly to Asia for precious stones and beginning a collaboration with Bvlgari on special orders for the film and opera stars of Italy. In 1987, he moved to Geneva, and developed a line of jewellery which now bears his name.

FABERGÉ

Peter Carl Fabergé (1846-1920) is best known for the Easter eggs he began making in 1884 for the Tsar and Tsarina of Russia. After studying in several European centres, he returned to St Petersburg in 1864 to join his father's firm, which he took control in 1872. He became the Tsar's court goldsmith in 1885. His international reputation was secured in 1900 at the Paris Exposition, leading to commissions from Edward VII and other European royals. The firm's success continued until the 1917 Revolution when Fabergé escaped to Switzerland. In recent history, Fabergé had been acquired in 1989 by Unilever, in 2007 by investment firm Pallinghurst Resources who relaunched it as a high jewellery brand, and then in 2013 by gem mining company Gemfields, controlled by Pallinghurst Resources.

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.

LUCIEN GAILLARD

In 1892 Lucien Gaillard took over his father Ernest's atelier at 101, rue de Temple in Paris. The family firm was well known for its mastery of metalwork in the Japanese style, for which they were awarded a silver medal at the 1878 World's Fair. Gaillard also innovated with exotic materials, such as horn, and was widely praised for its skills with enamel.

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.

GRAFF

In 1960, Laurence Graff founded Graff, a London based, vertically integrated enterprise that design, manufacture and retail distribution of jewellery and watches. It is considered today a global leader in Haute Joaillerie, said to have handled more diamonds of notable rarity and beauty than any other jeweler in the world; gem legends such as the Idol's Eye, the Emperor Maximilian, the Lesotho Promise, the Wittelsbach-Graff and the Letšeng Star. Graff's flagship store is located on London's New Bond Street with boutiques on Sloane Street and in Harrods. There are now over 55 Graff locations around the world, including Shanghai, Geneva, Hong Kong, Paris, Monte Carlo, Moscow and New York. In 2013, Mr Laurence Graff was awarded OBE (Officer of the Order of the British Empire) for his 5 decades at the pinnacle of the jewellery industry.

JAEGER-LECOULTRE

In 1833 Antoine LeCoultre founded his watch company in the Joux Valley of Switzerland. Shortly after, he invented a machine for measuring the thousandth part of a millimetre, which established the firm as leaders in micromechanics. In 1903, the company invented the thinnest movement in the world, only 1.38mm. thick, and in 1929, the smallest mechanical movement in the world, measuring 14.00 x 4.85mm. In 1917 Edmond Jaeger went into business with Jacques-David LeCoultre, grandson of the founder, to form the modern company Jaeger-LeCoultre. Their most famous watch was designed and produced in 1931 and marketed under the name of the "Reverso", which is still being produced today. The firm has been acquired by the Richemont Group, one of the world's leading luxury goods company.

JANESICH

Leopoldo Janesich opened his first shop in Trieste in 1835, offering jewellery and silverware to an international clientele. At the end of the century, he established a branch store in Paris at 19, rue de la Paix, followed by locations in Biarritz, London, Monte Carlo and Vichy. During the 1920s, they officially become jeweller to the Houses of Savoy and Aosta in Italy. Janesich is well known for powder compacts and card cases in the Art Deco style. The company is now owned by Francesco Janesich, the sixth heir to a jewellers family, and continues to produce jewellery and objects in Trieste, at via San Nicolò 30.

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.

A. E. KOCHERT

The maison Köchert was founded in 1814 by the Frenchman Emmanuel Pioté. Five years later, he entered into a partnership with a Baltic German, Jakob Heinrich Köchert. They served the Imperial House of Austria for four generations and continue to flourish today in Vienna. Their speciality was, and still is, versatile jewellery. The third son of the Köchert family, Alexander Emanuel, gave his initials A. E. to the firm. Today the company is run by two cousins of the sixth generation, Christophe and Wolfgang.

JACQUES LACLOCHE

The son of Jacques, one of the four Lacluche brothers, Jacques Lacluche (1901-1988) did all his training at Lacluche Frères before taking the direction of the London branch which was the former Fabergé's salon. After the closing of Lacluche Frères, he opened his first business at La Croisette in Cannes (1935) and then at no. 8 place Vendôme in Paris (1938) where his fanciful and highly imaginative production of multi-coloured jewels was immediately successful. After the war, Jacques Lacluche designed jewellery for a largely American clientele and some true connoisseurs like Ali Khan. The business closed in the 1960s.

