

MAGNIFICENT JEWELS

Geneva 12 November 2019



CHRISTIE'S

DEEP BLUE



PROPERTY OF A LADY



PROPERTY OF A PRIVATE COLLECTOR



PROPERTY OF A LADY



PROPERTY OF A LADY



PROPERTY OF A LADY



PROPERTY OF A LADY OF TITLE



PROPERTY OF A LADY



PROPERTY OF A LADY OF TITLE



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION



PROPERTY OF A LADY



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PROPERTY OF A LADY



PROPERTY OF A LADY

INTERNATIONAL JEWELLERY AUCTIONS

AUCTION CALENDAR 2019

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
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29 OCTOBER - 5 NOVEMBER

JEWELS
ONLINE HK

12 NOVEMBER

MAGNIFICENT JEWELS
GENEVA

26 NOVEMBER

MAGNIFICENT JEWELS
HONG KONG

27 NOVEMBER

IMPORTANT JEWELS
LONDON

5 DECEMBER

JEWELS
PARIS

4-13 DECEMBER

JEWELS
ONLINE NY

11 DECEMBER

MAGNIFICENT JEWELS
NEW YORK



(lots 216 & 219)

Subject to change.

01/10/19

MAGNIFICENT JEWELS

TUESDAY 12 NOVEMBER 2019



(lot 256)

AUCTION

Tuesday 12 November 2019
Session 1 at 2.30pm (Lots 1-129)
Session 2 at 6.30pm (Lots 130-257)

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

Thursday	7 November	10.00am - 8.30pm
Friday	8 November	10.00am - 6.00pm
Saturday	9 November	10.00am - 6.00pm
Sunday	10 November	10.00am - 6.00pm
Monday	11 November	10.00am - 6.00pm
Tuesday	12 November	10.00am - 12.00pm

AUCTIONEERS

François Curiel
Maximillian Fawcett
Rahul Kadakia

EXCHANGE RATE

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

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as

BANDEAU-17436

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Back cover: Lot 238

CHRISTIE'S

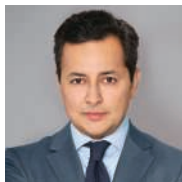
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WORLDWIDE JEWELLERY DEPARTMENT

INTERNATIONAL TEAM



FRANÇOIS CURIEL
Chairman, Europe
fcuriel@christies.com
+33 140 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
+33 140 76 83 82

AMERICAS



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



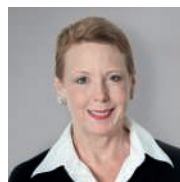
**ALEXANDRA
DAMIANOS**
Junior Specialist, New York
adamianos@christies.com
+1 212 636 2308



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*
jkerrjarrett@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



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



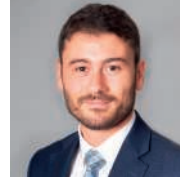
LUKAS BIEHLER
Jewellery Liaison, Geneva
lbiehler@christies.com
+41 22 319 17 79



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



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



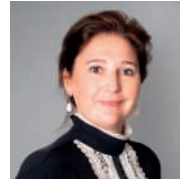
JESSICA ELLIOTT
Specialist, London
jelliott@christies.com
+44 20 7389 2172



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
Consultant, Berlin
fschwarz@christiespartners.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

CATALOGUERS

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

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pcervantes@christies.com

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ABSENTEE AND TELEPHONE BIDS

Tel: +41 (0)22 319 1766
Fax: +41 (0)22 319 1767
Email: bidsgeneva@christies.com
Internet: www.christies.com

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CLIENT SERVICES

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EMAIL

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



(lot 120)

AFTERNOON SESSION
2.30 PM
(LOTS 1-129)



(lots 48 & 49)



•1

DIAMOND EARRINGS, TABBAH

Circular-cut diamonds, gold, 6.8 cm, signed Tabbah, black Tabbah case

CHF4,000-6,000

US\$4,000-6,000

•2

**DIAMOND 'POWER BREAKER' CHRONOGRAPH WRISTWATCH,
DE GRISOGONO**

Circular-cut diamonds, enamel, rubber straps, gold (European Convention marks), automatic movement, case width 4.5 cm, inner circumference 21.0 cm, signed De Grisogono Power Breaker Flavio Briatore, no. 01580 021/500, black De Grisogono case
De Grisogono, 2006: international warranty

CHF7,000-10,000

US\$7,000-10,000



•3

**DIAMOND, ONYX AND ENAMEL 'AMULETTE' PENDANT
NECKLACE, CARTIER**

Circular-cut diamonds, cabochon onyx, black enamel, gold (European
Convention marks), pendant 3.5 cm, chain 80.0 cm, signed Cartier,
no. ZH1393, red Cartier case

CHF4,000-6,000

US\$4,000-6,000



•4

DIAMOND BROOCH, BULGARI

Circular, pear, square and fancy-shaped diamonds, gold
(French mark), 4.0 cm, signed Bvlgari, brown Bulgari pouch

CHF7,000-10,000

US\$7,000-10,000





(illustrated reduced)

•5

TEN GOLD AND ENAMEL BRACELETS

Red, blue and green enamel, gold, 18.0 to 21.0 cm, 379 gr

CHF10,000-15,000

US\$10,000-15,000



--6

MULTI-GEM, CORAL AND MOTHER-OF-PEARL PENDANT AND BANGLE SET

Cabochon rubies and sapphires, circular-cut sapphires, garnets, rubies, black diamonds, pink and yellow sapphires, emeralds and diamonds, carved coral, mother-of-pearl plaques, pendant 8.8 cm, bangle inner circumference 17.5 cm

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

CHF2,000-4,000

US\$2,000-4,000

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



•7

**RUBY AND DIAMOND SEAHORSE PENDANT NECKLACE,
TABBAH**

Circular-cut ruby, circular-cut diamonds, gold, pendant 9.0 cm,
chain 62.5 cm, signed Tabbah, no. 2286/07, black Tabbah case

CHF5,000-7,000

US\$5,000-7,000



•8

**DIAMOND 'INSTRUMENTO UNO' WRISTWATCH,
DE GRISOGONO**

Rectangular guilloché dial, Arabic numerals, subsidiary dial for
second time zone, date aperture, black diamond crown, circular-cut
diamonds, gold (European convention marks), automatic movement,
pink shagreen strap and double deployant clasp, case width 3.5 cm,
bracelet 16.5 cm, signed de Grisogono, maker's mark, no. 199/300-2,
black De Grisogono case

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

CHF5,000-7,000

US\$5,000-7,000

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



•9

**MOTHER-OF-PEARL, DIAMOND AND COLOURED DIAMOND
EARRINGS**

Mother-of-pearl panels, circular-cut diamonds, briolette and circular-cut yellow diamonds, gold, 6.5 cm

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

CHF3,000-5,000

US\$3,000-5,000

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

•10

**SAPPHIRE AND DIAMOND 'BALLON BLEU' WRISTWATCH,
CARTIER**

Engine-turned dial, cabochon sapphire, circular-cut diamonds, gold (European Convention marks), automatic movement, case width 3.8 cm, inner circumference 18.0 cm, signed Cartier, no. 94083MX 3004, red Cartier case

CHF7,000-10,000

US\$7,000-10,000



PROPERTY FROM
A PRIVATE COLLECTION



(open)



•11

MULTI-GEM 'AROUND THE WORLD' CLOCK AND MUSICAL BOX, GRAFF

Lapis lazuli, rock crystal, circular-cut diamonds, yellow diamonds, emeralds, cabochon rubies, gold, revolving hours, the top opening to reveal the gem-set figure of an explorer, the musical box playing the tune of 'Around the World' by Nat King Cole, quartz movement, 22.5x11.8 cm, 2310 gr, signed Graff London, blue Graff case

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

CHF10,000-15,000

US\$10,000-15,000

•12

MULTI-GEM AND CULTURED PEARL 'SASSI' NECKLACE, BULGARI

Amethyst, blue topaz, pink and green quartz beads, cultured pearls, circular-cut diamonds, gold, 88.5 cm, signed Bvlgari, no. 12209, black Bulgari case

Bulgari, 2013, gemmological reports nos. 12209

CHF10,000-15,000

US\$10,000-15,000



THE PROPERTY OF A LADY

+13

DIAMOND EARRINGS, BULGARI

Circular-cut diamonds of 4.32 and 3.58 carats, marquise and pear-shaped diamonds, platinum and gold, 2.6 cm, signed Bvlgari, black Bulgari case

CHF30,000-50,000

US\$30,000-50,000



THE PROPERTY OF A LADY

+14

DIAMOND BROOCHES, BULGARI

Circular-cut diamonds of 6.18 and 5.86 carats, marquise, pear and circular-cut diamonds, platinum and gold, 4.0 cm, signed Bulgari, blue Bulgari case

CHF100,000-150,000

US\$100,000-150,000



THE PROPERTY OF A PRIVATE COLLECTOR

+15

DIAMOND RING

Round brilliant-cut diamond of 6.18 carats, gold, ring size 6
GIA, 2019, report no. 2201211999: 6.18 carats, I colour, VS1 clarity

CHF70,000-90,000

US\$70,000-90,000



THE PROPERTY OF A PRIVATE COLLECTOR

+16

DIAMOND RING

Rectangular-cut diamond of 20.53 carats, tapered baguette-cut diamonds, platinum (French mark), ring size 5 ³/₄
GIA, 2019, report no. 6204211596: 20.53 carats, J colour, VVS1 clarity

CHF250,000-350,000

US\$250,000-350,000





THE PROPERTY OF A PRIVATE COLLECTOR

+17

ART DECO SAPPHIRE AND DIAMOND BROOCHES

Oval-cut sapphires, baguette and circular-cut diamonds, circa 1930, 4.2 cm

CHF12,000-20,000

US\$12,000-20,000



THE PROPERTY OF A LADY

+18

DIAMOND RING, HARRY WINSTON

Rectangular-cut diamond of 9.55 carats, tapered baguette-cut diamonds, ring size 4 ¾, signed Winston

GIA, 2011, report no. 2135390916: 9.55 carats, I colour, VVS1 clarity

Please note that the report is over 5 years old and may require an update

CHF180,000-250,000

US\$180,000-250,000



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19

SAPPHIRE AND DIAMOND RING, BULGARI

Cushion-shaped sapphire of 15.93 carats, tapered baguette-cut diamonds, gold, ring size 5 ½, signed Bulgari, no. 4983

SSEF, 2019, report no. 106671: approximately 16 carats,

Ceylon (Sri Lanka), no indications of heating

CHF60,000-80,000

US\$60,000-80,000



+20

MID-20TH CENTURY SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 8.27 carats, single-cut diamonds, gold, 1950s, ring size 7

AGL, 2019, report no. 8089215: 8.27 carats, Kashmir, no gemological evidence of heat, no clarity enhancement

SSEF, 2019 report no. 106674: 8.273 carats, Kashmir, no indications of heating, Additional information letter stating that the age of the sapphire is 28 million years

CHF220,000-260,000

US\$220,000-260,000

‘The sapphire of 8.273 ct described in SSEF Gemstone Report No. 106674 ... contains a tiny inclusion at the surface on which we were able to carry out radiometric age dating. The analyses of the zircon inclusion within this sapphire reveal an approximate age of 28 million years.’

SSEF





21

MULTI-GEM AND CULTURED PEARL NECKLACE, EARRING AND RING SUITE, CHAUMET

Cabochon, circular and pear-shaped rubies, emeralds and sapphires, cultured pearls, vari-cut diamonds, platinum and gold (French marks), necklace 34.0 cm, earrings 2.8 cm, ring size 6 ¼, signed Chaumet Paris, no. 102088 (necklace), 101360 (earrings) and 102097 (ring), blue Chaumet case

CHF20,000-30,000

US\$20,000-30,000

•22

**THREE DIAMOND, EMERALD AND COLOURED SAPPHIRE
'DIVAS' DREAM' NECKLACES, BULGARI**

Circular-cut diamonds, emeralds and pink sapphires, gold, 41.5 cm,
signed Bvlgari, nos. E14KAA (diamond), HPZK8C (emerald) and
HK9K4K (pink sapphire), brown Bulgari cases

CHF15,000-20,000

US\$15,000-20,000



•23

**MOTHER-OF-PEARL, SAPPHIRE AND DIAMOND 'BALLON BLEU'
WRISTWATCHES, CARTIER**

Blue steel hands, circular-cut diamonds, cabochon sapphire
crowns, the first with engine-turned dial, the second with mother-
of-pearl dial, gold (European Convention marks), the first with
automatic movement, case width 3.7 cm, inner circumference 18.0
cm, the second with quartz movement, case width 3.0 cm, inner
circumference 16.5 cm, signed Cartier, nos. 95532MX 3002 (the first)
and 86074MX 3006 (the second), red Cartier cases

Cartier, 2007: certificates

CHF15,000-20,000

US\$15,000-20,000

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





24

MULTI-GEM 'COLOR TREASURES' NECKLACE AND EARRING SET, BULGARI

Purple jadeite, ruby and pink tourmaline beads, cabochon spessartite garnets, circular-cut diamonds, gold, necklace 42.5 cm, earrings 5.2 cm, signed Bulgari, nos. 5543 (necklace) and 9407 (earrings), black Bulgari case

Bulgari, 2013: original photography folder

Bulgari, 2013, gemmological report no. 9407 for the earrings

CHF15,000-20,000

US\$15,000-20,000



25

EMERALD AND DIAMOND 'MVSA' EARRINGS, BULGARI

Emerald beads, circular-cut diamonds, gold (French marks), 5.5 cm,
signed Bulgari, no. 260416, black Bulgari case

Bulgari: original photography folder

CHF20,000-30,000

US\$20,000-30,000



26

DIAMOND BROOCH, BULGARI

Oval, circular and baguette-cut diamonds, gold, 5.8 cm,
signed Bulgari, no. C2791, brown Bulgari pouch

CHF30,000-50,000

US\$30,000-50,000



27

RETRO SAPPHIRE AND DIAMOND BANGLE, BULGARI

Circular-cut sapphires, circular-cut diamonds, gold, 1950s, extendable, unsigned, red fitted Bulgari case

CHF30,000-50,000

US\$30,000-50,000



28

DIAMOND AND GOLD 'ROYAL OAK' WRISTWATCH, AUDEMARS PIGUET

Circular grey dial, circular-cut diamond hour markers, single deployant clasp, automatic movement, case width 2.8 cm, inner circumference 16.0 cm, signed Audemars Piguet Royal Oak, no. 6

CHF10,000-15,000

US\$10,000-15,000



THE PROPERTY OF
A LADY OF TITLE





•+29

EMERALD AND DIAMOND NECKLACE

Reeded emerald beads, circular-cut diamonds, gold, detachable for wear as two necklaces, 126.0 cm

CHF9,000-15,000

US\$9,000-15,000

•+30

EMERALD AND DIAMOND EARRINGS

Pear-shaped emeralds of 4.80 carats each, baguette, trapeze and pear-shaped diamonds, gold, 4.0 cm

Gübelin, 2019, report no. 19080083/1 and 2: 4.80 carats each, Zambia (Kafubu), minor oil

CHF10,000-15,000

US\$10,000-15,000



•+31

EMERALD AND DIAMOND BRACELET

Octagonal step-cut emeralds of 4.69, 3.25, 2.70, 2.21 and 1.59 carat, rectangular and square-cut diamonds, platinum and gold, 18.0 cm

Gübelin, 2019, report no. 19080082/1 to 5: Zimbabwe, the 3 smallest emeralds with insignificant clarity enhancement, the 2 largest emeralds with minor clarity enhancement

CHF30,000-50,000

US\$30,000-50,000





THE PROPERTY OF A LADY

•32

RUBY AND DIAMOND EARRINGS

Oval-cut rubies of 3.28 and 2.65 carats, single and old-cut diamonds, silver and gold, 3.7 cm

SSEF, 2019, report no. 107359: 3.285 and 2.654 carats, Burma (Myanmar), no indications of heating

CHF10,000-15,000

US\$10,000-15,000



THE PROPERTY OF A GENTLEMAN

+33

SAPPHIRE AND DIAMOND RING

Oval-shaped sapphire of 9.69 carats, half moon-shaped diamonds, platinum, ring size 5 ½

SSEF, 2019, report no. 109620: 9.694 carats, Madagascar, no indications of heating

CHF30,000-50,000

US\$30,000-50,000



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34

PEARL AND DIAMOND BRACELET

Pearls, square, single and circular-cut diamonds, gold (Dutch marks), 18.3 cm

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

CHF8,000-12,000

US\$8,000-12,000

+35

DIAMOND EARRINGS

Old european brilliant-cut diamond of 3.32 carats, circular-cut diamond of 3.11 carats, gold, 1.4 cm

GIA, 2015, report no. 2175028960: 3.32 carats, I colour, VS2 clarity

CHF30,000-40,000

US\$30,000-40,000



THE PROPERTY OF A GENTLEMAN

•36

EMERALD AND DIAMOND RING

Rectangular-cut emerald, rectangular-cut diamonds, platinum, ring size 6

AGL, 2017, report no. 1089005: Zambia, minor traditional enhancement

CHF7,000-10,000

US\$7,000-10,000



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37

TOURMALINE AND RUBY RING, MICHELE DELLA VALLE

Cushion-shaped tourmaline, circular-cut rubies, gold, ring size 6 ¾, maker's mark

CHF20,000-30,000

US\$20,000-30,000





THE PROPERTY OF A GENTLEMAN

+38

**SAPPHIRE, RUBY AND DIAMOND NECKLACE, BRACELET
AND EARRING SUITE, HARRY WINSTON**

Cabochon rubies and sapphires, circular-cut diamonds, gold,
necklace 70.5 cm, bracelet 19.0 cm, earrings 4.0 cm, maker's mark
(Jacques Timey), nos. 8887 (necklace) and 8891 (bracelet)

CHF25,000-35,000

US\$25,000-35,000





+39

SAPPHIRE AND EMERALD RING, MEISTER

Cushion-shaped sapphire of 6.70 carats, pear-shaped emeralds, gold, ring size 7 ½, maker's mark

SSEF, 2009, report no. 54143: 6.70 carats, Burma (Myanmar), no indications of heating

Please note that this report is over 10 years old and might require an update.

CHF38,000-58,000

US\$38,000-58,000



+40

COLOURED SAPPHIRE, DIAMOND AND SAPPHIRE PENDANT, MEISTER

Yellow pear-shaped cabochon sapphire of 101.75 carats, square-cut sapphires, square and circular-cut diamonds, gold, 5.5 cm, signed Meister

SSEF, 2011, report no. 58356: 101.751 carats, Burma (Myanmar), no indications of heating, stable colour

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

CHF40,000-60,000

US\$40,000-60,000

**NATURALIA JEWELS,
'MAMMA PESCE' COLLECTION**

The firm Bulgari was founded by Sotirio Bulgari. Born in Greece, he opened his first shop in Rome in 1884. His sons Giorgio and Costantino are credited with creating the highly distinctive Bulgari style. The Naturalia collection was launched in 1991 as a celebration of Nature, using multi-coloured gems that came to define the elegance and playfulness of Bulgari jewels.



41

PAIR OF MULTI-GEM 'NATURALIA' BANGLES, BULGARI

Cabochon pink tourmalines, peridots, blue topazes, citrines, circular-cut diamonds, gold, inner circumference 15.2 cm, signed Bvlgari

CHF12,000-15,000

US\$12,000-15,000



42

MULTI-GEM 'NATURALIA' EARRINGS, BULGARI

Cabochon citrines and green tourmalines, circular-cut diamonds, gold, 4.0 cm, signed Bulgari

CHF6,000-8,000

US\$6,000-8,000



43

MULTI-GEM 'NATURALIA' BRACELET, BULGARI

Cabochon pink tourmalines, peridots, blue topazes, citrines, circular-cut diamonds, gold, 17.2 cm, signed Bulgari

CHF8,000-12,000

US\$8,000-12,000



44

DIAMOND NECKLACE, EARRING AND RING SUITE

Table and single-cut diamonds, necklace 42.5 cm, earrings 2.4 cm,
ring size 8 ¼

CHF15,000-20,000

US\$15,000-20,000

INSTRUMENTINO

Following twenty years working with the world's top jewellers, Fawaz Gruosi founded de Grisogono in 1995. After reading about the famous "Black Orlov" diamond of 180 carats, Mr Gruosi became fascinated with the lure of black diamonds and decided to create a collection of *haute joaillerie* – using these seldomly used gems as the focus. De Grisogono is also known for creating original objects, including pavé-set black diamond mobile phones and sunglasses. De Grisogono launched his first timepiece in 2001, the Instrumento wristwatch. Just one year later, de Grisogono created its feminine alter ego: the Instrumentino wristwatch, with slender shapes.