FRED LEIGHTON

Fred Leighton grew up in New York, where as a young man in the 1970s he opened his first boutique selling Mexican dresses, in Greenwich Village. He would also occasionally offer jewels left to him by clients. The focus of his business changed when he moved uptown to Madison Avenue. By 1978, the dresses had virtually disappeared to make way for a great choice of period jewels and objects, the importance of which he understood before many others. Thanks to his great taste and eye, he quickly developed a loyal following and became known as one of the finest stores of vintage jewellery, spanning the great design periods of the 19th and 20th centuries. He was also one of the first American jewellers to foresee the potential outside New York, in Europe and California in particular. He opened a store at the brand new Bellagio Hotel in Las Vegas in 1998 and developed an intimate relationship with Hollywood, with "his" jewels regularly seen on red carpets and in fashion magazines. He also looked to the future and organised in his shops jewellery exhibitions by interesting contemporary designers. In 2009, Fred Leighton was purchased by Kwiat, a fourth generation New York diamond jewellery designer and producer. The flagship salon remains in its familiar locale on Madison Avenue, while the second shop continues in Las Vegas, both under the now legendary name of Fred Leighton.

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 & Hoeffler, and the firm traded as "Trabert & Hoeffler - 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

MEISTER

In 1881 Emil Meister, an accomplished goldsmith and designer, founded the firm bearing his surname in Zürich. Upon his death in 1921, the firm was taken over by his son Eduard Meister (1880-1954). Walter Meister, the son of Eduard (1917-1986), added a horological and a silverware section to the establishment. He also developed the firm's reputation as specialists in coloured stones, for which they are now famous. The firm is currently run by the fourth generation, Adrian Meister (b. 1952) heads the firm, assisted by his brother Roland (b. 1964) who heads the silver department.

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 rivalled 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.

PATEK PHILIPPE

Patek Philippe was founded in 1839 by two Polish nationals, Antoine Norbert de Patek and Francois Czapek as Patek, Czapek & Co. In 1845, Patek joined forces with French watchmaker Adrien Philippe. A great innovator, Philippe invented the modern stem-winding and setting mechanism for watches. The firm then developed the first keyless watch, one of the early versions of which was purchased by Queen Victoria at the world's first international trade fair - the Great Exhibition of 1851. The company went on to create an array of extremely complicated watches. Today, the company is run by the Stern family and is represented by about 350 watchmakers and jewellers worldwide.

PEDERZANI

Pederzani was founded in the 1950s on via Montenapoleone in Milan by Gino Pederzani. His two sons, Alberto and Claudio, soon joined the family business, followed by grandson Alberto jr., who now runs the firm. Well-known in Italy and internationally their haute joaillerie, the Pederzani were famous for being the first to import heart-shaped diamonds into Italy. They also represented the jeweller Frascarolo, selling his iconic animal jewellery until Frascarolo's death in July 1976.

PICCINI

Pirro Piccini (1880-1972) founded his business in Florence in 1903. He subsequently moved to the present location on the Ponte Vecchio with his three sons. The company is still managed by Armando Piccini, who perfected the fine craftsmanship of engraving gems and semi-precious stones into intaglio and cameo jewels of the finest quality.

ROOD

S.J. Rood began their activity in 1873 in London's Burlington Arcade. They acted as diamond merchants as well as manufacturers of jewellery. They were awarded the Royal Warrant by Queen Mary (1867-1953). The firm was owned and controlled by the same family until 1998 when it was purchased by Hancocks & Co.

SABBADINI

Located at 8, Via Montenapoleone in Milan, Sabbadini has been a successful family business for several generations. Founded in 1931, Alberto Esquenazi was an importer of diamonds and jewelry in Spain. Adapting to the changes brought on by WWII, he changed gears and partnered with his son in law Bruno Sabbadini to trade gemstones. Current president Alberto Sabbadini took over from his father Bruno in 1967, and now manages the company with his wife Stefania, and son Pierandrea. A gem expert and designer, Sabbadini is well-known for his 1986 creation of the calibré-cut ruby, sapphire and yellow sapphire jewellery, and in particular the bumble bee design. In addition to Milan, the company also has a base at 589 Fifth Avenue in New York, established in 1984.