45

GOLD 'INSTRUMENTINO' WRISTWATCH, DE GRISOGONO

Rectangular guilloché dial, '4' and '8' Arabic numerals, subsidiary dial for second time zone, black diamond crown, gold (European convention marks), white shagreen strap and double deployant clasp, quartz movement, case width 2.9 cm, bracelet 13.5 cm, signed de Grisogono, maker's mark, no. 009921

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

CHF4,000-6,000

US\$4,000-6,000

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

46

BLOODSTONE RING, BARRY KIESELSTEIN-CORD

Oval intaglio bloodstone, gold, 1992, ring size 6 ¼, signed B. Kieselstein-Cord

CHF1,500-2,000

US\$1,500-2,000





47

DIAMOND EARRINGS, DE GRISOGONO

Circular-cut diamonds, gold, 3.8 cm, signed de Grisogono Genève, no. 80959

CHF12,000-20,000

US\$12,000-20,000



48

**TSAVORITE GARNET AND DIAMOND DRAGONFLY BROOCH,
VAN CLEEF & ARPELS**

Circular-cut tsavorite garnets, circular-cut diamonds, gold, 4.5 cm, maker's mark, no. BL 95088

Van Cleef & Arpels, 2007: copy of invoice

CHF8,000-12,000

US\$8,000-12,000

LITERATURE:

Cf. M. Petit, *Van Cleef & Arpels - Reflections of eternity*, Éditions Cercle d'Art, Paris, 2006, nos. 60 and 98 for photographs of similarly designed brooches



49

**COLOURED SAPPHIRE AND DIAMOND DRAGONFLY BROOCH,
VAN CLEEF & ARPELS**

Circular-cut pink sapphires, circular-cut diamonds, gold, 4.5 cm, maker's mark, no. BL 135686

Van Cleef & Arpels, 2008: copy of invoice

CHF8,000-12,000

US\$8,000-12,000

LITERATURE:

Cf. M. Petit, *Van Cleef & Arpels - Reflections of eternity*, Éditions Cercle d'Art, Paris, 2006, nos. 60 and 98 for photographs of similarly designed brooches



50
MOTHER-OF-PEARL AND HARDSTONE 'ALHAMBRA'
NECKLACE, VAN CLEEF & ARPELS

Mother-of-pearl, malachite, cornelian and tiger's eye quartz motifs,
gold (French mark), 81.0 cm, maker's mark, no. BL123131

CHF10,000-15,000

US\$10,000-15,000

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



+51

GOLD 'NATURALIA' NECKLACE AND BRACELET SET, BVLGARI

Polished beads, gold (French mark), necklace 42.0 cm,
bracelet 19.0 cm, signed Bvlgari

CHF30,000-50,000

US\$30,000-50,000





THE PROPERTY OF A LADY

+52

COLOURED DIAMOND AND DIAMOND RING, GRAFF

Fancy intense yellow cut-cornered rectangular step-cut diamond of 8.96 carats, triangular-shaped diamonds, platinum and gold, ring size 6 ½, signed Graff, blue Graff pouch

GIA, 2019, report no. 13434802: 8.96 carats, Fancy Intense Yellow colour, VS2 clarity

GIA, 2004, report no. 13434802: 8.96 carats, Fancy Intense Yellow colour, VVS2 clarity

CHF150,000-200,000

US\$150,000-200,000



+53

**ONYX AND DIAMOND BANGLE AND EARRING SET,
VAN CLEEF & ARPELS**

Circular-cut onyx, circular-cut diamonds, gold (French marks), bangle inner circumference 16.5 cm, earrings 2.3 cm, signed Van Cleef & Arpels, nos. 29742 (bangle) and 131853SA (earrings)

CHF60,000-80,000

US\$60,000-80,000



(open)



THE PROPERTY OF A GENTLEMAN

~54

RETRO AMETHYST, CORAL, TURQUOISE AND DIAMOND ROOSTER BROOCH, CARTIER

Oval-shaped amethyst, turquoise beads, coral panels, circular-cut diamonds, platinum and gold (French marks), 1950s, 5.1 cm, signed Cartier Paris

CHF30,000-40,000

US\$30,000-40,000

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



•+55

RETRO GOLD, RUBY AND DIAMOND WRISTWATCH, ROLEX

Calibré-cut rubies, old-cut diamonds, gold, circa 1945, mechanical movement, case width 1.3 cm, bracelet 17.8 cm, signed Rolex, indistinct number

CHF5,000-7,000

US\$5,000-7,000



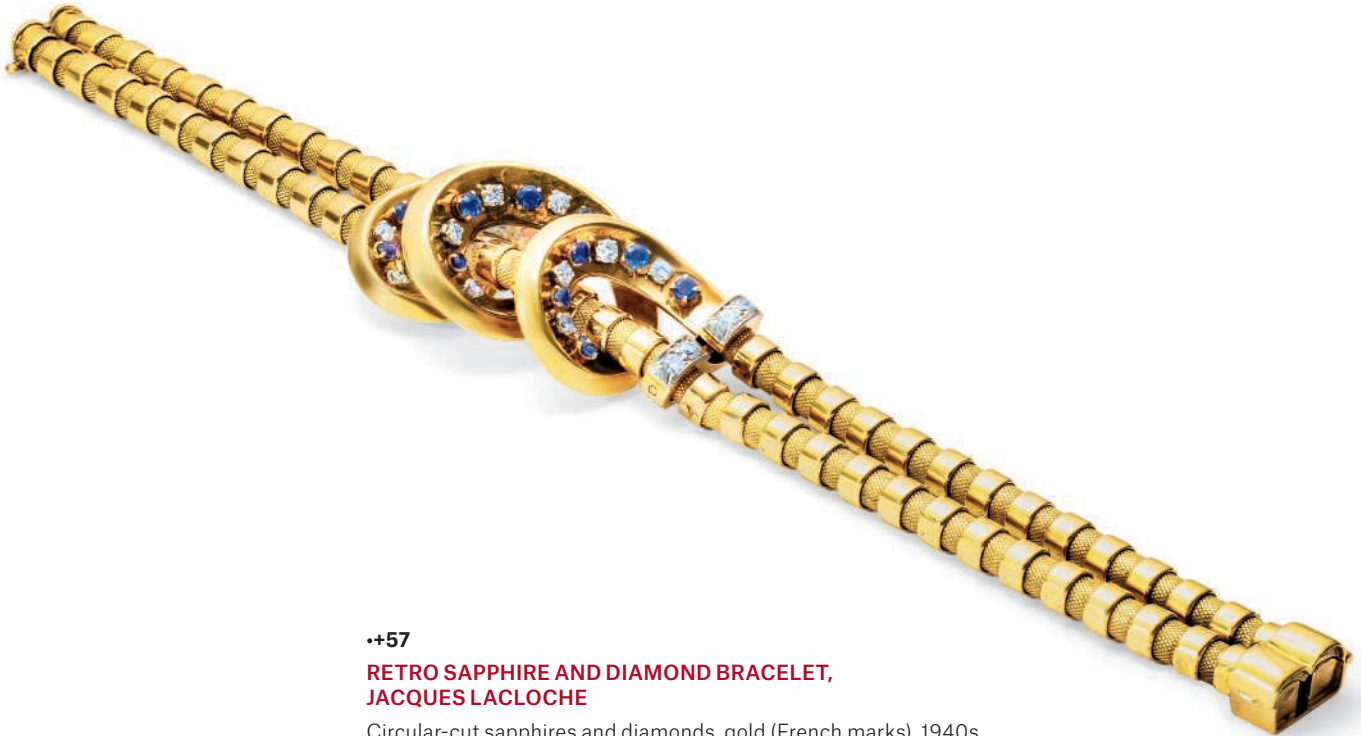
+56

DIAMOND 'RIBBON' EARRINGS, VAN CLEEF & ARPELS

Old-cut diamonds, platinum and gold (French marks), 1950s,
2.5 cm, signed Van Cleef & Arpels, nos. 57.555 and 1.233.CS,
grey Van Cleef & Arpels case

CHF20,000-30,000

US\$20,000-30,000



•+57

**RETRO SAPPHIRE AND DIAMOND BRACELET,
JACQUES LACLOCHE**

Circular-cut sapphires and diamonds, gold (French marks), 1940s,
19.5 cm, signed J. Lacluche Paris, maker's mark (Verger Frères),
green Lacluche Frères case

CHF10,000-15,000

US\$10,000-15,000



•+58

EARLY 20TH CENTURY HARDSTONE DESK CLOCK, CARTIER

Hardstone, silver, mechanical movement, circa 1910, 8.0x8.0x2.6 cm, signed Cartier, no. 02190

CHF5,000-10,000

US\$5,000-10,000



THE PROPERTY OF A GENTLEMAN

59

**HARDSTONE 'GANCIO' NECKLACE AND BRACELET SET
AND 'TRONCHETTO' RING, BULGARI**

Hardstone spheres including neprite, rhodochrosite and agate, lapis lazuli and chrysoprase, gold, necklace 40.0 cm, bracelet 20.0 cm, ring size 5, signed Bvlgari, black Bulgari pouch

CHF7,000-10,000

US\$7,000-10,000





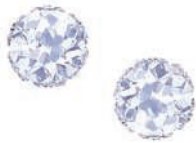
+60

DIAMOND EARRINGS

Old-cut diamonds of 2.23 and 2.20 carats, old-cut diamonds, gold,
2.5 cm

CHF10,000-15,000

US\$10,000-15,000



+61

DIAMOND EARSTUDS

Old-cut diamonds of 3.60 and 3.54 carats, platinum and gold

CHF25,000-45,000

US\$25,000-45,000



+62

UNMOUNTED DIAMOND

Round brilliant-cut diamond of 10.66 carats

GIA, 2019, report no. 6204581757: 10.66 carats, W to X colour,
S11 clarity

CHF60,000-80,000

US\$60,000-80,000

+63

UNMOUNTED DIAMOND

Old european brilliant-cut diamond of 8.24 carats

GIA, 2019, report no. 2205581799: 8.24 carats, W to X colour, SI1 clarity



CHF50,000-80,000

US\$50,000-80,000



+64

DIAMOND BRACELET

Old-cut diamonds, platinum and gold, 17.2 cm

CHF20,000-30,000

US\$20,000-30,000



+65

ART DECO JADEITE AND DIAMOND LORGNETTE

Carved jadeite, single and baguette-cut diamonds, the folded lorgnette released by a button in the handle, 1930s, 7.7 cm

CHF3,000-5,000

US\$3,000-5,000



+66

BELLE EPOQUE EMERALD, PEARL AND DIAMOND BROOCH

Octagonal and calibr -cut emeralds, drop-shaped pearl, pear, marquise and old-cut diamonds, additional fittings for wear as a necklace and as a hair pin, 1900s, 8.0 cm, red Chaumet fitted case

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

CHF25,000-35,000

US\$25,000-35,000

+67

**ART DECO ONYX AND ROCK CRYSTAL PENDANT,
GÉRARD SANDOZ**

Rectangular panels of onyx and rock crystal, gold (French mark),
1928-1929, 8.5 cm, signed Gérard Sandoz

CHF20,000-30,000

US\$20,000-30,000

LITERATURE:

Cf. Melissa Gabardi, *Art Deco Jewellery 1920-1949*, Suffolk 1989,
p. 55 for the photograph of an identical pendant



+68

**ART DECO ROCK CRYSTAL, EMERALD, SAPPHIRE AND
DIAMOND DOUBLE CLIP BROOCH, RAYMOND YARD**

Rock crystal, calibr -cut emeralds and sapphires, old-cut diamonds,
detachable to wear as two clip brooches, 1930s, 9.0 cm, signed Yard

CHF20,000-30,000

US\$20,000-30,000



•+69

MID-19TH CENTURY MICRO-MOSAIC SUITE

Five oval and three pear-shaped micro-mosaic panels, red hardstone, gold, circa 1840, necklace 39.0 cm, bracelets 16.0 cm, brooch 3.8 cm, green fitted case

CHF3,000-5,000

US\$3,000-5,000



•+70

LATE 19TH CENTURY CITRINE AND DIAMOND BROOCH

Circular-cut citrine of 6.19 carats, rose and old-cut diamonds, 1880s,
4.2 cm, blue fitted case

CHF2,000-3,000

US\$2,000-3,000

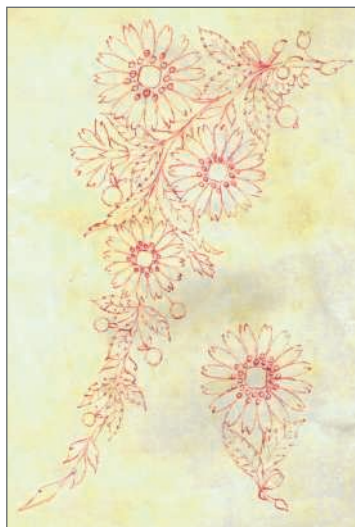
+71

LATE 19TH CENTURY DIAMOND SPRAY BROOCH

Old and rose-cut diamonds, 1880s, 14.0 cm, the largest flowerhead
mounted 'en tremblant'

CHF15,000-25,000

US\$15,000-25,000



Copy of original drawing
Private collection / All rights reserved

DEBACQ & CIE

The jewellery firm Debacq was started in Paris in 1812 by Raymond Sabe, trading and manufacturing gold jewellery. Lot 72 is a brilliant example of their golden period, in the late 19th century, when they were famous for their diamond-set jewels in the floral theme, especially *devant-de-corsage* and brooches. The cases of their jewels often revealed different fittings, allowing the pieces to be worn in several different ways. After more than a century of jewellery making, Debacq & Cie closed its doors after World War II.



+72

**LATE 19TH CENTURY DIAMOND *DEVANT-DE-CORSAGE*
AND BROOCH, DEBACQ & CIE**

Old and rose-cut diamonds, three flowerheads mounted
'*en tremblant*', silver and gold, 1880s, *devant-de-corsage* 20.0 cm,
brooch 3.0 cm, unsigned, brown fitted Debacq & Cie case

CHF25,000-35,000

US\$25,000-35,000



+73

ART DECO MULTI-GEM CLOCK, VAN CLEEF & ARPELS

Black and white enamel, onyx, rock crystal, jade, sunstone, amethyst, rose-cut diamonds, gold, mechanical movement, circa 1926, 10.0x8.9x3.4 cm, maker's mark, no. NY20443, green fitted Van Cleef & Arpels case

CHF30,000-60,000

US\$30,000-60,000

LITERATURE:

Cf. S. Rault, *Van Cleef & Arpels*, Paris, Éditions du Regard, 1986, p. 322 for a photograph of a very similar clock

+74

EMERALD AND DIAMOND RING

Octagonal step-cut emerald of 4.09 carats, baguette-cut diamonds, platinum, ring size 5 ¾

SSEF, 2018, report no. 97453: 4.097 carats, Colombia, minor oil

CHF40,000-60,000

US\$40,000-60,000



THE PROPERTY OF A GENTLEMAN

+75

DIAMOND RING

Round brilliant-cut diamond of 4.12 carats, gold, ring size 5

GIA, 2019, report no. 2205482398: 4.12 carats, G colour, SI1 clarity

CHF30,000-40,000

US\$30,000-40,000



+76

SAPPHIRE AND DIAMOND RING, BULGARI

Octagonal step-cut sapphire of 14.09 carats, baguette-cut diamonds, ring size 5 ¾, signed Bulgari

SSEF, 2019, report no. 109910: 14.098 carats, Ceylon (Sri Lanka), no indications of heating

CHF30,000-50,000

US\$30,000-50,000





THE PROPERTY OF A GENTLEMAN

+77

**DIAMOND NECKLACE, BANGLE, EARRING AND RING SUITE,
VAN CLEEF & ARPELS**

Circular-cut diamonds, gold (French marks), maker's marks,
nos. B4156A1 (necklace), B2203A1 (bangle), B3066A57 (earrings)
and B5198A1 (ring)

CHF20,000-30,000

US\$20,000-30,000



•+78

**RETRO DIAMOND BROOCH AND EARRING SET,
VAN CLEEF & ARPELS**

Circular-cut diamonds, reeded gold panels (French marks), 1940s, brooch 4.5 cm, earrings 2.5 cm, maker's marks, nos. 1V81 (brooch) and 3V3.4 (earrings)

CHF5,000-7,000

US\$5,000-7,000



~+79

**CORAL AND DIAMOND 'ROSE DE NOËL' BROOCH AND EARRING
SET, VAN CLEEF & ARPELS**

Coral panels, circular-cut diamonds, gold (French marks), brooch 3.9 cm, earrings 3.7 cm, signed Van Cleef & Arpels, brooch no. BL9966

CHF40,000-60,000

US\$40,000-60,000

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



THE PROPERTY OF A PRIVATE COLLECTOR

+80

RUBY AND DIAMOND EVENING BAG, BULGARI

Cabochon rubies, circular-cut diamonds, mirror, gold, circa 1965,
15.8x9.5x4.7 cm, 389 gr, signed Bvlgari, black fitted case

CHF15,000-25,000

US\$15,000-25,000



THE PROPERTY OF A PRIVATE COLLECTOR

+81

RETRO RUBY RING

Cabochon rubies, gold, 1940s, ring size 7

CHF30,000-50,000

US\$30,000-50,000



THE PROPERTY OF A LADY

+82

UNMOUNTED EMERALD

Cabochon emerald of 73.83 carats

Gübelin, 2019, report no. 19020113: 73.83 carats, Colombia, minor resin

CHF30,000-50,000

US\$30,000-50,000



+83

MID-20TH CENTURY RUBY, SAPPHIRE, EMERALD AND DIAMOND BRACELET, VAN CLEEF & ARPELS

Circular-cut rubies, sapphires, emeralds and diamonds, gold, 1950s, 18.2 cm, signed Van Cleef Arpels Made in France, no. 25179 (partially indistinct), black Van Cleef & Arpels case

CHF15,000-20,000

US\$15,000-20,000



+84

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 4.57 carats, circular-cut diamonds, gold, ring size 6

SSEF, 2019, report no. 108724: 4.578 carats, Burma (Myanmar), no indications of heating

CHF30,000-35,000

US\$30,000-35,000



85

EMERALD AND DIAMOND BROOCH

Drop-shaped and cabochon emeralds, rose and old-cut diamonds, 5.6 cm

SSEF, 2019, report no. 106673: approximately 12.0 and 6.2 carats, Colombia, moderate oil

CHF20,000-30,000

US\$20,000-30,000



86

EMERALD AND DIAMOND RING

Octagonal step-cut emerald of 12.56 carats, pear-shaped diamonds, gold (French mark), ring size 6 ¼

SSEF, 2019, report no. 106672: 12.560 carats, Colombia, moderate artificial resin

CHF20,000-30,000

US\$20,000-30,000



+87

COLOURED DIAMOND AND DIAMOND RING, BULGARI

Fancy deep yellow-orange modified marquise brilliant-cut diamond of 2.79 carats, tapered baguette and circular-cut diamonds, platinum, ring size 5 ¾, signed Bvlgari, grey Bulgari case

GIA, 2018, report no. 2247496920: 2.79 carats, Fancy Deep Yellow-Orange colour, SI2 clarity

CHF100,000-150,000

US\$100,000-150,000



+88

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 5.64 carats, baguette-cut diamonds, platinum, ring size 5 ¼

Gübelin, 2019, report no. 19070046: 5.64 carats, Kashmir, no indications of heating

SSEF, 2019, report no. 108049: 5.639 carats, Kashmir, no indications of heating

CHF150,000-250,000

US\$150,000-250,000





THE PROPERTY OF A GENTLEMAN

89

CULTURED PEARL AND DIAMOND EARRINGS, CARTIER

Circular-cut diamonds, cultured pearls, gold (French marks), 11.1 cm, signed Cartier, no. 99067B

CHF70,000-90,000

US\$70,000-90,000



THE PROPERTY OF A PRIVATE COLLECTOR

90

SAPPHIRE AND DIAMOND WRISTWATCH, PATEK PHILIPPE, AND DIAMOND RING

Circular and single-cut diamonds, calibr -cut sapphires, the watch in gold (European marks) and the ring in platinum (French marks), mechanical movement, case width 2.3 cm, bracelet 17.5 cm, ring size 5 3/4, wristwatch signed Patek Philippe, brown Patek Philippe presentation case

Patek Philippe, 2019: extract from the Archives

CHF30,000-50,000

US\$30,000-50,000



+91

UNMOUNTED SAPPHIRE

Oval-shaped sapphire of 12.20 carats

Gübelin, 2019, report no. 19040015: 12.20 carats, Sri Lanka (Ceylon),
no indications of heating

CHF30,000-40,000

US\$30,000-40,000



+92

SAPPHIRE AND DIAMOND RING, HARRY WINSTON

Octagonal step-cut sapphire of 13.68 carats, tapered baguette-cut
diamonds, ring size 2 ¼, maker's mark (Jacques Timey)

Gübelin, 2019, report no. 19040016: 13.68 carats, Sri Lanka (Ceylon),
no indications of heating, royal blue

CHF80,000-120,000

US\$80,000-120,000





93

SILVER TROMPE-L'ŒIL CIGAR BOX

MAKER'S MARK 'MA', MOSCOW, CIRCA 1890

Rectangular, the hinged cover and sides chased and engraved to simulate tax bands, the cover further engraved with a band inscribed in Russian 'CIGARETTES LAR{GE} / FIRST QUALITY / {of} FACTORY V.I. ASMOLOVA and Co', 11.0x8.3x2.0 cm, 182 gr.

CHF1,000-1,500

US\$1,000-1,500

(reverse, illustrated reduced)

94

GOLD AND ENAMEL CIGARETTE CASE
MARKED MARSHAK, KIEV, 1908-1917

Rectangular with rounded corners, the cover applied with a colonel shoulder board of the 11th East Siberian Rifle Regiment of Her Majesty the Dowager Maria Feodorovna, red enamel, the reverse inscribed with a Russian dedicatory inscription, the interior further applied with two gold plaques with the names of the officers of the regiment, integrated push-piece, 8.3x6.4x1.0 cm, 160 gr.

CHF3,000-4,000

US\$3,000-4,000

PROVENANCE:

Given to Prince Anatolii Bariatski (1871-1924)



95

IRON CIGARETTE CASE
RUSSIAN, EARLY 20TH CENTURY

Rectangular with rounded corners, the cover applied with an airplane and interlocking initials, cabochon sapphire thumbpiece, 12.5x8.0x2.5 cm, 164 gr.

CHF1,000-1,500

US\$1,000-1,500



96

SILVER TROMPE-L'OEIL CIGAR BOX

MAKER'S MARK CYRILLIC 'MI', ST PETERSBURG, CIRCA 1890

Rectangular, the hinged cover and sides chased and engraved to simulate tree bark and tax bands, the inside cover engraved 'Marie' - 'Christmas 1888.', circa 1888, 13.7x8.3x5.3 cm, 379 gr.

CHF1,500-2,000

US\$1,500-2,000



97

SILVER TROMPE-L'ŒIL CIGAR BOX

MAKER'S MARK CYRILLIC 'FO', MOSCOW, 1899-1908

Rectangular, the hinged cover and sides chased and engraved to simulate tax bands, the cover engraved 'LA FLORDE Habana R. FULTON', the inside with facsimile signatures, 17.7x12.1x4.8 cm, 639 gr.

CHF2,000-3,000

US\$2,000-3,000



+98

ART NOUVEAU GLASS NECKLACE, RENÉ LALIQUE

Blue moulded glass, rope, 1920s, 120.0 cm, beige René Lalique case, unsigned

CHF20,000-30,000

US\$20,000-30,000

LITERATURE:

Cf. S. Raulet, *Bijoux Art Déco*, Paris, Éditions du Regard, 1984, p. 256 for the photograph of an identical necklace

LALIQUE

At the turn of the 20th century, René Lalique broke with tradition, creating jewels as art instead of ornament. True to the spirit of revolution, he chose unconventional materials such as glass and semi-precious gems. Lot 98 is an extraordinary example of René Lalique's creativity.





•+99

SAPPHIRE AND DIAMOND NECKLACE

Cabochon sapphires, sapphire beads, circular-cut diamonds, gold,
44.0 cm

CHF8,000-12,000

US\$8,000-12,000



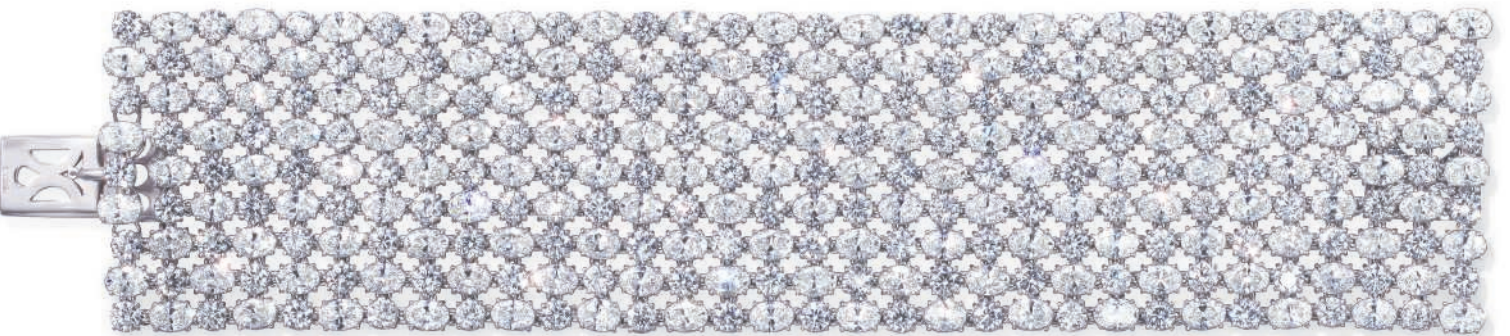
•+100

DIAMOND RING

Circular-cut diamonds, gold, ring size 7

CHF2,000-3,000

US\$2,000-3,000



+101

DIAMOND BRACELET, PEDERZANI

Oval and circular-cut diamonds, gold (Italian marks), 18.5 cm,
signed Pederzani, blue Pederzani case

CHF30,000-50,000

US\$30,000-50,000



•+102

RUBY AND DIAMOND NECKLACE, SABBADINI

Carved ruby beads, circular-cut diamonds, gold, 43.0 cm,
signed Sabbadini, green Sabbadini pouch

CHF9,000-15,000

US\$9,000-15,000



•+103

RUBY AND DIAMOND NECKLACE, PEDERZANI

Oval-shaped rubies, circular-cut diamonds, gold, with detachable extra link, 36.5 or 39.0 cm, signed Pederzani, blue Pederzani case

CHF20,000-30,000

US\$20,000-30,000



+104

SAPPHIRE AND DIAMOND NECKLACE

Oval-shaped sapphire of 10.07 carat, oval-shaped sapphires,
baguette and circular-cut diamonds, gold, 37.5 cm

Gübelin, 2019, report no. 19080081: 10.07 carats, Sri Lanka (Ceylon),
no indications of heating

CHF45,000-65,000

US\$45,000-65,000



+105

DIAMOND NECKLACE

Marquise, pear and circular-cut diamonds, gold, 47.0 cm

CHF20,000-30,000

US\$20,000-30,000



+106

COLOURED DIAMOND AND DIAMOND RING, PEDERZANI

Fancy intense yellow cut-cornered rectangular modified brilliant-cut diamond of 16.51 carats, triangular-shaped diamonds, gold, ring size 6 ¼, signed Pederzani, blue Pederzani case

GIA, 2019, report no. 2205532122: 16.51 carats, Fancy Intense Yellow colour, VS1 clarity

CHF220,000-330,000

US\$220,000-330,000





THE PROPERTY OF A LADY OF TITLE

+107

SAPPHIRE AND DIAMOND EARRINGS, BULGARI

Oval-shaped sapphires, circular-cut diamonds, gold, 3.0 cm,
signed Bvlgari, brown Bulgari fitted case

CHF15,000-20,000

US\$15,000-20,000



THE PROPERTY OF A LADY OF TITLE

+108

**MID-20TH CENTURY RUBY, SAPPHIRE AND DIAMOND
BRACELET AND PAIR OF EARRINGS, BULGARI**

Circular-cut rubies, sapphires and diamonds, gold, 1950s, bracelet
20.0 cm, earrings 2.0 cm, signed Bvlgari, pink Bulgari case

CHF12,000-18,000

US\$12,000-18,000



(open)



(closed)



THE PROPERTY OF A LADY

109

**SAPPHIRE AND DIAMOND 'COULISSANT' BANGLE,
RENÉ BOIVIN**

Circular-cut sapphires and diamonds, silver and gold (French marks),
sliding silver panels sliding, circa 1975, inner circumference 15.5 cm,
signed R. Boivin, brown René Boivin case

Ms Françoise Cailles, 2009: certificate of authenticity

CHF30,000-50,000

US\$30,000-50,000

LITERATURE:

Cf. F. Cailles, *René Boivin Joaillier*, Paris, Éditions de l'Amateur, 1994,
pp. 364-367 for similar examples



+110

SAPPHIRE AND DIAMOND EARRINGS

Oval-cut sapphires of 11.79 and 10.48 carats, oval and pear-shaped sapphires, circular-cut diamonds, platinum, 4.0 cm

SSEF, 2018, report no. 98162: 11.793 and 10.479 carats, Ceylon (Sri Lanka), no indications of heating

CHF50,000-70,000

US\$50,000-70,000

+111

SAPPHIRE AND DIAMOND RING

Oval-cut sapphire of 12.94 carats, square-cut diamonds, platinum, ring size 6 ¼

AGL, 2016, report no. CS84701: 12.94 carats, Ceylon (Sri Lanka), no gemological evidence of heat, no clarity enhancement

CHF40,000-60,000

US\$40,000-60,000



+112

ART DECO DIAMOND BRACELET

Circular, baguette, marquise and kite-shaped diamonds, platinum (French mark), circa 1930, 18.5 cm

CHF20,000-30,000

US\$20,000-30,000



THE PROPERTY OF A GENTLEMAN

+113

**DIAMOND AND ENAMEL 'PARIS NOUVELLE VAGUE' RING,
CARTIER**

Circular-cut diamonds, black enamel, gold (French marks), circa 2012,
ring size 6, signed Cartier, no. QP5812

CHF10,000-15,000

US\$10,000-15,000

+114

COLOURED DIAMOND AND DIAMOND EARRINGS

Fancy brown-yellow cut-cornered step-cut diamond of 15.03
and 15.01 carats, circular-cut diamonds, gold, 3.1 cm

GIA, 2019, reports nos. 3325978650 and 6322978370: 15.03
and 15.01 carats, Fancy Brown-Yellow colour, VS1 and VS2 clarity

CHF200,000-300,000

US\$200,000-300,000





+115

**NATURAL PEARL, CULTURED PEARL AND DIAMOND
NECKLACE, MOUNT BY CARTIER**

Eighty-four natural pearls and six cultured pearls of approximately 9.95 to 7.00 mm, old-cut diamonds, 41.5 cm, detachable for wear as two necklaces, signed Monture Cartier

SSEF, 2018, copy of report no. 97702: 84 saltwater natural pearls, 6 saltwater cultured pearls

Please refer to the department for updated gemmological report.

CHF200,000-250,000

US\$200,000-250,000

+116

BELLE EPOQUE EMERALD AND DIAMOND RING

Sugarloaf cabochon emerald of 2.56 carats, rose and old-cut diamonds, circa 1910, ring size 5 ¾

SSEF, 2019, report no. 108740: 2.562 carats, Colombia, minor oil

CHF8,000-12,000

US\$8,000-12,000



THE PROPERTY OF A LADY

117

ART DECO EMERALD AND DIAMOND RING, MARCUS

Cut-cornered square step-cut diamond of 3.78 carats, triangular-shaped emeralds, single-cut diamonds, ring size 4 ¾, signed Marcus

GIA, 2019, report no. 2201570718: 3.78 carats, D colour, VVS1 clarity, potentially Internally Flawless

GIA, 1988, report no. 5204978: 3.78 carats, D colour, Internally Flawless clarity

CHF70,000-90,000

US\$70,000-90,000



118 No Lot



Portrait of the current vendor's mother in the 1950s
Private collection/All rights reserved

+119

EARLY 20TH CENTURY EMERALD AND DIAMOND NECKLACE

Drop-shaped and cabochon emeralds, old-cut diamonds, 1900s,
37.5 cm

CHF60,000-80,000

US\$60,000-80,000

According to the family this necklace was given to the vendor's grandfather by the Shah of Iran in 1939, as a token of appreciation for organising his wedding to Princess Fawzia, sister of King Farouk.





THE PROPERTY OF A LADY

+120

IMPORTANT DIAMOND NECKLACE, STERLÉ

Circular and baguette-cut diamonds, platinum and gold (French marks), 1952, 35.0 cm, signed Sterlé Paris, no. 8.023

Sterlé, 1952: copy of invoice

CHF150,000-200,000

US\$150,000-200,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 65 for the photograph of an identical necklace

STERLÉ

Pierre Sterlé was a talented Parisian jeweller with unbridled imagination. His iconic creations portray fantasy, lightness, movement and an unparalleled love for nature. This love for nature, often represented with exotic birds, inspired his famous designs, producing some of the most iconic jewellery from the 1950s.



+121

MID-20TH CENTURY DIAMOND BRACELET, STERLÉ

Old and baguette-cut diamonds, platinum and gold (French marks), 1950s, inner circumference 6.0 cm, maker's mark

CHF12,000-15,000

US\$12,000-15,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 66 for a photograph of the necklace matching this bracelet, and p. 80 for a very similar bracelet



+122

COLOURED DIAMOND AND DIAMOND RING, BULGARI

Fancy deep brown-pink rectangular-cut diamond of 8.50 carats, trapeze-cut diamonds, platinum and gold, ring size 5 ½, signed Bvlgari

GIA, 2018, report no. 2195098842: 8.50 carats, Fancy Deep Brown-Pink colour, VVS2 clarity

CHF300,000-500,000

US\$300,000-500,000





THE PROPERTY OF A LADY

+123

EMERALD AND DIAMOND RING, CARTIER

Octagonal step-cut emerald of 13.67 carats, baguette-cut diamonds, platinum (French mark), ring size 7 ½, signed Cartier, no. HPS 03105 Gübelin, 2019, report no. 19060099: 13.67 carats, Colombia, minor oil

CHF250,000-350,000

US\$250,000-350,000



THE PROPERTY OF A LADY

+124

DIAMOND RING, MOUNT BY CARTIER

Pear brilliant-cut diamond of 10.28 carats, 1988, platinum (UK hallmark), ring size 6 ¾, signed Mtd Cartier London, no. 48423 GIA, 2019, report no. 2205400682: 10.28 carats, D colour, VVS2 clarity, potentially Internally Flawless, type IIa

CHF450,000-550,000

US\$450,000-550,000





(illustrated as a brooch)

+125

ART DECO DIAMOND NECKLACE, RUBEL FRÈRES

Baguette, circular and old-cut diamonds, platinum and gold (French marks), 1930s, 43.5 cm, with additional fittings for wear as a brooch, detachable for wear as two bracelets, maker's mark

CHF40,000-50,000

US\$40,000-50,000



+126

LATE 19TH CENTURY SAPPHIRE AND DIAMOND BROOCH

Cushion-shaped sapphire of 19.64 carats, rose and old-cut diamonds, silver and gold, circa 1880, 2.8 cm

Gübelin, 2019, report no. 19070206: 19.64 carats, Kashmir, no indications of heating, Appendix letter

AGL, 2019, prestige report no. 1102260: 19.64 carats, Kashmir, no gemological evidence of heat, no clarity enhancement, Appendix letter

SSEF, 2019, premium report no. 108096: 19.645 carats, Kashmir, no indications of heating, Appendix letter

CHF400,000-600,000

US\$400,000-600,000





Countess Cornelia of Craven (1877-1961), circa 1914
PVDE / Bridgeman Images

CORNELIA, COUNTESS OF CRAVEN

Formerly known as Cornelia Sherman, Mrs Bradley-Martin was the daughter and heiress of a wealthy merchant. Her husband was the son of an established and prominent banker. Their daughter Cornelia married William George Robert Craven in 1893, thus becoming Countess of Craven, at the tender age of sixteen.

Together with her parents, Cornelia Countess of Craven helped organising the Bradley-Martin Ball in February 1898 at the Waldorf Hotel in New York City, reputedly 'one of the most expensive events to ever be recorded', due notably to its lavish and extravagant theme: Versailles in the 17th century. In addition to transforming the Waldorf Hotel into an opulent and regal Versailles, the 800 guests were requested to dress the part. Many choose to imitate royalty, wearing expensive and ornate clothing, embellished by the most spectacular jewellery, including some jewels purchased at the French Crown Jewels auction in 1887.

Mrs Bradley-Martin herself chose to dress as Mary Queen of Scots, wearing a fabulous ruby and diamond necklace, rumoured to have been the one that previously belonged to Madame Royale, Duchess of Angoulême.



+127

MID-19TH CENTURY RUBY AND DIAMOND NECKLACE

Oval-shaped rubies, old-cut diamonds, silver and gold, 1850s,
39.0 cm

SSEF, 2019, report no. 108342: Burma (Myanmar), no indications of
heating, none to minor oil, Appendix letter

CHF350,000-550,000

US\$350,000-550,000

PROVENANCE:

Cornelia, Countess of Craven (1877-1961)
London, 30 November 1961, lot 69



NATURAL PEARLS

The origin of pearls is still a matter of great interest among gemmologists. We know that they are formed by oysters and mussels but we are not precisely sure what initiates their growth. These mysterious gems have been prized since at least the 5th century BC and have adorned the necks of kings, queens and emperors since that time. The rarity of a gem quality natural pearl of any significant size cannot be overstated. Over the course of History, the majority of natural pearls discovered have weighed less than a grain and thus to amass a collection to produce a single-row, let alone several, would have been an extraordinary feat at anytime. Although revered since ancient times, it was at the beginning of the 20th century that natural pearls reached their zenith in terms of value, due not only to the fashion for long ropes of pearls during the Art Déco period but also for their historic link with exclusivity and noblesse.