SANZ

The firm of Sanz was founded in 1854 by Mr. Felipe Sanz at 36, Montera Street in Madrid. In 1912, his son, Juan, took over the family business relocated to 29, Montera Street. Their clientele includes many of the Royal Families of Europe as well as those of North Africa. The grandson of the founder, José Antonio, has headed the firm since 1940 and his son, Juan, opened a branch in Mexico City in 1981. This contact has led to the establishing of relations with Central America. Since 1983, Jaime Sanz has been the manager of the branch in Madrid and director of Sanz International.

H. STERN

Hans Stern was born in Germany in 1922. He emigrated to Brazil where, in 1945, with money he received from selling his accordion, he founded H. Stern in Rio de Janeiro, specialising in coloured gemstones native to the country. At first, he sold loose stones to other jewellers but, in 1950, he began offering his own line of jewellery, designed and made by a team of artisans. Until recently, Stern's signature jewels have been created with gemstones as the centrepiece of the mounting and, now, their designs are drawn from fashion trends. Today, H. Stern maintains its headquarters in Rio de Janeiro with offices and workshops in Sao Paulo and design studios in Italy, France and New York. There are more than 180 stores worldwide in 14 countries. Stern's sons, Roberto, Ricardo and Ronaldo, and other executives run the multinational company.

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.

VEVER

Ernest Vever left his native Metz in 1871 to establish a jewellery firm in Paris at 19, rue de la Paix. In 1874, his two sons, Paul (1851-1915) and Henri (1854-1942) joined the firm. Ernest Vever remained until 1881 at which point he handed the business down to his sons. The House of Vever began by producing objects in the Renaissance revival and Oriental styles. At the 1900 World's Fair, Vever reputedly displayed the finest objects in the Art Nouveau style. These had been designed by the illustrator Eugene Grasset. Henri Vever also acquired great fame through his three-volume oeuvre "La Bijouterie Francaise au XIXe Siècle" (1906-1908), an invaluable reference on the history of jewellery from the Empire to the Art Nouveau styles.

HARRY WINSTON

Harry Winston (1896-1978) bought his first emerald at the age of twelve, 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.

MICHAEL YOUSSEOUFIAN

Michael Yousseoufian comes from a long tradition of jewellers since 1865. His grandfather was appointed Jeweller to the Royal Courts of Egypt, His Royal Highness King Fouad and later King Farouk. In 1962, Michael's father, Alfred Yousseoufian, opened boutiques in Geneva, Rome and Capri. Michael attended the Art School in Geneva to master his painting skills and later to earn his degree as a jeweller craftsman. After many years in the jewellery business, Michael Yousseoufian moved to Hong Kong, where he uses his palette of gem-stones, decades of experience and love of the exotic to create exceptional jewellery.

CONVERSION CHART

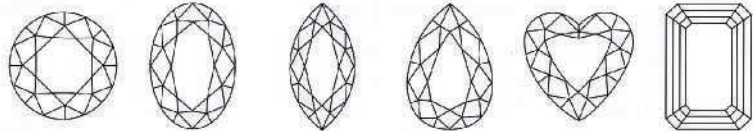
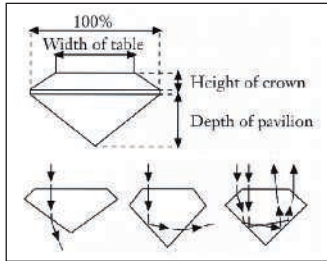
Ring Size