128

NATURAL PEARL AND DIAMOND NECKLACE

Sixty-three and fifty-nine graduated natural pearls of approximately 11.65 to 5.95 mm, baguette and kite-shaped diamonds, platinum and gold, 47.5 cm

SSEF, 2019, report no. 108873: 122 saltwater natural pearls

CHF150,000-250,000

US\$150,000-250,000



+129

EXCEPTIONAL SAPPHIRE AND DIAMOND BROOCH, CARTIER

Octagonal step-cut sapphire of 39.19 carats, rectangular and circular-cut diamonds, platinum and gold (French marks), 3.0 cm, maker's mark

AGL, 2019, report no. 1102270: 39.19 carats, Ceylon, no indications of heating, no clarity enhancement, royal blue, Appendix letter

Gübelin, 2019, report no. 19050150: 39.19 carats, no indications of heating, royal blue, Appendix letter

SSEF, 2019, report no. 106791: 39.194 carats, Ceylon, no indications of heating, royal blue, Appendix letter

CHF500,000-700,000

US\$500,000-700,000



39.19 CARATS
ROYAL BLUE



EVENING SESSION
6.30 PM
(LOTS 130-257)



(lot 132)



(not actual size)

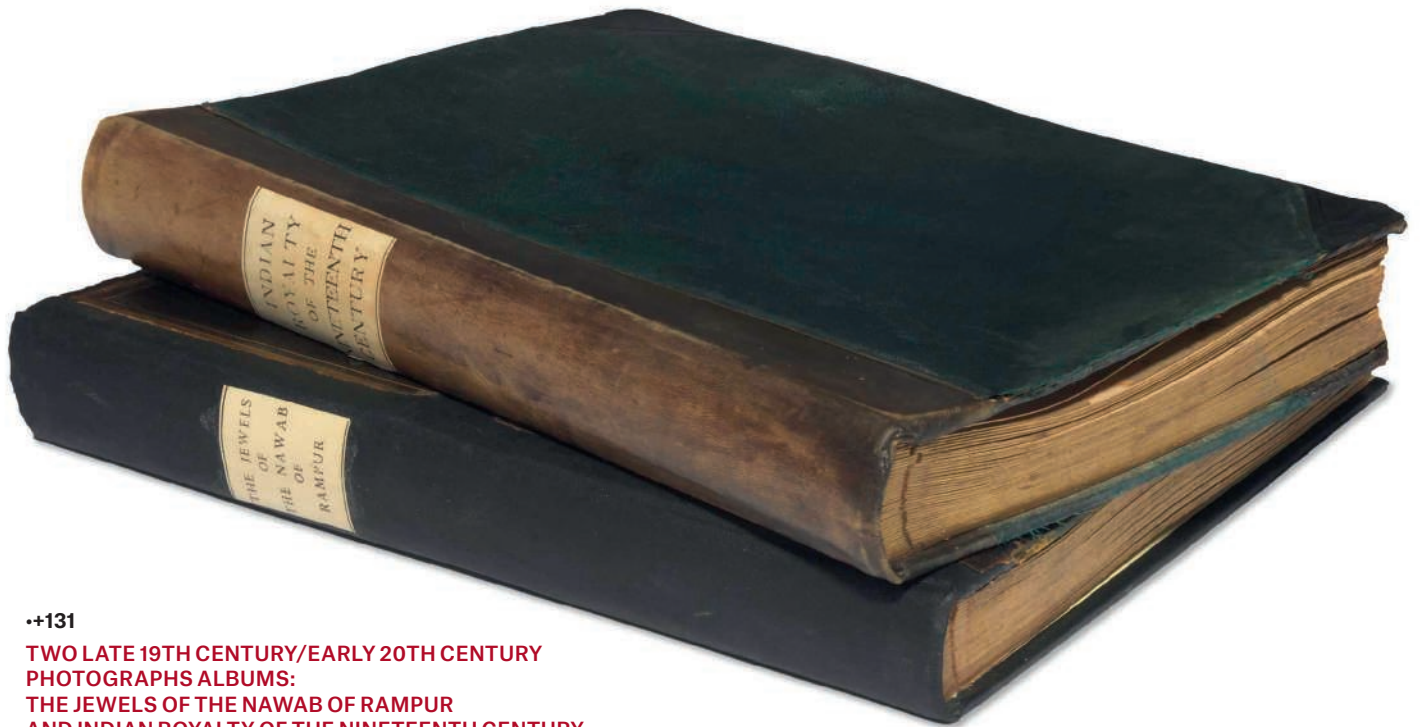
•+130

**A BLACK AND WHITE PHOTOGRAPH OF THE MAHARANI
OF PATIALA, UBHALWALE**

Third wife of Maharaja of Patiala, Bhupinder Singhji,
wearing the Patiala ruby choker by Cartier, 30x21 cm

CHF4,000-6,000

US\$4,000-6,000



•+131

**TWO LATE 19TH CENTURY/EARLY 20TH CENTURY PHOTOGRAPHS ALBUMS:
THE JEWELS OF THE NAWAB OF RAMPUR
AND INDIAN ROYALTY OF THE NINETEENTH CENTURY**

The first album containing 37 images including various turban ornaments, necklaces and ceremonial swords; some with colour tinting, the Rampur coat of arms to the frontispiece and inside cover, 38.0x32.5 cm. The second album containing 48 portrait plates depicting various Royal personages, many wearing elaborate traditional jewellery, 38.0x27.0 cm

(not actual size)

CHF8,000-12,000

US\$8,000-12,000



(details, not actual size)

PROPERTY FROM
AN IMPORTANT EUROPEAN COLLECTION





(actual size)

+132

**ART DECO ROCK CRYSTAL, ONYX, DIAMOND AND ENAMEL
CLIP BROOCH, CARTIER**

Rock crystal panel, onyx, old and baguette-cut diamonds, black enamel, circa 1925, 2.8 cm, signed Cartier Paris Londres New York, no. 93957, brown fitted case

CHF30,000-50,000

US\$30,000-50,000





THE PROPERTY OF A LADY

+133

ART DECO RUBY AND DIAMOND BROOCH, BULGARI

Calibré-cut rubies, old-cut diamonds, platinum, 1930s, 17,5 cm,
signed Bulgari, red fitted Bulgari case

CHF15,000-25,000

US\$15,000-25,000



THE PROPERTY OF A LADY

+134

ART DECO DIAMOND AND RUBY BRACELET

Old, single and baguette-cut diamonds, cabochon rubies, platinum
and gold, 1920s, 16,5 cm

CHF15,000-20,000

US\$15,000-20,000



THE PROPERTY OF A GENTLEMAN

135

ART DECO RUBY AND DIAMOND NECKLACE, CARTIER

Carved, bead and tavis-shaped rubies, baguette, old and single-cut diamonds, platinum, 1933, 38.5 cm, signed Cartier, red Cartier pouch

Cartier, 2001, certificate of authenticity no. GE2001-556: original piece by Cartier from 1933, shortened later

CHF150,000-250,000

US\$150,000-250,000

PROVENANCE:

Christie's Geneva, 14 November 2001, lot 499



JEWELS BY JAR



+136

EMERALD AND DIAMOND BOW RING, JAR

Circular-cut emeralds, single-cut diamonds, ring size 5 ½, signed Jar
Paris, pink Jar case

CHF100,000-150,000

US\$100,000-150,000



+136A

DIAMOND EARRINGS, JAR

Pear-shaped diamonds of 22.52 and 18.05 carats, marquise, pear and circular-cut diamonds, 5.5 cm, signed JAR Paris, pink JAR pouch

CHF220,000-330,000

US\$220,000-330,000

PROPERTY OF
A LADY



JEWELS BY JAR



THE PROPERTY OF A LADY

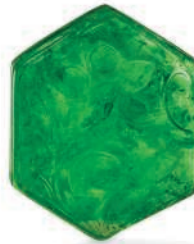
137

ART DECO EMERALD, DIAMOND AND ONYX BROOCH, CARTIER

Cameo and carved emeralds, old and rose-cut diamonds, onyx,
1920s, 7.8 cm, signed Cartier Paris, no. 9602A

CHF20,000-30,000

US\$20,000-30,000



(reverse)

THE PROPERTY OF A GENTLEMAN

•+138

UNMOUNTED EMERALD

Hexagonal-shaped carved emerald of 86.41 carats

CHF8,000-12,000

US\$8,000-12,000

THE PROPERTY OF A EUROPEAN ESTATE

139

EARLY 20TH CENTURY DIAMOND RING

Old-cut diamonds of 2.96 and 2.87 carats, 1910s, ring size 9 ½

CHF12,000-18,000

US\$12,000-18,000



THE PROPERTY OF A EUROPEAN ESTATE

140

EARLY 20TH CENTURY COLOURED DIAMOND AND DIAMOND RING

Fancy deep orangy yellow round brilliant-cut diamond of 1.75 carat, old-cut diamonds, 1910s, ring size 10

GIA, 2019, report no. 5201482083: 1.75 carat, Fancy Deep Orangy Yellow colour, I1 clarity

CHF15,000-25,000

US\$15,000-25,000



+141

COLOURED DIAMOND AND DIAMOND RING

Very light brown cushion brilliant-cut diamond of 8.02 carats, circular-cut diamonds, gold, ring size 6

GIA, 2019, report no. 2191986724: 8.02 carats, N, Very Light Brown colour, Internally Flawless clarity, type IIa

US\$90,000-120,00

US\$90,000-120,000





142
DIAMOND RING

Rectangular-cut diamond of 5.89 carats, ring size 7 ½
GIA, 2019, report no. 5202162910: 5.89 carats, D colour, VVS2 clarity

CHF140,000-200,000

US\$140,000-200,000



143
MID-20TH CENTURY DIAMOND BRACELET

Square, baguette and circular-cut diamonds, 1950s, 18.6 cm

CHF15,000-20,000

US\$15,000-20,000

144

DIAMOND SPRAY BROOCH

Pear-shaped and baguette-cut diamonds, platinum and gold, 6.0 cm

CHF20,000-30,000

US\$20,000-30,000



145

DIAMOND RING

Marquise brilliant-cut diamond of 8.88 carats, platinum, ring size 6
GIA, 2019, report no. 2205162807: 8.88 carats, E colour, VVS2 clarity,
potentially Internally Flawless, type IIa

CHF240,000-300,000

US\$240,000-300,000





+146

ANTIQUE EMERALD AND DIAMOND SARPECH

Cushion, oval, pear and drop-shaped cabochon emeralds, vari-shaped old, circular and rose-cut diamonds, foil, gold, plume holder at the reverse, *sarpech* 12.0 cm, adjustable length, early 20th century, restrung at a later date, maroon fitted presentation case

AGL, 2019, report no. 1100322: Colombia, insignificant to minor clarity enhancement, traditional type

CHF50,000-80,000

US\$50,000-80,000

EXHIBITED:

Metropolitan Museum of Art, New York 2014, p. 67
The Miho Museum, Koka 2016, p. 127, no. 94
Grand Palais, Paris 2017, p. 227, no. 169
The Doge's Palace, Venice 2017, p. 246, no. 168
The Palace Museum, Beijing 2018, p. 266, no. 172





+147

ANTIQUE EMERALD BEAD AND PEARL *BAZUBAND*

Tumbled emerald beads of 267.57 carats total, pearls, adjustable length, 1880s, restrung at a later date

AGL, 2019, report no. 1100316: Colombia, minor clarity enhancement, traditional type

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

CHF150,000-250,000

US\$150,000-250,000

EXHIBITED:

Grand Palais, Paris 2017, p. 53, no. 35

The Doge's Palace, Venice 2017, p. 68, no. 27

The Palace Museum, Beijing 2018, p. 80, no. 28





PROPERTY OF A PRIVATE COLLECTOR

148

IMPORTANT COLOURED DIAMOND AND DIAMOND EARRINGS

Fancy deep yellow pear modified brilliant-cut diamonds of 16.21 carats each, circular and tapered baguette-cut diamonds, platinum and gold, 3.6 cm

GIA, 2019, reports nos. 5202462140 and 5201473592: 16.21 carats each, Fancy Deep Yellow colour, VVS2 and VS1 clarity

CHF250,000-350,000

US\$250,000-350,000



THE PROPERTY OF A LADY

149

EMERALD AND DIAMOND RING, MOUAWAD

Rectangular cut-cornered emerald of 30.61 carats, tapered baguette-cut diamonds, platinum, ring size 6 ¼, maker's mark

SSEF: 2019, report no. 109356: 30.613 carats, Colombia, moderate oil

CHF250,000-350,000

US\$250,000-350,000



+150

DIAMOND RING

Rectangular-cut diamond of 10.01 carats, gold, ring size 6 ¼

GIA, 2019, report no. 2201228525: 10.01 carats, D colour, Internally Flawless clarity, type Ila

CHF700,000-900,000

US\$700,000-900,000



**10.01 CARATS
D COLOUR
INTERNALLY FLAWLESS
TYPE IIA**



+151
DIAMOND RING

Rectangular-cut diamond of 5.12 carats, gold, ring size 5 ½
GIA, 2019, report no. 6204482602: 5.12 carats, D colour,
VVS2 clarity, type IIb

CHF110,000-150,000

US\$110,000-150,000



+152
DIAMOND RING

Marquise brilliant-cut diamond of 5.22 carats, shield-shaped
diamonds, platinum, ring size 5
GIA, 2019, report no. 2205482699: 5.22 carats, D colour,
VVS2 clarity

CHF110,000-150,000

US\$110,000-150,000



+153

IMPORTANT SAPPHIRE AND DIAMOND RING, CARTIER

Cushion-shaped sapphire of 12.65 carats, pear-shaped diamonds, platinum, ring size 7 ³/₄, signed Cartier, no. 4060

SSEF, 2019, report no. 108716: 12.655 carats, Kashmir, no indications of heating, Appendix letter

Gübelin, 2019, report no. 19070025: 12.65 carats, Kashmir, no indications of heating

CHF700,000-1,000,000

US\$700,000-1,000,000





‘The natural emerald of 13.61 carats (...) possesses a richly saturated and homogeneous colour, combined with a high degree of transparency’

GÜBELIN

‘The emerald exhibits a remarkable size and weight of 13.614 carats, combined with an attractive green colour and a very fine purity. (...) A natural emerald from Colombia of this size and quality can be considered rare and exceptional’

SSEF



+154

EMERALD AND DIAMOND RING

Square-shaped emerald of 13.61 carats, triangular-shaped and baguette-cut diamonds, platinum, ring size 7½

Gübelin, 2019, report no. 19080111: 13.61 carats, Colombia, insignificant clarity enhancement, Appendix letter

SSEF, 2019, report no. 109509: 13.614 carats, Colombia, minor oil, Appendix letter

CHF380,000-480,000

US\$380,000-480,000



155

DIAMOND AND COLOURED DIAMOND BRACELET, GRAFF

Fancy-shaped diamonds, circular-cut pink diamonds, gold, 17.5 cm,
signed Graff, no. 2472

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

CHF20,000-30,000

US\$20,000-30,000



156

COLOURED DIAMOND AND DIAMOND BANGLE, GRAFF

Yellow rectangular-cut diamond of 3.84 carats, circular-cut
diamonds, circular-cut pink diamonds, gold, inner circumference
15.5 cm, signed Graff, no. 2444

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

CHF30,000-50,000

US\$30,000-50,000

157

COLOURED DIAMOND AND DIAMOND BANGLE, GRAFF

Yellow rectangular-cut diamond of 3.46 carats, circular-cut
diamonds, circular-cut yellow diamonds, gold, inner circumference
15.5 cm, signed Graff, no. 2442

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

CHF20,000-30,000

US\$20,000-30,000





•+158

GOLD, JASPER AND LAPIS LAZULI DESK CLOCK, CARTIER

Jasper, lapis lazuli, silver and *guilloché* gold (French mark), mechanical movement, 1961, 12.8x12.8x3.3 cm, signed Cartier France, no. 01999

Cartier, 2001: certificate of authenticity

CHF15,000-25,000

US\$15,000-25,000



+159

**MID-20TH CENTURY GOLD AND DIAMOND NECKLACE,
CARTIER**

Circular-cut diamonds, gold (UK hallmark), 1962, 40.5 cm, signed
Cartier, no. 6388, red Cartier fitted case

CHF15,000-20,000

US\$15,000-20,000



(open)

•+160

**ART DECO ENAMEL, JADE AND DIAMOND TROMPE-L'OEIL
VANITY CASE, CARTIER**

Blue enamel, carved jade plaques, rose-cut diamonds, gold, 1930s,
4.7x4.3x1.0 cm, signed Cartier, no. 1047

CHF8,000-12,000

US\$8,000-12,000



•+161

**EARLY 20TH CENTURY ENAMEL AND QUARTZ DESK CLOCK,
CARTIER**

Blue *guilloché* enamel, pink quartz, silver, mechanical movement,
circa 1915, 4.6x2.8x1.9 cm, signed Cartier and European Watch &
Clock Co., no. 10460

CHF7,000-9,000

US\$7,000-9,000

BELPERRON

Elegant and audacious, Suzanne Belperron pioneered a new aesthetic in jewellery. While perhaps the most important woman jeweller of the 20th century, she is relatively unknown today except to collectors. Asked once why she never signed her work, Madame Belperron simply replied 'My style is my signature'. The 1930s were a period of creative and commercial success for Madame Belperron. In 1963, Madame Belperron was awarded a Legion of Honor for her contributions to the jewellery industry, and her influence as a designer continued to grow, even after her death in 1983. Having long admired her work, Ward Landrigan, owner of Verdura, acquired the Belperron name and archive of designs in 1999.



+162

GOLD AND DIAMOND BROOCHES, SUZANNE BELPERRON

Circular-cut diamonds, gold (French marks), circa 1945, 4.0 cm, maker's marks (Groené & Darde)

CHF25,000-35,000

US\$25,000-35,000

LITERATURE:

Cf. S. Raulet & O. Baroin, *Suzanne Belperron*, Lausanne, La Bibliothèque des Arts, 2011, p. 319, no. 26 for a plaster cast of a pair of brooches of similar design

+163

SAPPHIRE AND DIAMOND RING, BOUCHERON

Octagonal step-cut sapphire of 19.96 carats, baguette-cut diamonds, platinum (French mark), ring size 7 $\frac{3}{4}$, signed Boucheron Paris SSEF, 2019, report no. 108956: 19.968 carats, Ceylon (Sri Lanka), no indications of heating

CHF80,000-120,000

US\$80,000-120,000





SERPENTI

Emblematic 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 evoked snakes 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.



+164

ENAMEL AND DIAMOND 'SERPENTI' NECKLACE, BVLGARI

Black enamel, marquise-cut diamonds, gold, 1970s, 39.0 cm,
signed Bvlgari

CHF80,000-120,000

US\$80,000-120,000

BURMESE SAPPHIRES

Myanmar has been one of the most important gem mining centre of the world for over 1,000 years. The mines of Mogok are the only sources of fine gem rubies as well as the source of the finest sapphires mined nowadays. Approximately 85% of all rubies and sapphires mined today are of Burmese origin, especially since the Kashmir mines in India have ceased operations on any large scale. Prised for their colour and size, sapphires from Burma erode from the mountains and are carried by streams to where they are handpicked from gravel deposits. This allows large crystals to remain intact. However current mining operations are severely limited, making high quality large sapphires from Burma a rare natural treasure.



165

SAPPHIRE AND DIAMOND RING

Octagonal step-cut sapphire of 10.58 carats, pear-shaped diamonds, platinum and gold, ring size 5 $\frac{3}{4}$

Gübelin, 2019, report no. 19030102: 10.58 carats, Burma (Myanmar), no indications of heating

CHF200,000-250,000

US\$200,000-250,000



166

NATURAL PEARL AND DIAMOND RING

Button-shaped natural pearl of approximately 13.65-13.70x13.30 mm, fancy-shaped diamonds, platinum and gold, ring size 5 $\frac{3}{4}$

SSEF, 2019, report no. 108874: saltwater natural pearl

Gübelin, 2019, report no. 19030105: saltwater natural pearl

CHF40,000-60,000

US\$40,000-60,000



167

RUBY AND DIAMOND RING

Oval-shaped ruby of 7.73 carats, marquise and triangular-shaped diamonds, platinum, ring size 6 $\frac{1}{4}$

Gübelin, 2019, report no. 19030103: 7.73 carats, Burma (Myanmar), no indications of heating

CHF100,000-150,000

US\$100,000-150,000



(illustrated reduced)

THE PROPERTY OF A GENTLEMAN

168

**MOTHER-OF-PEARL, ONYX, MALACHITE, ENAMEL, SAPPHIRE
AND DIAMOND MYSTERY CLOCK**

Mother-of-pearl panels, onyx base, malachite pedestal, vari-coloured enamel, calibr  and cabochon sapphires, circular-cut diamonds, plastic tusks, gold, mechanical movement, 23.5x16.3x10.6 cm, 2853 gr

CHF30,000-50,000

US\$30,000-50,000

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

GIARDINETTO

The Italian word '*giardinetto*' means 'small garden' in English. It is used to describe brooches or earrings generally mounted with colourful gemstones to imitate flowers, set in a vase. It has been a popular design since the 1930s, with notably Queen Elisabeth II owning a few examples in her private collection.



+169

MULTI-GEM 'GIARDINETTO' BROOCH, CARTIER

Vari-cut rubies, emeralds, sapphires, diamonds, yellow diamonds and brown diamonds, platinum and gold (French marks), 1950s, 4.3 cm, signed S. Cartier, no. CG24016, red Cartier case

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

CHF15,000-20,000

US\$15,000-20,000

+170

EMERALD AND DIAMOND RING

Cushion-shaped emerald of 10.87 carats, circular and baguette-cut diamonds, gold, ring size 7 ¼

SSEF, 2018, report no. 103675: 10.873 carats, Colombia, moderate artificial resin and oil

CHF16,000-20,000

US\$16,000-20,000



**COLOMBIAN EMERALDS
NO OIL**







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

+171

IMPORTANT EMERALD AND DIAMOND EARRINGS

Octagonal step-cut emeralds of 7.69 and 7.50 carats, circular-cut diamonds, gold, 4.0 cm

SSEF, 2019, reports nos. 107418 and 107419: 7.695 and 7.507 carats, Colombia, no clarity modification

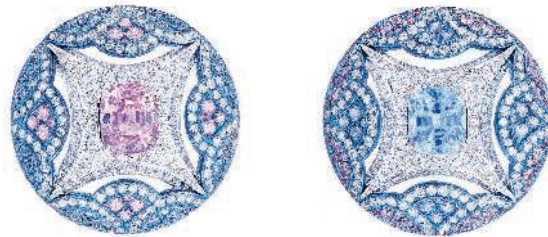
AGL, 2019, reports nos. 8089199 and 8089203: 7.69 and 7.51 carats, Colombia, no clarity enhancement

CHF1,000,000-1,500,000

US\$1,000,000-1,500,000

CARNET

Michelle Ong established her Hong Kong-based jewellery firm Carnet over 25 years ago. Her eye-catching designs incorporate diamonds and coloured gemstones set in precious and semi-precious metals. Ong's playfully sophisticated jewels are bespoke creations, highly coveted by jewellery collectors worldwide.