Measurements

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
1/2	—	A	37.8252		
3/4	—	A 1/2	38.4237		
1	—	B	39.0222	—	1
1 1/4	—	B 1/2	39.6207		
1 1/2	—	C	40.2192		2
1 3/4	—	C 1/2	40.8177		
2	1	D	41.4162	1	3
2 1/4	2	D 1/2	42.0147		
2 1/2	—	E	42.6132		4
2 3/4	3	E 1/2	43.2117	—	
3	4	F	43.8102		4
3 1/4	—	F 1/2	44.4087		
3 1/2	5	G	45.0072	2	5
3 3/4	—	G 1/2	45.6057		
4	6	H	46.2042		6
4 1/4	—	H 1/2	46.8027	—	
4 1/2	7	I	47.4012		7
4 3/4	8	I 1/2	47.9997		
5	—	J	48.5982		8
5 1/4	9	J 1/2	49.1967	3	9
5 1/2	10	K	49.7952		8
5 3/4	—	K 1/2	50.3937		
6	11	L	50.9922	—	9
6 1/4	—	L 1/2	51.5907		
6 1/2	12	M	52.1892		10
6 3/4	13	M 1/2	52.7877	4	10
7	—	N	53.4660		
7 1/4	14	N 1/2	54.1044		11
7 1/2	15	O	54.7428	—	
7 3/4	—	O 1/2	55.3812		12
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		13
9	—	R	58.5732		
9 1/4	19	R 1/2	59.2116	—	14
9 1/2	20	S	59.8500		14
9 3/4	—	S 1/2	60.4884		
10	21	T	61.1268	6	15
10 1/4	22	T 1/2	61.7652		15
10 1/2	—	U	62.4026		
10 3/4	23	U 1/2	63.0420	—	16
11	24	V	63.6804		16
11 1/4	—	V 1/2	64.3188		
11 1/2	25	W	64.9572		17
11 3/4	—	W 1/2	65.5956		17
12	26	X	66.2340	7	18
12 1/4	—	X 1/2	66.8724		18
12 1/2	—	Y	67.5108		
		Y 1/2	68.1492		
		Z	68.7876		

DIAMONDS • THE 4 C'S

Cut



Round Brilliant Oval Marquise Pear Heart Emerald

Colour (G.I.A.)



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

Clarity (G.I.A.)



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

Carat

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

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

COLOURLESS DIAMOND INDEX

LOT	WEIGHT	COLOUR	CLARITY	CUT
254	12.16	D	IF	Heart
256	12.50	D	VVS1/Potential	Rectangular
167	5.16	D	VVS1/Potential	Pear
121	5.06	D	VVS1/Potential	Marquise
168	4.08	D	VVS1/Potential	Marquise
145	5.02	D	VVS1	Pear
270	25.27	D	VVS2	Rectangular
165	3.87	D	VS2	Marquise
119	8.01	D	SI2	Round
24	4.49	E	VVS1/Potential	Pear
38	4.22	E	VS1	Marquise
211	4.08	G	VS1	Rectangular
209	20.33	H	VVS2	Rectangular
58	9.85	I	VS1	Round
148	12.84	I	VS2	Rectangular
29	15.09	J	VS2	Cushion
227	14.14	K / Faint Brown	VVS2/Potential	Marquise



(Lot 270)

COLOURED DIAMOND INDEX

LOT	WEIGHT	COLOUR	CLARITY	CUT
220	0.59	Fancy Red	VS1	Pear
218	1.41	Fancy Vivid Green-Blue	I2	Rectangular
246	2.00	Fancy Deep Blue	VVS2	Heart
246	2.22	Fancy Deep Blue	VS2	Heart
200a	7.22	Fancy Deep Grayish Blue	VS1	Rectangular
234	20.46	Fancy Brown-Pink	VVS2/Potential	Rectangular
219	1.40	Fancy Vivid Pink	I2	Rectangular
208	3.51	Fancy Vivid Yellow	IF	Heart
177	13.13	Fancy Vivid Yellow	VS1	Rectangular
177	13.16	Fancy Vivid Yellow	VS2	Rectangular
217	10.05	Fancy Vivid Yellow	VS2	Rectangular
179	21.16	Fancy Intense Yellow	VVS1/Potential	Rectangular
253	13.73	Fancy Intense Yellow	VS1	Rectangular
178	8.98	Fancy Intense Yellow	VS1	Square
178	8.85	Fancy Intense Yellow	VS2	Square
259	71.80	Fancy Yellow	VS1	Oval
142	12.10	Fancy Yellow	VS1	Rectangular
233	118.05	Fancy Yellow	VS2	Cushion
146	23.20	Fancy Yellow	VS2	Cushion
155	4.02	Fancy Yellow	VS2	Rectangular
174	22.30	Fancy Deep Brownish Yellow	VVS1	Rectangular
151	10.02	Fancy Deep Brownish Orangy Yellow	SI1	Square
63	5.13	Fancy Dark Orangy Brown		Cushion