+172

SAPPHIRE, COLOURED SAPPHIRE AND DIAMOND EARRINGS, CARNET

Cushion-shaped sapphire of 4.46 carats, pinkish purple cushion-shaped sapphire of 4.09 carats, circular-cut blue and pink sapphires, circular-cut diamonds, 3.0 cm, signed Carnet

GIA, 2017, report no. 6272412320: 4.46 carats, Sri Lanka, no indications of heating

GIA, 2017, report no. 7276412334: 4.09 carats, Pinkish Purple colour, Burma (Myanmar), no indications of heating

CHF30,000-50,000

US\$30,000-50,000





(reverse, illustrated reduced)

+173

**DIAMOND, COLOURED DIAMOND, SAPPHIRE AND PARAÍBA
TOURMALINE EARRINGS, CARNET**

Pear brilliant-cut diamond of 1.95 carat, modified pear brilliant-cut diamond of 1.91 carat, pear, circular and rose-cut diamonds, circular-cut yellow diamonds, sapphires and paraíba tourmalines, 8.2 cm, signed Carnet

GIA, 2013, report no. 7151045680: 1.95 carat, G colour, VS1 clarity

GIA, 2013, report no. 6155045684: 1.91 carat, G colour, VS2 clarity

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

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

CHF65,000-85,000

US\$65,000-85,000





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

+174

EXCEPTIONAL DIAMOND EARRINGS

Pear brilliant-cut diamonds of 12.71 and 12.07 carats, circular-cut diamonds, platinum, 3.5 cm

GIA, 2019, reports nos. 6194947717 and 6192735031: 12.71 and 12.07 carats, D colour, Flawless clarity, type IIa, excellent polish, excellent symmetry

CHF1,850,000-2,450,000

US\$1,850,000-2,450,000



**12.71 & 12.07 CARATS
D COLOUR
FLAWLESS
TYPE IIIA**



'ZIP' NECKLACE

One of the most innovative jewels ever created, the Van Cleef & Arpels' 'Zip' necklace is an iconic design. Legend has it that during the 1930s the Duchess of Windsor asked Renée Puissant, the creative director of the brand between 1926-1942, to create a jewelled zip fastener to wear with her evening gowns. Although the patent for the design was registered in 1938, it was not until 1951 that Van Cleef & Arpels presented the first 'Zip' necklace.



(illustrated as a bracelet)



175

DIAMOND 'ZIP' NECKLACE, VAN CLEEF & ARPELS

Circular-cut diamonds, platinum and gold (French marks), transformable for wear as a bracelet, necklace 40.5 cm, bracelet 17.3 cm, signed Van Cleef & Arpels, no. ML3781

CHF170,000-270,000

US\$170,000-270,000

LITERATURE:

Cf. S. D. Coffin, *Set in Style The Jewelry of Van Cleef & Arpels*, London, Thames & Hudson, 2012, p. 36 for the photograph of a similar necklace

Cf. *Van Cleef & Arpels Timeless Beauty*, Paris, Éditions Xavier Barral, 2012, pp. 124-125 for photographs of a similar necklace and bracelet

Cf. E. Possémé, *Van Cleef & Arpels, L'Art de la Haute Joaillerie*, Paris, Les Arts Décoratifs, 2012, pp.158 and 161 for photographs of a similar bracelet and necklace

Cf. S. Raulet, *Van Cleef & Arpels*, Paris, Éditions du Regard, 1986, p. 235 for the photograph of a similar necklace





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

+176

RARE COLOURED DIAMOND AND DIAMOND RING

Fancy light purplish pink cut-cornered rectangular mixed-cut
diamond of 32.49 carats, circular-cut diamonds, gold, ring size 6 ¼
GIA, 2019, report no. 2181741920: 32.49 carats, Fancy Light Purplish
Pink colour, VS2 clarity

CHF1,700,000-2,200,000

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





THE PROPERTY OF A LADY

177

**GOLD AND DIAMOND 'SPIGA' NECKLACE AND BANGLE SET,
BULGARI**

Circular-cut diamonds, gold, necklace inner circumference 38.0 cm,
bangle inner circumference 14.5 cm, signed Bvlgari,
black Bulgari case

CHF20,000-30,000

US\$20,000-30,000



THE PROPERTY OF A GENTLEMAN

178

**SAPPHIRE AND DIAMOND RING, MOUNT BY SCHLUMBERGER
FOR TIFFANY & CO.**

Pear-shaped sapphire of 6.26 carats, marquise, single and
circular-cut diamonds, platinum and gold, ring size 5 ¾,
signed Schlumberger Tiffany & Co.

Gübelin, 2012, report no. 12090124: 6.26 carats, Kashmir,
no indications of heating

SSEF, 2012, report no. 63409: 6.261 carats, Kashmir,
no indications of heating

**Please note that these reports are over 5 years old and may
require updates**

CHF150,000-200,000

US\$150,000-200,000

+179

SAPPHIRE AND DIAMOND RING

Octagonal step-cut sapphire of 33.40 carats, bullet-shaped diamonds, platinum, ring size 6

SSEF, 2019, report no. 105841: 33.40 carats, Ceylon (Sri Lanka), no indications of heating

CHF140,000-180,000

US\$140,000-180,000





THE PROPERTY OF A LADY

+180

EMERALD RING

Octagonal step-cut emerald, platinum and gold, ring size 4 ¾
SSEF, 2019, report no. 108879: Colombia, moderate oil

CHF22,000-32,000

US\$22,000-32,000



THE PROPERTY OF A LADY

+181

SAPPHIRE AND DIAMOND RING, BULGARI

Octagonal step-cut sapphire, triangular-shaped diamonds, platinum
and gold, ring size 6, signed Bvlgari, brown Bulgari case
SSEF, 2019, report no. 108880: Ceylon (Sri Lanka), no indications
of heating

CHF38,000-55,000

US\$38,000-55,000



+182

UNMOUNTED DIAMOND

Rectangular-cut diamond of 4.04 carats
GIA, 2019, report no. 690269: 4.04 carats, F colour, VVS1 clarity

CHF50,000-70,000

US\$50,000-70,000



+183

EMERALD AND DIAMOND EARRINGS, GÜBELIN

Pear-shaped emeralds of 2.31 and 2.29 carats, circular-cut diamonds,
gold, 1.9 cm, maker's mark
SSEF, 2019, reports no. 105364 and 105363: 2.315 and 2.293 carats,
Colombia, moderate artificial resin

CHF16,000-20,000

US\$16,000-20,000



+184

EMERALD AND DIAMOND PENDANT, GÜBELIN

Pear-shaped emerald of 8.52 carats, circular-cut diamond, gold,
2.9 cm, maker's mark
SSEF, 2018, report no. 105362: 8.527 carats, Colombia, minor
artificial resin

CHF30,000-40,000

US\$30,000-40,000



DAME NELLIE MELBA GBE

Helen Porter Mitchell was born in Melbourne in 1861 to a working class family, and decided from an early age that singing would be her vocation. After modest success in her home country, she emigrated to Europe. In Paris she studied under mezzo-soprano and leading teacher Mathilde Marchesi, who recognised her for the star she was. It was Marchesi who suggested that Helen change her name to 'Melba', a shortened version of her home town name of Melbourne. Nellie returned to London and encountered great success, performing regularly at the Royal Albert Hall and in Covent Garden. Her art took her around the world, from the Metropolitan Opera in New York to Egypt, London, Saint Petersburg, and Australia, where she last sang before her passing in 1931.

Dame Nellie Melba is an icon of Australian culture, with her portrait gracing the Australian 100\$ bill. A suburb in Canberra and the music hall of the University of Melbourne were both named after her. The renowned French chef and culinary writer Auguste Escoffier also honored Dame Melba by creating a dessert made of peaches, raspberry sauce, and vanilla ice cream, known as 'Pêche Melba'.

As recalled by Hans Nadelhoffer in his famous book *Cartier Jewelers Extraordinary*, 'Lillian Nordica was one of the great operatic prima donnas of her day, together with Nellie Melba, Lina Cavalieri and Mary Garden, all of whom wore their Cartier jewels as much on the stage as in private life. Thus Victor Dautremont, Pierre Cartier's young London assistant, was regularly sent down to Covent Garden with extravagant jewelry for Nellie Melba, which had to be warmed before it could touch the sensitive skin of the artist. These tragediennes of the operatic stage enjoyed the ecstatic idolization of a public which was to turn its attention, after 1925, to the more remote idols of Hollywood'.

By tradition Dame Melba's jewellery collection was acquired at Cartier and in the long list of famous Cartier clients, she was unquestionably one of their most prominent ambassadors. Christie's is proud to offer these beautiful turquoise and diamond Belle Epoque jewels, acquired by Dame Melba at the peak of her career, and which remained in her family to the present day.

FORMERLY THE PROPERTY OF DAME NELLIE MELBA GBE
THE PROPERTY OF A LADY OF TITLE



Portrait of Nellie Melba
Lebrecht Music Arts / Bridgeman Images





+185

BELLE EPOQUE TURQUOISE AND DIAMOND BROOCHES

Cabochon turquoises, rose and old-cut diamonds, detachable brooch fittings, with interchangeable central collets and additional half-pearl fittings (not illustrated), 1910s, 11.0 cm and 5.2 cm, red Cartier case

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

CHF150,000-200,000

US\$150,000-200,000

PROVENANCE:

Dame Nellie Melba GBE (1861-1931)

Thence by descent



Portrait of Nellie Melba
Lebrecht Music Arts / Bridgeman Images

FORMERLY THE PROPERTY OF DAME NELLIE MELBA GBE
THE PROPERTY OF A LADY OF TITLE



+186

BELLE EPOQUE TURQUOISE AND DIAMOND NECKLACE

Cabochons turquoise, rose and old-cut diamonds, circa 1905, 46.3 cm

CHF120,000-180,000

US\$120,000-180,000

PROVENANCE:

Dame Nellie Melba GBE (1861-1931)

Thence by descent

CARTIER
PARIS DE LA PAIX
LONDON NEW YORK



FORMERLY THE PROPERTY OF DAME NELLIE MELBA GBE
THE PROPERTY OF A LADY OF TITLE



+187

BELLE EPOQUE TURQUOISE AND DIAMOND BROOCH

Cabochon turquoises, rose and old-cut diamonds, platinum and gold,
1910s, 16.0 cm, red Cartier case

CHF250,000-350,000

US\$250,000-350,000

PROVENANCE:

Dame Nellie Melba GBE (1861-1931)
Thence by descent



188

PAIR OF DIAMOND BRACELETS, BOUCHERON

Circular and baguette-cut diamonds, gold (French marks), 19.5 cm,
can be worn as a necklace, signed Boucheron, nos. 4347 and 4348

CHF25,000-35,000

US\$25,000-35,000



189

ART DECO DIAMOND BROOCHES

Circular and baguette-cut diamonds, platinum and gold
(French marks), 1930s, 7.7 cm

CHF15,000-20,000

US\$15,000-20,000

190

EMERALD AND DIAMOND RING

Cabochon emerald, circular-cut diamonds, platinum and gold,
ring size 7

CHF10,000-15,000

US\$10,000-15,000





191

CULTURED PEARL AND DIAMOND EARRINGS

Round-shaped cultured pearls, circular and square-cut diamonds, gold, 1960s, 4.8 cm

CHF8,000-12,000

US\$8,000-12,000



192

MID-20TH CENTURY DIAMOND BRACELET

Circular and baguette-cut diamonds, platinum and gold (French marks), 1950s, 17.8 cm

CHF30,000-40,000

US\$30,000-40,000

FORMERLY THE PROPERTY OF BEATRICE FORBES, COUNTESS OF GRANARD
THE PROPERTY OF A LADY OF TITLE



193

ART DECO DIAMOND BRACELET

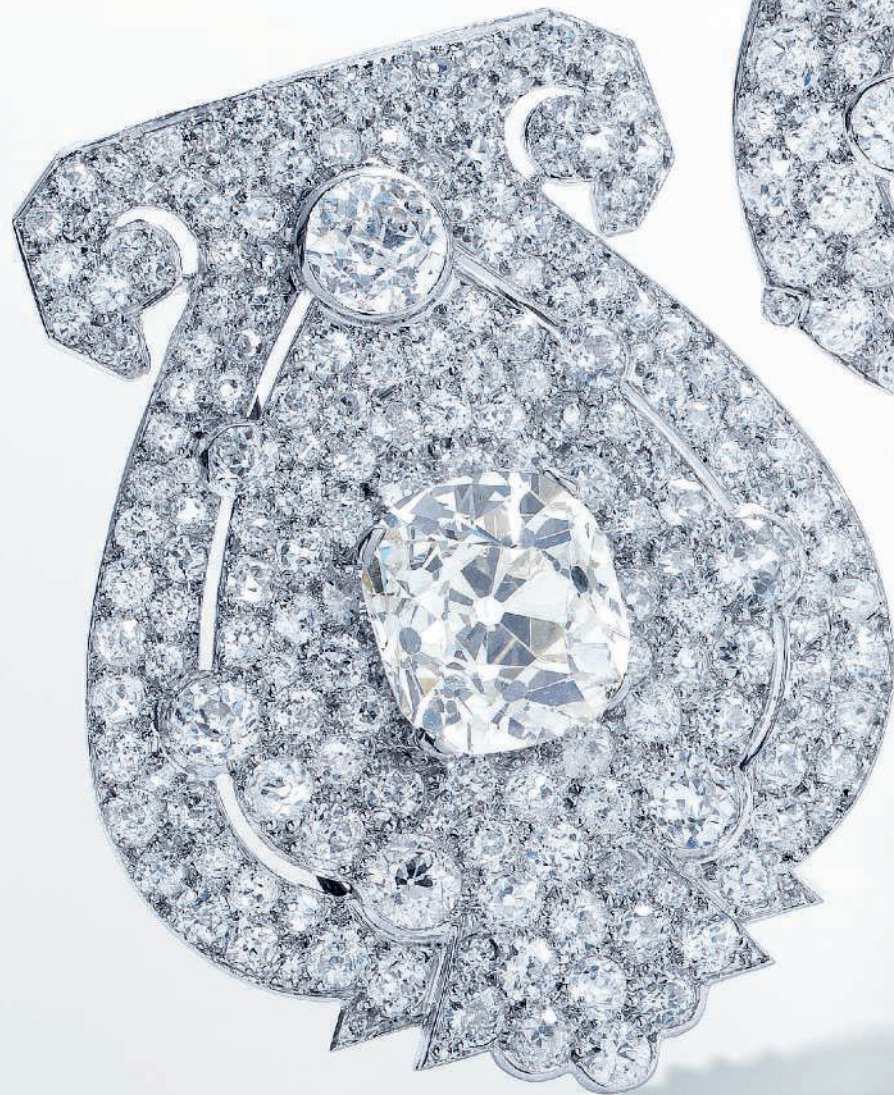
Old-cut diamonds, platinum, circa 1930, 17.5 cm

CHF20,000-30,000

US\$20,000-30,000

PROVENANCE:

Christie's Saint Moritz, 17 February 1994, lot 541



FORMERLY THE PROPERTY OF BEATRICE FORBES, COUNTESS OF GRANARD
THE PROPERTY OF A LADY OF TITLE



FORMERLY THE PROPERTY OF BEATRICE FORBES, COUNTESS OF GRANARD
THE PROPERTY OF A LADY OF TITLE



Portrait of Beatrice Forbes, Countess of Granard (1883-1972)
Private collection / All rights reserved

BEATRICE FORBES, COUNTESS OF GRANARD

Lot 194 was formerly in the collection of Beatrice Countess of Granard OBE (1883-1972), who was born Beatrice Mills, daughter of the great American financier and banker Ogden Mills. A famous hostess and race horse owner and breeder, she married in 1909 the 8th Earl of Granard. She lived between Paris and Castle Forbes in Ireland.

Cartier London created an amazing tiara for Beatrice Countess of Granard in 1937 (illustrated below). The three brooches sold as lot 194, are illustrated as being the central part of the tiara (signed Cartier London) as well as two side panels (numbered 2 and 5). It was very common for jewellers to create tiaras or necklaces with detachable pieces, for them to be worn different ways on different occasions. Christie's is honoured to offer these beautiful Art Deco brooches, rare witnesses of a bygone era.



Photograph of the tiara made for Beatrice Forbes, Countess of Granard by Cartier in 1937, featuring lot 194
© G. Munn, *Tiaras Past and Present*, London, V&A Publishing, 2002, p. 107





194

ART DECO DIAMOND BROOCHES, CARTIER

Old pear-shaped diamond of 13.74 carats, cushion-shaped diamonds of 7.54 and 6.15 carats, old and circular-cut diamonds, platinum and gold, 1937, with later imitation pearl and diamond setting for wear as a necklace, brooches 5.2 and 4.5 cm, necklace 34.0 cm, one brooch signed Cartier London, the other two brooches nos. 2 and 5

CHF180,000-220,000

US\$180,000-220,000

PROVENANCE:

Christie's Saint Moritz, 17 February 1994, lot 671

LITERATURE:

G. Munn, *Tiaras Past and Present*, London, V&A Publishing, 2002, p. 107 for a picture of the tiara created by Cartier in 1937

**23.00 CARATS
D COLOUR
FLAWLESS
TYPE IIA
EXCELLENT POLISH
EXCELLENT SYMMETRY**



**Photographs of the 65.92 carat rough diamond
mined in Botswana, cut and polished by Mouawad Diamonds
to unveil an impressive 23 carat D Flawless Oval Diamond**



GIA®

GIA REPORT
2203282329

Verify this report at GIA.edu

GIA NATURAL DIAMOND ORIGIN REPORT

July 09, 2019
GIA Report Number 2203282329
Shape and Cutting Style Oval Brilliant
Measurements 23.08 x 16.68 x 9.43 mm

GRADING RESULTS

Carat Weight 23.00 carat
Color Grade D
Clarity Grade Flawless

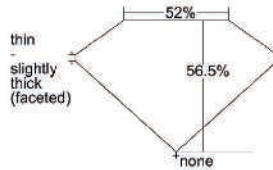
ADDITIONAL GRADING INFORMATION

Polish Excellent
Symmetry Excellent
Fluorescence None
Inscription(s): GIA 2203282329

ORIGIN RESULTS

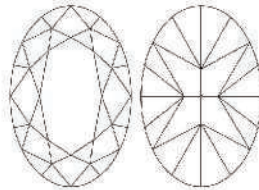
Country of Origin Botswana

PROPORTIONS



Profile not to actual proportions

CLARITY CHARACTERISTICS



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

DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND ORIGIN REPORT #2203282329

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 23.00 carat Oval Brilliant diamond described in GIA Diamond Origin Report #2203282329 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.