COLOURED STONE INDEX

SAPPHIRE

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
147	9.06	Kashmir	No Heat	Cushion
215	6.43	Kashmir	No Heat	Cushion
255	5.40	Kashmir	No Heat	Cushion
28	4.97	Kashmir	No Heat	Cushion
105	25.11	Burma	No Heat	Pear
105	22.69	Burma	No Heat	Pear
170	20.76	Burma	No Heat	Cushion
258	19.17	Burma	No Heat	Cabochon
15	7.45	Burma	No Heat	Oval
268	57.07	Ceylon	No heat	Cushion
164	25.01	Ceylon	No Heat/Colour change	Cabochon
238	23.12	Ceylon	No Heat	Pear
235	19.55	Ceylon	No Heat	Cushion
235	18.91	Ceylon	No Heat	Cushion
162	17.00	Ceylon	No Heat	Cushion
66	13.50	Ceylon	No heat	Cushion
41	9.15	Ceylon	No Heat/Purple	Cushion
236	7.72	Ceylon	No Heat	Cushion
144	5.20	Ceylon	No Heat	Oval
144	5.05	Ceylon	No Heat	Oval
135	9.57	Madagascar/No Origin	No Heat	Cushion



(Lot 243)

RUBY

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
243	22.86	Burma	No Heat	Cushion
160	9.53	Burma	No Heat	Pear
150	8.36	Burma	No Heat	Cushion
37	6.62	Burma	No Heat	Oval
252	5.03	Burma	No Heat/Pigeon blood	Pear
124	4.14	Burma	No Heat	Octagonal
120	3.09	Burma	No Heat	Cushion
153	2.55	Burma	No Heat	Oval
27	8.45	East Africa	No Heat / orange-red	Cushion

EMERALD

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
211	3.58	Colombia	No oil	Square
269	75.61	Colombia	Minor oil	Pear
149	18.00	Colombia	Minor oil	Octagonal
216	17.04	Colombia	Minor oil	Cushion
88	16.60	Colombia	Minor oil	Drop
241	10.42	Colombia	Minor oil	Rectangular
176	8.14	Colombia	Minor oil	Pear
176	7.92	Colombia	Minor oil	Pear
175	5.03	Colombia	Minor oil	Octagonal
91	4.51	Colombia	Minor oil	Octagonal
25	8.03	Colombia	Moderate oil	Octagonal
22	16.86	Colombia	Minor enhancement	Octagonal
132	14.99	Colombia	Minor resin	Octagonal
171	14.01	Colombia	Minor/Moderate resin	Cushion
208	7.05	Zambia	No oil	Pear

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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, 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and

(c) 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 300,000, 20% on that part of the **hammer price** over CHF 300,000 and up to and including CHF 4,000,000, and 13.5% of that part of the **hammer price** above CHF 4,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. Further information can be found in the "VAT Symbols and Explanation" section of the catalogue. In all circumstances EU and UK law takes precedence.

For **lots** Christie's ships to the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 give notice to 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 claims notified within 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 Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

- 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.

- 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**.

- 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

- In order to claim under the **authenticity warranty**, you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

- 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.

- You 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.

3 YOUR WARRANTIES

- You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

- where you are bidding on behalf of another person, you warrant that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

- the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

- 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 evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- 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**").

- 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.

- 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: CRESCHZ12A, 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. Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

- 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).
- Banker's draft
We do not accept banker's drafts for sales in Switzerland.
- Cheque
We do not accept personal or company cheques for sales in Switzerland.

- 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.
- For more information please contact our Client Service Department by phone on +41 22 319 1766 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

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

- to charge interest from the **due date** at a rate of 1% per month on the unpaid amount due;

- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

- we can, at our option, reveal your identity and contact details to the seller;

- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

- 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

- we can take any other action we see necessary or appropriate.

- 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.

- 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 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

- 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).

- 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.

- 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.

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

- we will charge you storage costs from that date.
- we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.

- we may sell the **lot** in any commercially reasonable way we think appropriate.

- the storage terms shall apply.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +41 (0)22 319 1717. See the information set out at www.christies.com/shipping or contact us at 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 **W** 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 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 **W** 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy.

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

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell.

Low estimate means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: 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 7.7% will be charged on the buyer's premium .
+	VAT will be charged at 7.7% 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 from 9.00h to 12.00h on Thursday 16 May 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:

Wednesday 15 May until 1 hour after the sale and Thursday 16 May 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 Friday 17 May 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 Museum of Modern Art Sold to Benefit the Acquisitions Fund
JEAN DUBUFFET (1901-1985)

Bon Marché II

gouache, watercolor, ink and graphite on paper

19 ¾ x 26 ¼ in. (50 x 66 cm.)

Executed in 1961.

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

**POST-WAR AND CONTEMPORARY ART
EVENING SALE**

New York, 15 May 2019

VIEWING

4-15 May 2019

20 Rockefeller Plaza
New York, NY 10020

CONTACT

Joanna Szymkowiak
jszymkowiak@christies.com
+1 212 636 2100

CHRISTIE'S

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INTERNATIONAL REAL ESTATE



River House, New York, New York

High atop the storied River House, this majestic duplex residence features expansive outdoor space from two south-facing terraces and panoramic views extending from the East River to Midtown Manhattan. The residence boasts four exposures, inviting sunlight into all 17 rooms. Listed by Christie's International Real Estate Group, Inc. Offered at US\$22,500,000

Erin Boisson Aries

+1 212 974 4551
earies@christies.com

Nic Bottero

+1 212 636 2638
nbottero@christies.com

Art. Beauty. Provenance.

christiesrealestate.com/riverhouse

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Geneva International Gem & Jewellery Show

Organised in Geneva by industry experts for connoisseurs worldwide

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ZAO WOU-KI (ZHAO WUJI, FRANCE/CHINA, 1920-2013)

Triptyque 1987-1988

oil on canvas (triptych)

Overall: 200 x 486 cm. (78 3/4 x 191 3/8 in.)

Painted in 1987-1988

HK\$120,000,000-150,000,000

US\$15,000,000-20,000,000

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**20TH CENTURY & CONTEMPORARY ART
EVENING SALE**

Hong Kong, 25 May 2019

VIEWING

24-25 May 2019

Hong Kong Convention and Exhibition Centre,
No. 1 Harbour Road, Wanchai, Hong Kong

CONTACT

Evelyn Lin
acahk@christies.com
+852 2978 6866

CHRISTIE'S

A FAMILY VISION:
THE COLLECTION OF
H.S.H. PRINCESS "TITI"
VON FÜRSTENBERG



A Family Vision: The Collection of H. S. H. Princess "Titi" von Fürstenberg
PABLO PICASSO (1881-1973)

La Lettre

signed and dated 'Picasso 23' (lower right); dated '16 Avril -23' (on the stretcher)

oil on canvas

39 1/2 x 32 in. (100.5 x 81.1 cm.)

Painted in Paris, 16 April 1923

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

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

New York, 13 May 2019

VIEWING

13 May 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Max Carter
mcarter@christies.com
+1 212 636 2050

CONTACT

Jessica Fertig
jfertig@christies.com

CHRISTIE'S



9 NOVEMBER 2019 - 2PM, GENEVA

- 8TH EDITION OF THE BIENNIAL CHARITY AUCTION OF UNIQUE TIMEPIECES CREATED BY THE FINEST BRANDS FOR RESEARCH ON DUCHENNE MUSCULAR DYSTROPHY
- ONE OFF COLLABORATIONS AND ORIGINAL EXPERIENCES
- EXTENSIVE WORLD TOUR EXHIBITION
- 35 MILLION EUR RAISED IN 7 EDITIONS
- 99% OF PROCEEDS GO DIRECTLY TO RESEARCH PROJECTS THANKS TO GENEROUS PARTICIPANTS AND PARTNERS
- COLLECTORS, PHILANTROPISTS, LOVERS OF BEAUTY GATHER ON ONLY WATCH

HSH Prince Albert II of Monaco

"With the money raised together with Only Watch in the past decade, we have changed the face of research on this matter. [...] We are getting closer to changing the lives of thousands of children, teenagers and young adults around the world.

We might not all be researchers, but I think we all have collectively the power to change things for generations to come. I am very honoured and happy to have supported this project since the beginning, as I know many of you have, and I would like to thank you from the bottom of my heart."

Luc Pettavino, Founder/Organizer of Only Watch

"All together we have won many battles:

The battle of altruism and empathy

The battle of beauty and research of excellence

The battle of awareness for research on Duchenne muscular dystrophy. Now, let's continue pushing hard, and win the battle to cure this disease."

John Reardon, international head of Christie's watch department

"Only Watch is not about one person, one auction house, one brand or even one industry. It is bigger than all of us, and together we celebrate doing something good and positive."