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

+195

IMPRESSIVE DIAMOND RING, MOUAWAD

Oval brilliant-cut diamond of 23.00 carats, circular-cut diamonds,
gold, ring size 6, signed Mouawad, no. Ref 1633122

GIA, 2019, report no. 2203282329: 23.00 carats, D colour,
Flawless clarity, type IIa, excellent polish, excellent symmetry

CHF2,200,000-3,200,000

US\$2,200,000-3,200,000

+196

'THE SHAH JAHAN NECKLACE'

**ANTIQUÉ SPINEL, PEARL, DIAMOND AND MULTI-GEM
NECKLACE**

Tumbled spinel beads, pearls, octagonal table-cut diamond,
vari-shaped table-cut diamonds and rubies, carved jade, gold,
adjustable length, one spinel dated 1609-10, restrung at a later date

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

CHF70,000-100,000

US\$70,000-100,000

EXHIBITED:

Los Angeles 1989, pp. 136-37, no. 136

Paris 2001, pp. 220-21

The Miho Museum, Koka 2016, p. 76, no. 47

Grand Palais, Paris 2017, p. 61, no. 42

The Doge's Palace, Venice 2017, p. 72, no. 31

The Palace Museum, Beijing 2018, p. 84, no. 32

de Young Legion of Honor, San Francisco 2018, p. 172, no. 28

LITERATURE:

Pal et al., 1989, pp. 136-167, no. 136

Jaffer 2013, pp. 97-98, no. 19

ENGRAVED:

Shah Jahan Warrior Emperor (on the diamond)

Jahangir [son] of Akbar Shah 1018 (largest spinel to left of center)



+197

ANTIQUÉ DIAMOND AND ENAMEL SARPECH

Vari-shaped table-cut diamonds, briolette-cut diamonds, blue, green, white and red enamel on the reverse, with plume holder, foil, gold on a lac core, 1850s, 19.0 cm, maroon fitted presentation case

CHF150,000-250,000

US\$150,000-250,000

EXHIBITED:

Metropolitan Museum of Art, New York 2014, p. 56, ill. pp. 64-65

Victoria and Albert Museum, London 2015, pp. 94-95, no. 46

The Miho Museum, Koka 2016, p. 118, no. 85

Grand Palais, Paris 2017, p. 225, no. 167

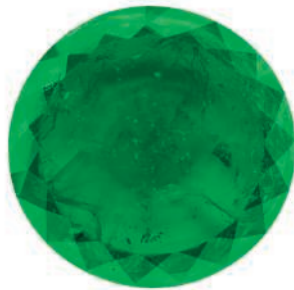
The Doge's Palace, Venice 2017, p. 245, no. 167

The Palace Museum, Beijing 2018, p. 263, no. 170

de Young Legion of Honor, San Francisco 2018, p. 180, no. 101



(reverse)



+198

UNMOUNTED EMERALD

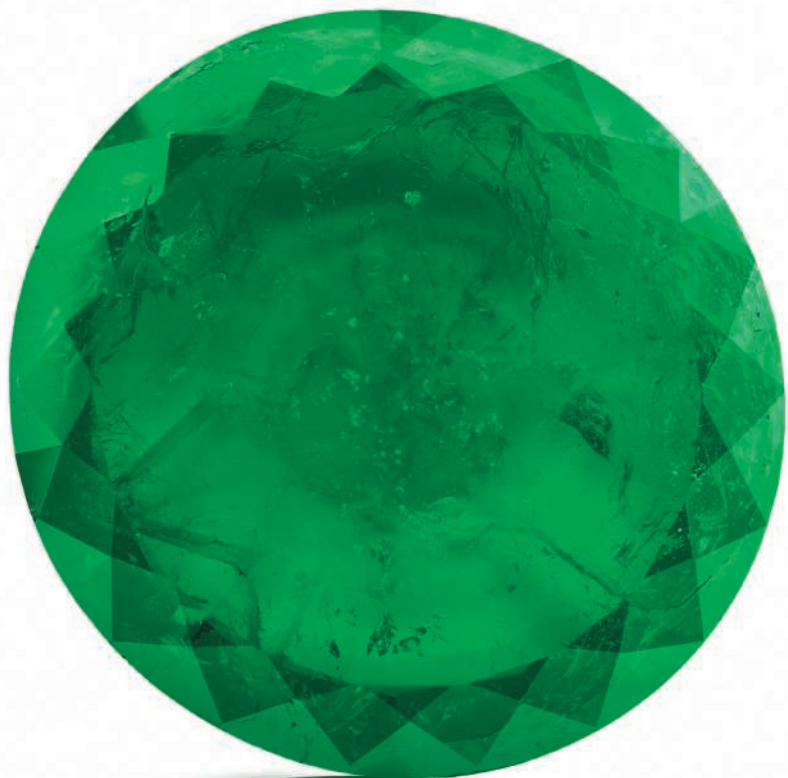
Round modified mixed-cut emerald of 105.12 carats,
37.55-36.85 x 10.80 mm, mid-18th to mid-19th century, red fitted case
AGL, 2019, report no. 1100328: 105.12 carats, Colombia, minor clarity
enhancement, traditional type

CHF100,000-200,000

US\$100,000-200,000

EXHIBITED:

Grand Palais, Paris 2017, p. 46, no. 26
The Doge's Palace, Venice 2017, p. 67, no. 26
The Palace Museum, Beijing 2018, p. 79, no. 27



BURMESE RUBY PIGEON BLOOD RED



+199

RUBY AND DIAMOND RING

Cushion-shaped ruby of 3.88 carats, pear and circular-cut diamonds, platinum and gold (French marks), ring size 5 ½

Gübelin, 2019, report no. 19080107: 3.88 carats, Burma (Myanmar), no indications of heating, pigeon blood red

SSEF, 2019, report no. 108877: 3.879 carats, Burma (Myanmar), no indications of heating, pigeon blood red, Appendix letter

CHF400,000-600,000

US\$400,000-600,000





MEISTER

In 1881 Emil Meister, an accomplished goldsmith and designer, founded the firm bearing his surname in Zurich. Upon his death in 1921, the firm was taken over by his son Eduard Meister (1880-1954). Walter Meister (1917-1986), the son of Eduard, added horological and silverware sections to the establishment. He also developed the firm's reputation as specialists in coloured stones, for which they are now famous. The company 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.



+200

EMERALD AND DIAMOND RING, MEISTER

Octagonal step-cut emerald of 7.52 carats, triangular-shaped diamonds, gold, ring size 6 ¾, maker's mark

Gübelin, 2019, report no. 19090064: 7.51 carats, Colombia, minor oil
SSEF, 2010, report no. 55396: 7.519 carats, Colombia, minor oil

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

CHF170,000-250,000

US\$170,000-250,000

THE PROPERTY OF A GENTLEMAN

201

DIAMOND RING, BOUCHERON

Rectangular-cut diamond of 10.20 carats, tapered baguette-cut diamonds, gold (French mark), ring size 6 ¾, signed Boucheron, no. MO2879, brown Boucheron case

GIA, 2019, report no. 1242498: 10.20 carats, D colour, VVS1 clarity, potentially Internally Flawless, type IIa

GIA, 1980, report no. 1242498: 10.20 carats. D colour, Internally Flawless clarity

CHF700,000-900,000

US\$700,000-900,000





GIA®

GIA NATURAL COLORED DIAMOND REPORT

July 12, 2019

Report Type Grading Report

GIA Report Number 2205424972

Shape and Cutting Style Cut-Cornered Rectangular
Modified Brilliant

Measurements 12.04 x 9.05 x 5.45 mm

Carat Weight 5.23 carat

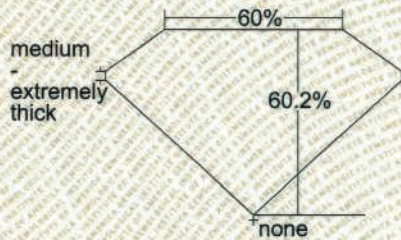
Color Grade Fancy Intense Blue

Color Origin Natural

Color Distribution Even

Clarity Grade Internally Flawless

Proportions:



Profile not to actual proportions

Polish Very Good

Symmetry Good

Fluorescence None

Comments: Surface graining is not shown. Minor details of polish are not shown.

GIA REPORT 2205424972

Verify this report at GIA.edu

ADDITIONAL INFORMATION

GIA COLORED DIAMOND SCALE

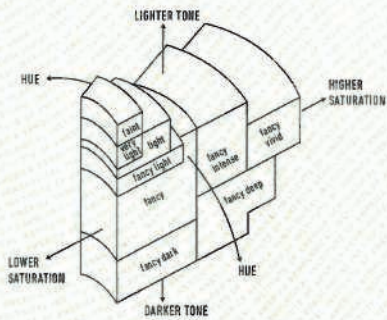
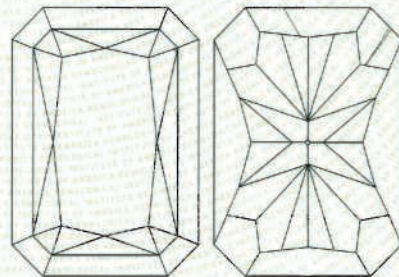


Illustration of GIA fancy color grade interrelationships

GIA CLARITY SCALE

FLAWLESS
INTERNALLY FLAWLESS
VERY VERY SLIGHTLY INCLUDED VVS ₁
VERY VERY SLIGHTLY INCLUDED VVS ₂
VERY SLIGHTLY INCLUDED VS ₁
VERY SLIGHTLY INCLUDED VS ₂
SLIGHTLY INCLUDED SI ₁
SLIGHTLY INCLUDED SI ₂
I ₁
I ₂
I ₃

CLARITY CHARACTERISTICS



KEY TO SYMBOLS*

^ Extra Facet

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



**5.23 CARATS
FANCY INTENSE BLUE
INTERNALLY FLAWLESS**





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

+202

SUPERB COLOURED DIAMOND AND DIAMOND RING

Fancy intense blue cut-cornered rectangular modified brilliant-cut
diamond of 5.23 carats, baguette-cut diamonds, platinum,
ring size 6 ½

GIA, 2019, report no. 2205424972: 5.23 carats, Fancy Intense Blue
colour, Internally Flawless clarity

CHF3,500,000-4,500,000

US\$3,500,000-4,500,000

**THE PROPERTY OF A LADY
(LOTS 203-207)**





203

ART DECO DIAMOND BRACELET, CARTIER

Vari-cut diamonds, platinum and gold, 16.7 cm, signed Cartier Paris

CHF40,000-60,000

US\$40,000-60,000



204

MID-20TH CENTURY DIAMOND BRACELET, BOUCHERON

Square, marquise and circular-cut diamonds, platinum and gold (French marks), 1960s, 19.0 cm, signed Boucheron Paris, grey Boucheron case

CHF60,000-80,000

US\$60,000-80,000



205

COLOURED NATURAL PEARL, NATURAL PEARL AND DIAMOND EARRINGS, BOUCHERON

Drop-shaped coloured natural pearl of approximately 10.50-10.55x13.90 mm, natural pearl of approximately 10.35-10.50x14.50 mm, marquise, circular and baguette-cut diamonds, platinum and gold (French marks), 1960s, 4.5 cm, signed Boucheron Paris

SSEF, 2019, report no. 108748: approximately 10.50-10.55x13.90 mm, brownish grey colour, saltwater natural pearl, no indications of artificial colour modification; approximately 10.35-10.50x14.50 mm, white colour, saltwater natural pearl

CHF80,000-120,000

US\$80,000-120,000



206

MID-20TH CENTURY DIAMOND BRACELET, VAN CLEEF & ARPELS

Circular, marquise, tapered baguette and rectangular-cut diamonds, platinum and gold, 1950s, 16.5 cm, signed Van Cleef & Arpels, no. N.Y. 17384, brown Van Cleef & Arpels case

CHF50,000-70,000

US\$50,000-70,000



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

207

ATTRACTIVE DIAMOND RING, HARRY WINSTON

Rectangular-cut diamond of 25.20 carats, tapered baguette-cut
diamonds, ring size 6, signed Winston

GIA, 2019, report no. 16882272: 25.20 carats, D colour,
VVS2 clarity, potentially Internally Flawless, type IIa

GIA, 2008, report no. 16882272: 25.20 carats, D colour,
VVS2 clarity, potentially Internally Flawless

GIA, 1969, copy of report no. NY 45218: 25.21 carats, D colour,
Internally Flawless clarity



CHF1,800,000-2,200,000

US\$1,800,000-2,200,000




THE PROPERTY OF
A LADY OF TITLE





Pierre Sterlé's work is considered to be emblematic of 1950s and 1960s jewellery design, yet his work is regarded as timeless such is its originality and quality. Unusually, his background was not jewellery orientated. The death of his father during World War I left him under the tutelage of his uncle, who was a jeweller. This experience led him away from the banking background of his family and into the world of jewels. In 1934 Sterlé set up on his own. In the closed and elitist world of the Place Vendôme, he was considered somewhat of a revolutionary: atypical, audacious and talented. He received the prestigious De Beers' International Diamond Award three years in a row.

Pierre Sterlé reinvented the art of manipulating precious metal, bending it to fit his most capricious wishes; setting the gemstones in an elevated fashion reminiscent of the Baroque; creating a sense of movement in supple and articulated mounts. He created mobile settings which enhanced the scintillation of the stones, varying their colour according to the light. His overruling ambition was to challenge the technical constraints of jewellery design, thus permitting him to translate the visions from his vivid imagination into jewels. He adored the effect of different colours of gold combined in one object and of varying textured surfaces. Sterlé particularly enjoyed manipulating gold to reproduce the motifs or textures of certain textiles such as braids, cord, tassels, fringes or even basket weave.



THE ELEGANCE OF PIERRE STERLÉ (LOTS 208-235)



208
SAPPHIRE AND DIAMOND BROOCH, STERLÉ FOR CHAUMET

Circular-cut diamonds, calibré-cut sapphires, platinum and gold (French marks), 1972, 8.0 cm, maker's mark (Sterlé), signed Chaumet Paris, red Chaumet case

CHF15,000-20,000

US\$15,000-20,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 199 for the drawing and a photograph of an identical brooch



•209
MOTHER-OF-PEARL AND DIAMOND BROOCH, STERLÉ

Mother-of-pearl, circular-cut diamonds, platinum and gold (French marks), 1966, 7.8 cm, signed Sterlé Paris, no. 6942

CHF6,000-8,000

US\$6,000-8,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, pp. 219-220 for the drawing and a photograph of an identical brooch

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



Drawing of an identical brooch to lot 208
Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 199
All rights reserved



Drawing of an identical brooch to lot 209
Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 219
All rights reserved



210
GOLD AND DIAMOND BROOCH, STERLÉ

Circular-cut diamonds, gold (French marks), 1967, 7.0 cm, signed Sterlé Paris, no. 18257

CHF15,000-20,000

US\$10,000-20,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 190 for the photograph of an identical brooch



•211
GOLD 'COTTE DE MAILLE' BROOCHES, STERLÉ

Gold (French marks), 1951, 8.5 cm, signed Sterlé Paris, no. 2.706, black Sterlé case

CHF4,000-6,000

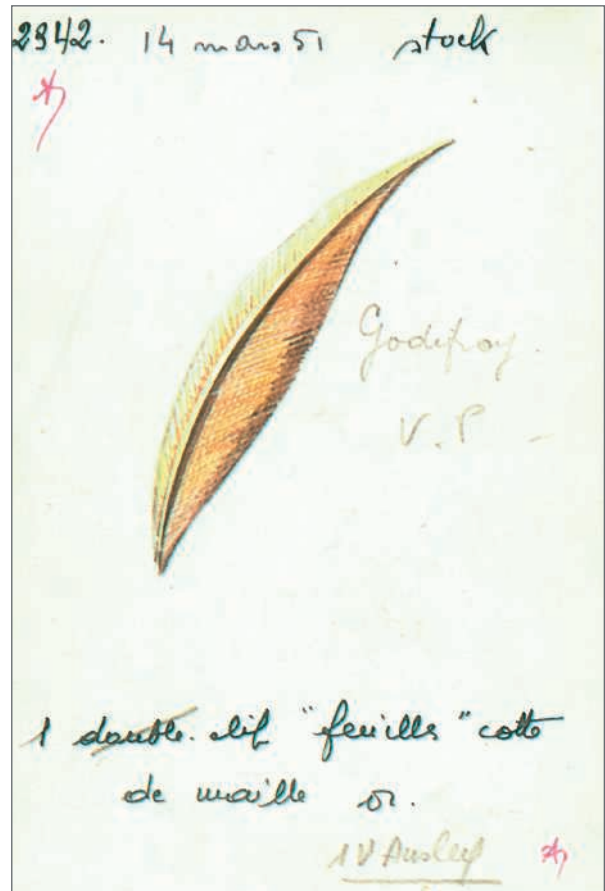
US\$4,000-6,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, pp. 157-158 for the drawing, a photograph and an advert featuring identical brooches



Advert featuring identical brooches to lot 211
 Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 157
 All rights reserved



Drawing of an identical brooch to lot 211
 Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 157
 All rights reserved



•212

TOURMALINE AND DIAMOND RING, STERLÉ

Cushion and baguette-shaped tourmalines, pear-shaped and circular-cut diamonds, gold, 1950s, ring size 5 ½, signed Sterlé Paris

CHF5,000-7,000

US\$5,000-7,000



213

RUBY AND DIAMOND FLOWER BROOCH, STERLÉ

Cushion-shaped rubies, circular-cut diamonds, gold, 1955, 12.0 cm, signed Sterlé Paris, no. 5.545

CHF30,000-50,000

US\$30,000-50,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 166 for the photograph of an identical brooch

214

MALACHITE AND DIAMOND KINGFISHER BROOCH, STERLÉ

Cabochon malachite, circular-cut diamonds, gold (French marks), 1963, 9.0 cm, maker's mark

CHF20,000-30,000

US\$20,000-30,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 215 for the photograph of an identical brooch



--215

CORAL AND DIAMOND BROOCH, STERLÉ

Carved coral, circular-cut diamonds, gold (French marks), 1964, 7.0 cm, maker's mark, no. 57639

CHF6,000-8,000

US\$6,000-8,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, pp. 177-178 for the drawing and a photograph of an identical brooch

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



Drawing of an identical brooch to lot 215
Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 177
All rights reserved



FLOCHES

'Floche' or 'fil d'ange' is a technique created by Sterlé, it took him seven years to perfect and brought him well-deserved fame within the jewellery world. The process requires the manipulation of gold into a form of chain mail. His first attempts consisted of simple braided and knotted cords, evoking the admiration of the writer Colette: 'Tricoté, fin, maille - dans mon pays on dit maillancé-, égayé à chaque maille d'un sable de diamants, oui je l'aime l'or tricoté'.

He rediscovered the 'fil d'ange' technique during his travels in Egypt, when he visited the museum in Cairo. Inspired by a bracelet that once belonged to Cleopatra, he asked one of his artisans to create a bracelet incorporating the same techniques. It proved to be an incredibly difficult commission which necessitated sixty meters of twisted wire and six thousand solder points. The metal was given a patina by exposing the bracelet outdoors.

216

MOTHER-OF-PEARL AND DIAMOND BROOCH, STERLÉ

Mother-of-pearl, circular-cut diamonds, gold (French marks), 1963,
9.0 cm, signed Sterlé, no. 7.339

CHF20,000-30,000

US\$20,000-30,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990,
p. 216 for the photograph of an identical brooch

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



-217

GOLD AND DIAMOND EARRINGS, STERLÉ

Circular-cut diamonds, platinum and gold (French marks), 1960s, 4.0 cm, unsigned

CHF4,000-6,000

US\$4,000-6,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 91 for the photograph of an identical pair of earrings



-218

LAPIS LAZULI, CORAL AND DIAMOND BIRD OF PARADISE BROOCH, STERLÉ FOR CHAUMET

Cabochon lapis lazuli, carved coral, circular-cut diamonds, platinum and gold (French marks), 1960s, 10.0 cm, maker's mark (Sterlé), signed Chaumet, red Chaumet case

CHF20,000-30,000

US\$20,000-30,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, pp. 209-210 for the drawing and a photograph of a similar brooch

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



Drawing of similarly designed brooch
Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 210
All rights reserved



219

GOLD AND DIAMOND BROOCH, STERLÉ FOR CHAUMET

Circular-cut diamonds, platinum and gold (French marks), 1967, 9.0 cm, maker's mark (Sterlé), signed Chaumet Paris

CHF12,000-18,000

US\$12,000-18,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 188 for the photograph of an identical brooch



•220

GOLD AND DIAMOND SNAIL BROOCH, STERLÉ

Circular-cut diamonds, gold (French marks), 1960s, 3.0 cm, signed Sterlé Paris, no. 8224

CHF5,000-7,000

US\$5,000-7,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 244 for the photograph of an identical brooch



THE PROPERTY OF
A LADY OF TITLE





•221

SHELL AND DIAMOND BROOCH, STERLÉ

Shell, circular-cut diamonds, gold (French marks), 1972, 7.3 cm,
maker's mark

CHF8,000-12,000

US\$8,000-12,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990,
p. 218 for the photograph of an identical brooch

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



•222

SHELL AND DIAMOND BROOCH, STERLÉ

Shell, circular-cut diamond, gold (French marks), 1965, 6.8 cm,
signed Sterlé Paris

CHF8,000-12,000

US\$8,000-12,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990,
pp. 219-220 for the drawing of a similar brooch and a photograph
of an identical brooch

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



Drawing of a similarly designed brooch
Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris,
Éditions Vecteurs, 1990, p. 220
All rights reserved

•223

**AMETHYST, TURQUOISE AND DIAMOND BROOCH,
STERLÉ FOR CHAUMET**

Carved amethyst, cabochon turquoise, circular-cut diamonds,
platinum and gold (French marks), 1962, 4.7 cm, signed Chaumet Paris

CHF8,000-12,000

US\$8,000-12,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990,
p.172 for the photograph of an identical brooch





224
**TURQUOISE AND DIAMOND BROOCH AND EARRING SET,
STERLÉ FOR CHAUMET**

Cabochon turquoises, circular and baguette-cut diamonds, platinum and gold (French marks), 1967, brooch 7.1 cm, earrings 3.6 cm, maker's mark (Sterlé), signed Chaumet Paris

CHF15,000-20,000

US\$15,000-20,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 189 for the photograph of an identical set



225
SAPPHIRE AND DIAMOND BROOCH, STERLÉ


Calibré-cut sapphires, circular and baguette-cut diamonds, gold (French marks), 1974, 9.0 cm, unsigned

CHF15,000-20,000

US\$15,000-20,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 202 for the drawing, the order receipt and a photograph of an identical brooch

	N° 10762	
	Commandé le : 5-3-74	
	Livré le : 30-4-74	
	Contrôle le : 11-4-74	
Serti <i>en jaune</i>	Or	39,70
	PT	3,50
	Total	43,40
<i>Diamond</i> Pierres serties 17 baf. 298 9 baf. 0.54 11 baf. 0.96 2 am 0.28 Poids <i>reg.</i>	PRIX DE REVIENT	
	Atelier	1804 20
	Poli 4 [#]	89 20
	Serti	322 00
	Gravure	12 00
	Rhodiage	
	Système	40 00
	Fonte	84 00
	Moule	
	Fourniture	
Contrôle	76 10	
Pierres rendues	TOTAL: 2427 50	
	2650 -	



Drawing of an identical brooch to lot 225
 Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 202
 All rights reserved

Order receipt of an identical brooch to lot 225
 Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 202
 All rights reserved



THE 'PERSONNAGES' OF PIERRE STERLÉ

Pierre Sterlé's early designs were strongly influenced by Art Nouveau and his passion for nature. He believed that jewels were works of art, gems were chosen for their beauty and not their intrinsic value. Between 1965 and 1974 Pierre Sterlé focused his creative genius on bird and flower designs, as well as whimsical characters; he notably crafted a bandit, an archer, a falconer (lot 227), a joker and an harlequin (lot 226). Most of these characters were made of mother-of-pearl or hardstone bust. Robert Lemoine, who worked at the time for many of the important jewellery houses including Cartier, was in charge of cutting and carving the bodies of these beautiful and rare characters.

226

ENAMEL AND DIAMOND HARLEQUIN BROOCH, STERLÉ

Circular-cut diamonds, blue and green window enamel, gold (French marks), 1960s, 7.0 cm, unsigned, no. 8.646

CHF10,000-15,000

US\$10,000-15,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 250 for the photograph of an identical brooch



Drawing of an identical brooch to lot 227
 Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 254
 All rights reserved

227

MOTHER-OF-PEARL, TURQUOISE AND DIAMOND FALCONER BROOCH, STERLÉ

Carved mother-of-pearl, cabochon turquoises, circular-cut diamonds, gold (French marks), 1970s, 6.3 cm, signed Sterlé Paris

CHF20,000-30,000

US\$20,000-30,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 254 for the drawing and a photograph of an identical brooch, as well as the order receipt of a similar brooch

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

		N° 8742	
		Commandé	
		le :	
		Livré	
		le : 24/2/70	
		Contrôle	
		le : 5/2/70	
		Or 3420	
		PT	
Serti		Poids Total	
Nocher		PRIX DE REVIENT	
Pierres serties		Atelier	2306 12
36 B ^{at} jaunes		Poli	924 10
12 B ^{at} blancs		Serti	168 00
		Gravure	11 00
		Rhodiage	
Poids :		Système	26 00
		Fonte	
Pierres rendues		Moule	103 00
		Fourniture	20 00
		Contrôle	35 00
		TOTAL : 2761 22	

Order receipt of a similarly designed brooch
 Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 254
 All rights reserved



•228

MOTHER-OF-PEARL AND DIAMOND BROOCH, STERLÉ

Carved mother-of-pearl, circular-cut diamonds, gold (French marks),
1964, 9.0 cm, signed Sterlé Paris, no. 957

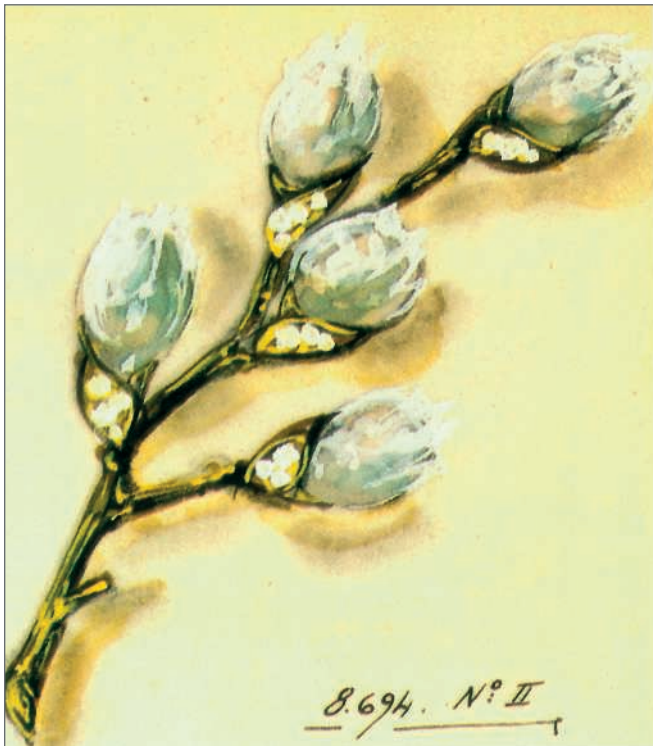
CHF8,000-12,000

US\$8,000-12,000

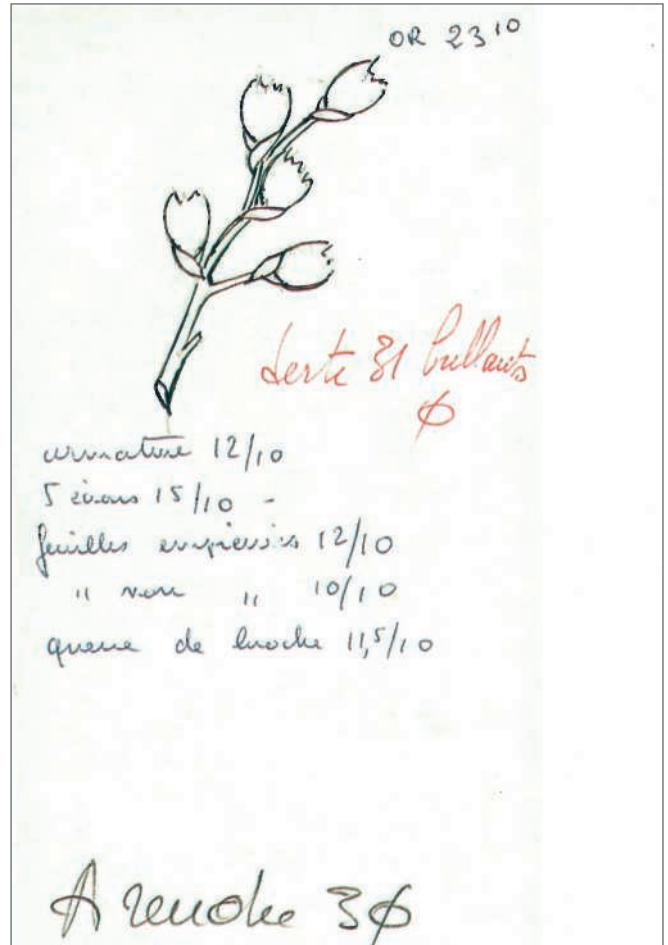
LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990,
pp. 181-182 for the drawing, a photograph and the technical card of
an identical brooch

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



Drawing of an identical brooch to lot 228
 Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 181
 All rights reserved



Technical card of an identical brooch to lot 228
 Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 181
 All rights reserved



229

BERYL AND DIAMOND FLOWER BROOCH, STERLÉ

Pear-shaped yellow beryl, circular and baguette-cut diamonds,
gold (French marks), 1964, 10.5 cm, signed Sterlé Paris, no. 6.388,
grey Sterlé fitted case

CHF12,000-18,000

US\$12,000-18,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990,
pp. 179-180 for the drawing of an identical brooch



Drawing of an identical brooch to lot 229
Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 180
All rights reserved



Drawing of an identical brooch to lot 230
Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 151
All rights reserved

•230

**AMETHYST, AQUAMARINE, TURQUOISE AND DIAMOND
BROOCH, STERLÉ**

Carved navette-shaped amethysts and aquamarines, cabochon turquoises, circular-cut diamonds, platinum and gold (French marks), 1950s, 11.5 cm, signed Sterlé Paris, no. 287.0

CHF8,000-12,000

US\$8,000-12,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, pp. 151-152 for the drawing and a photograph of an identical brooch



231

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

Fancy-shaped turquoises, circular-cut diamonds, gold (French marks), 1960s, brooch 7.8 cm, earrings 4.4 cm, signed Sterlé Paris

CHF12,000-15,000

US\$12,000-15,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 234 for the photograph of an identical brooch





232

CITRINE AND DIAMOND NECKLACE AND RING SET, STERLÉ

Oval-shaped citrines, old and single-cut diamonds, gold (French marks), 1950s, necklace 40.0 cm, ring size 5 ½, signed Sterlé Paris, nos. 3212 (necklace) and 9104 (ring)

CHF40,000-60,000

US\$40,000-60,000

PROVENANCE:

This necklace was photographed in a portrait of French actress Claude Nollier (1919-2009) in an edition of *Vogue* published in 1953.

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 53 for the photograph of an identical set





233

DIAMOND EARRINGS, STERLÉ

Shield-shaped and circular-cut diamonds, platinum and gold (French marks), 1960s, 3.3 cm, signed Sterlé Paris, no. 7.358

CHF10,000-15,000

US\$10,000-15,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 91 for the photograph of an identical pair of earrings



234

**CULTURED PEARL, COLOURED CULTURED PEARL AND
DIAMOND EARRINGS, STERLÉ**

Drop-shaped cultured pearl and coloured cultured pearl, circular and baguette-cut diamonds, platinum and gold (French marks), 1950s, 6.0 cm, signed Sterlé Paris, no. 3323

CHF15,000-20,000

US\$15,000-20,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990, p. 92 for the photograph of an identical pair of earrings



235

DIAMOND BROOCH AND EARRING SET, STERLÉ

Vari-cut diamonds, platinum and gold (French marks), 1950s,
brooch 6.5 cm, earrings 5.1 cm, signed Sterlé Paris, no. 3217

CHF30,000-50,000

US\$30,000-50,000

LITERATURE:

Cf. V. Jutheau, *Sterlé Joaillier Paris*, Paris, Éditions Vecteurs, 1990,
p. 144 for the photograph of an identical set



**THE PROPERTY OF A LADY OF TITLE
(LOTS 236-237)**



GEORGES FOUQUET & ANDRÉ LEVEILLÉ

Through his constant research for innovative ideas, Georges Fouquet surrounded himself with some of the best decorative artists of the time, such as Alphonse Mucha who helped design the boutique in Rue Royale, the poster artist Cassandre or the painter André Léveillé.

Léveillé was born in Lille in 1880 before moving to Paris to pursue his career. Initially a painter of landscapes and portraits using monochrome shades and pointillist touches, he became interested in cubism very early on. In 1925 during the International Exhibition of Modern Decorative and Industrial Arts in Paris, he presented works as a decorator as well as a designer of jewels together with Georges Fouquet. This successful collaboration lasted many years and produced some of the finest jewels ever created by Fouquet, such as this unique cuff.



Preparatory drawings of lot 236 by André Léveillé for Georges Fouquet
 Cf. M.-N. de Gary, *Les Fouquet Bijoutiers & Joailliers à Paris 1860-1960*, Paris, Musée des Arts Décoratifs, 1983, p. 113

236

**UNIQUE ART DECO MULTI-GEM AND ENAMEL CUFF,
 GEORGES FOUQUET**

Cabochon emerald, rectangular-shaped orange topazes, single-cut diamonds, black enamel, gold (French marks), 1925, inner circumference 16.4 cm, signed G. Fouquet, brown G. Fouquet fitted case

CHF150,000-250,000

US\$150,000-250,000

LITERATURE:

Cf. S. Raullet, *Bijoux Art Déco*, Paris, Éditions du Regard, 1984, p. 217 for the photograph of this cuff
 Cf. L. Mouillefarine & É. Possémé, *Bijoux Art Déco et Avant-Garde*, Paris, Éditions Norma, 2009, p. 172 for the photograph of a similar cuff
 Cf. M.-N. de Gary, *Les Fouquet Bijoutiers & Joailliers à Paris 1860-1960*, Paris, Musée des Arts Décoratifs, 1983, p. 113



GEORGES FOUQUET

Widely considered one of the pioneers and finest jewellers of the Art Nouveau movement, Georges Fouquet, unlike his rival Lalique, preferred to express himself through more geometrical forms, making him a precursor of the Art Deco style and one of the very few master artisans who excelled in two of the most important and sought after jewellery of all time.

Georges Fouquet joined his father Alphonse in the late 19th century, becoming crucial in the transition from the Renaissance revival style to the Art Nouveau that propelled Maison Fouquet on the forefront of jewellery design at the beginning of the 20th century.

'A tireless worker,' said Henri Vever, 'he was enthralled by all things new, and his search for fresh inspiration was relentless'. This constant research, pursued alongside his son Jean who joined the family business in 1919, contributed to the shift from Art Nouveau to Art Deco. They started to incorporate new elements of style into their jewels, completing the journey of this truly polyhedral Maison.

Georges Fouquet's passion for geometric designs finally expressed itself fully during the decade characterized by the Art Deco style and, in 1925, as president of the jewellery department of the Paris exposition, he used his influence to encourage young designers to delve into new artistic genres and to explore colour, geometric compositions and the use of a variety of metals and hardstones.





THE PROPERTY OF A LADY OF TITLE

237

ART DECO SAPPHIRE, DIAMOND AND ONYX CUFF

Cabochon sapphires, circular-cut diamonds, onyx curved panels,
circa 1920, inner circumference 16.8 cm, grey fitted case

CHF120,000-180,000

US\$120,000-180,000

By tradition this cuff was originally acquired from Maison Fouquet.

**42.97 CARATS
BURMESE SAPPHIRE
ROYAL BLUE**

THE PROPERTY OF
A LADY



Appendix letter No. 108957

Exceptional Sapphire

The natural sapphire described in Gemstone Report No. 108957 from the Swiss Gemmological Institute SSEF possesses extraordinary characteristics and merits special mention and appreciation.

The described sapphire exhibits a impressive size and weight of 42.975 ct, combined with a highly attractive and saturated blue colour and an excellent purity. Its colour is further pronounced by its well-proportioned octagonal cutting style, resulting in vivid blue hues due to multiple internal reflections.

The few inclusions found by microscopic examination and the analysed properties are consistent with those found in sapphires from Burma (Myanmar). The attractive and saturated blue colour of this sapphire - poetically also referred to as '*royal blue*' - is due to a combination of well-balanced trace elements, which are typical and characteristic of the finest sapphires from Burma.

In addition to these qualities, this sapphire has been spared exposure to heat treatment and its purity and colour are thus entirely natural.

A natural sapphire from Burma of this size and quality can be considered rare and exceptional.

SWISS GEMMOLOGICAL INSTITUTE – SSEF

Basel, 16 August 2019 dh



Dr. W. Zhou, FGA

Detailed description of reports: www.ssef.ch/reports
Mandatory report verification: www.myssef.ch



Dr. M. S. Krzemnicki, FGA



magnification 1.0x

Gemstone Report No. 108957

Weight: 42.975 ct

Shape & cut: octagonal, step cut

Measurements: 21.64 x 16.03 x 11.72 mm

Colour: blue of strong saturation

Identification: **SAPPHIRE**
(variety of natural corundum)

Comments: The analysed properties confirm the authenticity of this transparent sapphire.

No indications of heating.

Origin: Burma (Myanmar)

The colour of this sapphire may also be called 'royal blue' based on SSEF reference standards.

Important Note: The conclusions on this Gemstone Report reflect our findings at the time it is issued. A gemstone could be modified and/or enhanced at any time. Therefore, the SSEF can at any time reassess if a stone is in accordance with the Gemstone Report. Once verified on www.myssef.ch, only the report with the valid original signatures, embossed stamps and Proof Tag™ label affixed on to the surface of the laminated report is a valid document. PDF scans and copies of a Gemstone Report are not legally binding. See terms and conditions on reverse side and www.ssef.ch/terms-conditions. © This Gemstone Report is copyright of SSEF.

SWISS GEMMOLOGICAL INSTITUTE – SSEF

Basel, 16 August 2019 dh

Dr. W. Zhou, FGA

Detailed description of reports: www.ssef.ch/reports
Mandatory report verification: www.myssef.ch



Dr. M. S. Krzemnicki, FGA

APPENDIX
to Report No. 19080020

The 42.97 ct natural sapphire described in the above mentioned Gübelin Gem Lab Report possesses a combination of outstanding characteristics. Besides its large size, this extra-ordinary gemstone displays a richly saturated and homogeneous royal blue colour, combined with a velvety appearance. The pleasant shape and finely proportioned cut provide many vivid, internal colour reflections and the high clarity of the gemstone makes it practically eye-clean.

In addition, this remarkable gemstone has been spared of thermal treatment.

Natural, non-enhanced sapphires of this large size, endowed with such intrinsic qualities as a high clarity and transparency, combined with a saturated royal blue colour and a fine cut, which complements its visual appearance, are very rare.

Gübelin Gem Lab, 7 August 2019



Dr. Lore Kiefert



Lidia Bellomo

The Gübelin Gem Lab is privileged to be entrusted with the rarest and most beautiful gemstones. Some of these stones possess outstanding quality characteristics, even by Gübelin Gem Lab standards, and are hence considered worthy of a customised text that goes beyond the sober scientific description of a Gübelin Gem Lab Report. In cases of exceptional specimens, Gübelin Gem Lab might decide to issue a so-called Appendix alongside a Gübelin Gem Lab Report. Appendices emphasise the quality characteristics and rarity of a specific stone. Appendices are issued entirely at the discretion of the Gübelin Gem Lab and cannot be requested or purchased in any way.

Gübelin Gem Lab
Lucerne · Hong Kong · New York
www.gubelinalgemlab.com



GEMMOLOGICAL REPORT

Report Number 19080020	Colour blue
Date 7 August 2019	Tradecolour royal blue
Item One faceted gemstone	Species Natural corundum
Weight 42.97 ct	Variety Sapphire
Shape octagonal	Origin Burma (Myanmar)
Cut step cut	Condition No indications of heating (NTE).
Measurements 21.64 x 16.01 x 11.72 mm	Comments Unheated sapphires of this quality are rare. See Appendix. See Information Sheet(s).
Transparency transparent	

Important notes and limitations on the reverse.

Lore Kiefert

Dr. Lore Kiefert

Lidia Bellomo

Lidia Bellomo





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

+238

SENSATIONAL SAPPHIRE AND DIAMOND PENDANT

Octagonal step-cut sapphire of 42.97 carats, triangular and
circular-cut diamonds, 4.8 cm

SSEF, 2019, report no. 108957: 42.975 carats, Burma (Myanmar),
no indications of heating, royal blue, Appendix letter

Gübelin, 2019, report no. 19080020: 42.97 carats, Burma (Myanmar),
no indications of heating, royal blue, Appendix letter

CHF2,000,000-3,000,000

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

THE PROPERTY OF
A LADY



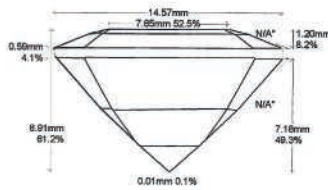
**13.53 CARATS
COLOMBIAN EMERALD
NO OIL**





Images do not accurately portray size or color.

Accu-Vu™ Imaging:



Comments:

General Report Comments:

Imaging

Document No: 1103504 Validation Date: 4 September 2019

Identification
 Mineral Type: Natural Beryl
 Variety: Emerald Color Description: Green

Carat Weight: 13.53 cts Shape: Rectangular
 Measurements: 16.67 x 14.57 x 8.91 mm Cutting Style: Emerald Cut

Comments:

Identification

Origin
 Provenance: Classic™ Colombia

Comments: Based on available gemological information, it is the opinion of the Laboratory that the origin of this material would be classified as Classic™ Colombia.