ORGANISED BY



Association Monégasque
Contre les Myopathies

AUCTIONED BY

CHRISTIE'S



ONLYWATCH.COM



A DIAMOND NECKLACE, BY CARTIER
€200,000-300,000

FINE JEWELS

Paris, 13 June 2019

VIEWING

7-13 June 2019
9, Avenue Matignon
75008 Paris

CONTACT

Violaine d'Astorg
vdastorg@christies.com
+33 (0)1 40 76 85 81

CHRISTIE'S



Property from the Collection of Richard L. Feigen
GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO (Cento 1591-1666 Bologna)
A vanitas still life with a skull atop a book, an hourglass and two glass vases of flowers
inscribed 'QVI QVA[...]' (center left, on the book) and 'Contra v[...]' (center right, on the cartellino)
oil on canvas
12 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (30.8 x 38.5 cm.)
2,000,000-3,000,000 USD

OLD MASTERS

New York, 1 May 2019

VIEWING

25 April - 30 April 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

François de Poortere
FdePoortere@christies.com

CHRISTIE'S



IMPORTANT JEWELS

London, 12 June 2019

VIEWING

7-11 June 2019
8 King Street
London SW1Y 6QT

CONTACT

Keith Penton
kpenton@christies.com
+44 (0)20 7389 2526

A FINE ART DÉCO TOURMALINE, ENAMEL AND
DIAMOND BROOCH, BY CARTIER, 1928
£20,000-30,000

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WRITTEN BIDS FORM

CHRISTIE'S GENEVA

MAGNIFICENT JEWELS

WEDNESDAY 15 MAY 2019 AT 2.00 PM & 7.00 PM

Auction:

Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva

CODE NAME: JONKER V

SALE NUMBER: 17430

(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 50,000-100,000	in 5,000's
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 CHF300,000, 20% on any amount over CHF300,000 up to and including CHF4,000,000 and 13.5% of the amount above CHF4,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +41 (0)22 319 1766

To allow time for processing, written bids should be received at least 24 hours before the sale begins and the form needs to be duly filled in. Please note that bids in foreign currencies will be converted into Swiss Francs at the approximate prevailing rate in effect the working day before the sale.

Bids can be sent by post:

Christie's Bid Department Tel: +41 (0)22 319 1766 Email: bidsgeneva@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
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

MERCREDI 15 MAI 2019 14.00H & 19.00H

Salle de vente:
Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva

CODE DE LA VENTE: JONKER V

NUMERO DE LA VENTE: 17430

(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 (incrément) 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 50,000-100,000	par 5,000's
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 300,000 inclus, 20% de tout montant supérieur à CHF 300,000 et jusqu'à CHF 4,000,000 inclus et 13.5% du montant au-delà de CHF 4,000,000. Pour le vin et les cigares, il existe un taux forfaitaire de 22.5% 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:

Christie's Tél: +41 (0)22 319 1766 Email: bidsgeneva@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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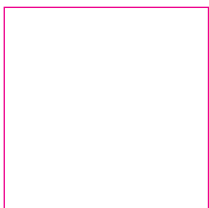
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(Lot 251)





MAGNIFICENT JEWELS

Hong Kong, 28 May 2019

VIEWING

24-28 May 2019

Hong Kong Convention and Exhibition Centre,
No. 1 Harbour Road, Wanchai, Hong Kong

CONTACT

Vickie Sek
vsek@christies.com
+852 2978 9922

26.42CT KASHMIR NO HEAT
SAPPHIRE BROOCH
HK\$32,000,000 - 50,000,000
US\$4,000,000 - 6,500,000

CHRISTIE'S



INVITATION TO CONSIGN

Christie's has led the international auction market for Jewellery continuously for a quarter of a century. Our Magnificent and Online Jewels auctions include an exceptional range of jewels that is sure to excite collectors and enthusiasts alike. We invite you to consign to our upcoming auctions. Please note sales close for collecting approximately 10 weeks before the sale date.

JEWELS ONLINE

New York, 19 – 26/27 September 2019

New York, 5 – 12/13 December 2019

CONTACT

Caroline Ervin
cervin@christies.com
+1 212 636 2307

CONTACT

Edward Klopfer
eklopfer@christies.com
+1 212 636 2318

AN EMERALD AND DIAMOND BROOCH,
BY BULGARI

Sold For: \$200,000

Magnificent Jewels & The Collection of
Peggy and David Rockefeller
New York, 12 June 2018

MAGNIFICENT JEWELS

New York, 11 December 2019

CONTACT

Daphne Lingon
dlingon@christies.com
+1 212 636 2300

CHRISTIE'S



CHRISTIE'S

8 PLACE DE LA TACONNERIE 1204 GENEVA