Origin

Enhancement

Standard: Clarity enhancement: None Additional: None

Comments: This gemstone contains fissures which at the time of testing were not filled. Emeralds are commonly clarity enhanced to reduce the visibility of fissures.

Enhancement

1	2	3	4	5	6	7	8	9	10
Excellent	Very Good	Good	Fair	Poor					

Enhancement Stability Index™

None	Insignificant	Minor	Moderate	Strong	Prominent
Extremely Rare	Very Rare	Rare	Uncommon	Common	Very Common

Degree of Clarity Enhancement & Relative Rarity™

Christopher P. Smith, President



American Gemological Laboratories
 580 Fifth Avenue · New York, NY 10036 · 212.704.0727 · Fax: 212.764.7614 · www.agilgemlab.com

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Gemstone Report No. 108202

Weight: 13.538 ct
 Shape & cut: octagonal, step cut
 Measurements: 16.69 x 14.65 x 8.91 mm
 Colour: green of medium strong saturation
 Identification: **EMERALD**
 (variety of natural beryl)
 Comments: The analysed properties confirm the authenticity
 of this transparent emerald.
 No indications of clarity modification in fissures at the time of testing.
 Origin: Colombia

Important Note: The conclusions on this Gemstone Report reflect our findings at the time it is issued. A gemstone could be no SSEF can at any time reassess if a stone is in accordance with the Gemstone Report. Once verified on www.myssef.ch, only the stamp and Proof Tag™ show affixed on to the surface of the gemstone report is a valid document. PDF scans and copies of a G and conditions on reverse side and www.ssef.ch/terms-conditions. © This Gemstone Report is copyright of SSEF.

SWISS GEMMOLOGICAL INSTITUTE – SSEF

Basel, 16 July 2019 tg


 S. Hänsel, MSc, FGA

Detailed at
Mandatory


 P. Lefèvre

Aeschengraben 26, CH-4051 Basel, Switzerland Tel. +41 61 262 06 40 Fax +41 61 26

Appendix letter No. 108202

Exceptional Emerald

The natural emerald described in Gemstone Report No. 108202 from the Swiss Gemmological Institute SSEF possesses exceptional characteristics and merits special mention and appreciation.

The described emerald exhibits a remarkable size and weight of 13.538 ct, combined with an attractive and saturated green colour and a very fine purity.

The small inclusions found by microscopic examination represent the hallmarks of Colombian emeralds from the famous mining areas Muzo, Coscuez, and Chivor, all located in the green foothills of the *Cordillera Oriental* in the Colombian Andes. The attractive green colour of this gemstone is due to a combination of well-balanced trace elements, which are typical and characteristic of the finest emeralds from Colombia.

In addition to these qualities, the fact that this emerald shows no indications of clarity modification is a further sign of rarity.

A natural emerald from Colombia of this size and quality can be considered rare and exceptional.

SWISS GEMMOLOGICAL INSTITUTE – SSEF

Basel, 16 July 2019 tg


 S. Hänsel, MSc, FGA

Detailed description of reports: www.ssef.ch/reports
 Mandatory report verification: www.myssef.ch




 P. Lefèvre, MSc, DUG

Aeschengraben 26, CH-4051 Basel, Switzerland Tel. +41 61 262 06 40 Fax +41 61 262 06 41 admin@ssef.ch www.ssef.ch



+239

RARE EMERALD AND DIAMOND RING

Octagonal step-cut emerald of 13.53 carats, kite-shaped and circular-cut diamonds, gold, ring size 5 ½

AGL, 2019, report no. 1103504: 13.53 carats, Colombia, no clarity enhancement

SSEF, 2019, report no. 108202: 13.538 carats, Colombia, no clarity modification

CHF800,000-1,200,000

US\$800,000-1,200,000



BELLE EPOQUE

Belle Epoque jewellery is conventionally dated from the end of the Franco-Prussian War in 1871 to the outbreak of World War I in 1914. It was a period characterised by optimism, regional peace, economic prosperity and technological, scientific and cultural innovations. The Belle Epoque was named in retrospect, when it began to be considered a golden age, in contrast to the events of World War I.



+240

BELLE EPOQUE DIAMOND BOW BROOCH

Old and rose-cut diamonds, platinum, 1910s, 9.8 cm

CHF8,000-12,000

US\$8,000-12,000



(open)



+241

MID-20TH CENTURY DIAMOND BRACELET-WATCH

Baguette and circular-cut diamonds, hinged panel revealing a watch, platinum and gold (French marks), mechanical movement, 1950s, case width 1.8 cm, 16.3 cm, dial signed Gaucherand Paris

CHF15,000-20,000

US\$15,000-20,000



+242

ART DECO SAPPHIRE AND DIAMOND BRACELET

Marquise and old-cut diamonds, calibré-cut sapphires, platinum, 1930s, 19.0 cm

CHF10,000-15,000

US\$10,000-15,000



+243

DIAMOND BRACELET

Pear-shaped, marquise, baguette and circular-cut diamonds,
platinum and gold, 18.0 cm

CHF50,000-70,000

US\$50,000-70,000

PROVENANCE:

Christie's Geneva, 16 November 1993, lot 640



+244

**MID-20TH CENTURY DIAMOND EARRINGS,
VAN CLEEF & ARPELS**

Pear-shaped diamonds of 11.17 and 10.41 carats, circular, old, square
and baguette-cut diamonds, platinum and gold, 1950s, 4.6 cm,
maker's marks, no. 12.557

CHF300,000-500,000

US\$300,000-500,000

PROVENANCE:

Christie's Geneva, 16 May 1985, lot 416





(illustrated as a choker)



Queen Elizabeth the Queen Mother (1900-2002) wearing a *bandeau* tiara created by Cartier
Private collection / All rights reserved



Queen Elisabeth of Belgium (1876-1965) wearing a *bandeau* tiara created by Cartier in 1912
Bridgeman Images




BANDEAU TIARAS

The head ornament called *bandeau* derives its name from the French word '*bande*' meaning 'strip'. Through its simple yet elegant design, it can be worn as a tiara or as a hairband, making it the most timeless of all head ornaments. It really came into fashion at the turn of the century, from the Belle Epoque to the Art Deco period, when the *bandeau* was the most fashionable thing to wear on a night out in 1925 High Society Paris.

During a short space of time, fashion changed immensely, the voluminous dresses and hairstyles that were still fashionable in the late 19th century had been replaced by short haircuts and exotic dresses that emphasized the body. The simplicity of the *bandeau* was a perfect match for the modern style of the Art Deco period. In his book *Cartier Jewelers Extraordinary*, Hans Nadelhoffer referred to *bandeau* tiaras as 'an ideal complement to bobbed hairstyles'.

Cartier were experts in creating head ornaments at the turn of the century, they famously created a *bandeau* tiara for Queen Elizabeth the Queen Mother (illustrated left), that could be transformed into three bracelets. They were also the master craftsmen behind Queen Elisabeth of Belgium's superb *bandeau* tiara (illustrated left).

Bandeau tiaras were often made in the fashion of multipurpose jewellery so they could easily be taken apart and turned into bracelets and brooches, just as lot 245 which can be worn as a choker, a brooch, or as a pair of bracelets; making this *bandeau* a timeless jewel which would suit any connoisseur's collection.





(illustrated as a brooch)



(illustrated as bracelets)



+245

SUPERB ART DECO DIAMOND BANDEAU, CARTIER

Cushion, old and baguette-cut diamonds, platinum (French marks), detachable for wear as a choker, as two bracelets or as a brooch, circa 1920, *bandeau* 40.5 cm, choker 34.0 cm, bracelets 17.8 cm, brooch 6.0 cm, brooch signed Cartier Made in France, brooch and bracelets nos. 7071C

CHF300,000-500,000

US\$300,000-500,000

**7.03 CARATS
FANCY DEEP BLUE
DIAMOND**

THE PROPERTY OF
A LADY





GIA[®]

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

March 20, 2019

**DIAMOND TYPE CLASSIFICATION FOR GIA COLORED DIAMOND GRADING REPORT
#6203146718**

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 (reportedly less than 2% of all gem diamonds fall into the type II category).



According to the records of the GIA Laboratory, the 7.03 carat Emerald Cut diamond described in GIA Colored Diamond Grading Report #6203146718 has been determined to be a **type IIb** diamond. Type IIb diamonds are very rare in nature (from our experience, less than one half of one percent) and contain small amounts of boron that can give rise to a blue or gray coloration. An unusual property of type IIb diamonds is that they are semi-conductors and conduct electricity. Historically, the ancient mines of India produced occasional blue diamonds but today the most significant source is limited to the Cullinan (formerly Premier) Mine in South Africa.

Among famous gem diamonds, the 70.21 carat Idol's Eye and the 45.52 carat Hope are examples of type IIb.

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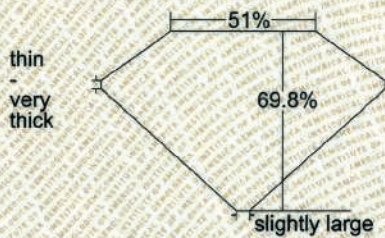
GIA[®]

GIA REPORT
6203146718

Verify this report at GIA.edu

GIA NATURAL COLORED DIAMOND REPORT

March 18, 2019
 Report Type Grading Report
 GIA Report Number 6203146718
 Shape and Cutting Style Emerald Cut
 Measurements 11.84 x 9.92 x 6.93 mm
 Carat Weight 7.03 carat
 Color Grade Fancy Deep Blue
 Color Origin Natural
 Color Distribution Even
 Clarity Grade VVS2
 Proportions:



Profile not to actual proportions

Polish Very Good
 Symmetry Very Good
 Fluorescence None

ADDITIONAL INFORMATION

GIA COLORED DIAMOND SCALE

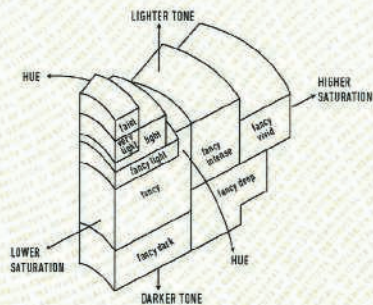
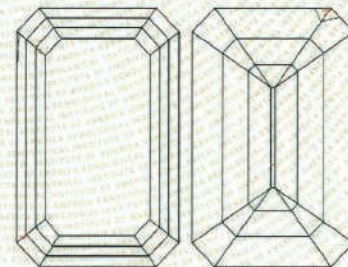


Illustration of GIA fancy color grade interrelationships

GIA CLARITY SCALE

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

CLARITY CHARACTERISTICS



KEY TO SYMBOLS*

- ↘ Feather
- ⬢ Cavity
- ▲ Chip
- ⬆ Extra Facet

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

CDD



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

+246

**EXCEPTIONAL COLOURED DIAMOND AND DIAMOND RING,
MOUSSAIEFF**

Fancy deep blue rectangular-cut diamond of 7.03 carats,
pear-shaped diamonds, platinum, ring size 6 ¼, signed Moussaieff,
brown Moussaieff case

GIA, 2019, report no. 6203146718: 7.03 carats, Fancy Deep Blue
colour, VVS2 clarity, type IIb

CHF10,000,000-14,000,000

US\$10,000,000-14,000,000

THE PROPERTY OF
A LADY



+247

**PAIR OF DIAMOND, RUBY, PEARL AND ENAMEL TURBAN
ORNAMENTS**

Old and rose-diamonds, circular-cut and cabochon rubies, pearl
drops, green enamel, gold, early to mid-20th century, 5.7 cm

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

CHF30,000-50,000

US\$30,000-50,000

EXHIBITED:

The Miho Museum, Koka 2016, p. 132, no. 98

Grand Palais, Paris 2017, p. 280, no. 209

The Doge's Palace, Venice 2017, p. 294, no. 203

The Palace Museum, Beijing 2018, p. 310, no. 207





+248

COLOURED DIAMOND AND DIAMOND BANGLE

Nine cushion-shaped diamonds and coloured diamonds of 9.50, 5.67, 5.50, 5.10, 5.05, 4.80, 3.67, 3.36 and 3.35 carats, old-cut diamonds, gold, inner circumference 13.2 cm

GIA, 2016, report no. 2171533483: 9.50 carats, Fancy Yellow colour, VS1 clarity

GIA, 2016, report no. 2175537498: 5.67 carats, Y to Z colour, VS2 clarity

GIA, 2016, report no. 2175537500: 5.50 carats, Y to Z colour, SI2 clarity

GIA, 2016, report no. 2175533491: 5.10 carats, Fancy Light Yellow colour, VS2 clarity

GIA, 2016, report no. 1172533474: 5.05 carats, W to X colour, VS2 clarity

CHF150,000-250,000

US\$150,000-250,000





+249

**IMPORTANT NATURAL PEARL, CULTURED PEARL AND
DIAMOND NECKLACE**

One hundred nineteen saltwater natural pearls, one freshwater natural pearl and one cultured pearl, of approximately 12.20 to 4.75 mm, circular-cut diamonds, platinum, 47.3 cm

SSEF, 2019, report no. 110270: approximately 12.20 to 4.75 mm, 119 saltwater natural pearls, 1 freshwater natural pearl and 1 saltwater cultured pearl

CHF500,000-700,000

US\$500,000-700,000



**46.93 CARATS
D COLOUR
INTERNALLY FLAWLESS
TYPE IIA**

THE PROPERTY OF
A PRIVATE COLLECTOR





GIA[®]

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

May 08, 2019

DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #10171255

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 46.93 carat Cushion Step Cut diamond described in GIA Diamond Grading Report #10171255 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world.

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



GIA[®]

GIA REPORT
10171255

Verify this report at GIA.edu

GIA NATURAL DIAMOND GRADING REPORT

May 08, 2019
 GIA Report Number 10171255
 Shape and Cutting Style Cushion Step Cut
 Measurements 25.79 x 17.82 x 12.16 mm

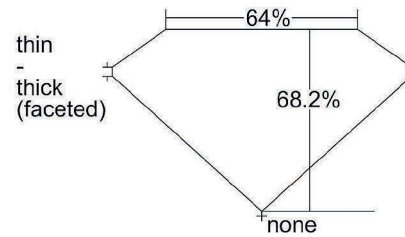
GRADING RESULTS

Carat Weight 46.93 carat
 Color Grade D
 Clarity Grade Internally Flawless

ADDITIONAL GRADING INFORMATION

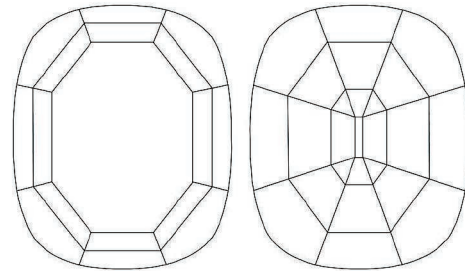
Polish Good
 Symmetry Very Good
 Fluorescence None
Comments: Minor details of polish are not shown.

PROPORTIONS



Profile not to actual proportions

CLARITY CHARACTERISTICS





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

250

SUPERB DIAMOND RING

Cushion step-cut diamond of 46.93 carats, half-moon modified
brilliant-cut diamonds of 3.64 and 3.35 carats, platinum, ring size 7 ½

GIA, 2019, report no. 10171255: 46.93 carats, D colour, Internally
Flawless clarity, type IIa

GIA, 2019, report no. 10098840: 3.64 carats, D colour, VS2 clarity

GIA, 2019, report no. 10098837: 3.35 carats, D colour, VS2 clarity

CHF3,800,000-4,500,000

US\$3,800,000-4,500,000

THE PROPERTY OF
A PRIVATE COLLECTOR





+251

MID-20TH CENTURY DIAMOND NECKLACE

Circular, baguette and old-cut diamonds, platinum and gold, 1950s,
38.0 cm

CHF20,000-30,000

US\$20,000-30,000



+252

DIAMOND BRACELET, TIFFANY & CO.

Rectangular-cut diamond of 2.96 carats, baguette-cut diamonds,
platinum and gold, 17.5 cm, signed Tiffany & Co.

CHF45,000-65,000

US\$45,000-65,000



+253

DIAMOND EARRINGS, PEDERZANI

Pear brilliant-cut diamonds of 5.20, 4.92, 1.65 and 1.47 carats, platinum and gold, 2.8 cm, signed Pederzani, blue Pederzani case

GIA, 2019, report no. 6207532227: 5.20 carats, D colour, VVS1 clarity, potentially Internally Flawless

GIA, 2019, report no. 6204532244: 4.92 carats, D colour, VVS1 clarity, potentially Internally Flawless

GIA, 2019, report no. 6204533031: 1.65 carat, D colour, SI1 clarity

GIA, 2019, report no. 6207532651: 1.47 carat, D colour, VS2 clarity

CHF200,000-300,000

US\$200,000-300,000



+254

DIAMOND RING

Old mine brilliant-cut diamond of 14.57 carats, pear-shaped diamonds, platinum, ring size 4 ¾

GIA, 2019, report no. 1206532134: 14.57 carats, J colour, VS2 clarity

CHF100,000-150,000

US\$100,000-150,000







+255

DIAMOND NECKLACE

Oval and square-cut diamonds, gold, 41.0 cm

CHF40,000-60,000

US\$40,000-60,000

+256

DIAMOND BROOCH, HARRY WINSTON

Pear brilliant-cut diamonds of 8.84, 6.83 and 5.01 carats, modified pear brilliant-cut diamond of 7.47 carats, marquise modified brilliant-cut diamond of 4.99 carats, marquise-cut diamonds, platinum and gold, 5.3 cm, maker's mark (Jacques Timey)

GIA, 2018, report no. 2195600827: 8.84 carats, D colour, VVS1 clarity, potentially Internally Flawless, type IIa

GIA, 2018, report no. 6193600813: 7.47 carats, D colour, VVS2 clarity, potentially Internally Flawless

GIA, 2018, report no. 2195600849: 6.83 carats, D colour, VVS1 clarity, potentially Internally Flawless, type IIa

GIA, 2018, report no. 1192600835: 5.01 carats, D colour, VVS1 clarity, potentially Internally Flawless, type IIa

GIA, 2018, report no. 2195600802: 4.99 carats, D colour, VVS1 clarity, potentially Internally Flawless, type IIa

CHF900,000-1,300,000

US\$900,000-1,300,000





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

+257

RARE DIAMOND PENDANT

Pear brilliant-cut diamond of 40.18 carats, gold, 4.0 cm

GIA, 2018, report no. 2191600734: 40.18 carats, D colour, VS1 clarity

CHF1,650,000-2,200,000

US\$1,650,000-2,200,000



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BIOGRAPHIES

AUDEMARS PIGUET

Audemars Piguet was founded in 1875 by Jules Audemars and Paul-Edouard Piguet in Le Brassus, Switzerland. Their first achievement was the creation of the Grande Complication, a pocket watch comprising three complicated mechanisms. They went on to develop the thinnest manual winding and repeating watches ever made, the first skeleton watch and the ultra-thin automatic perpetual calendar watch. Since 1992, Mrs. Jasmine Audemars, descendant of the Audemars family, is Chair of the Board of Directors. The president of the company is Mr. Georges-Henri Meylan.

BELPERRON

Elegant and mysterious, Suzanne Belperron pioneered a new aesthetic in jewelry. While perhaps the most important woman jeweler of the Twentieth Century, she is relatively unknown today except to collectors. When the Duchess of Windsor's jewelry was auctioned in 1987, only four of eleven Belperron pieces in the collection were tentatively identified as hers. Asked why she never signed her work, Madame Belperron replied "my style is my signature."

Born in the Jura region of France in 1900, she studied drawing and jewelry at the École des Beaux-Arts in Besançon from 1916 to 1919. Hired by the renowned firm of René Boivin in March 1919, she developed a unique style under the direction of her employer and mentor, Jeanne Boivin. In 1933, Bernard Herz, a Parisian stone dealer, hired the young Suzanne to design exclusively under his name, Herz. Though trained in the style of Art Deco, she used her newfound artistic freedom to pioneer ways to carve rock crystal, blue chalcedony and smoky quartz in sensuous shapes to be set with precious and semi-precious stones. Belperron employed motifs from Egyptian, Indian, Cambodian, Celtic, African, and Mayan cultures, creating a daring new look hailed by the fashion press as both "brilliant" and "barbaric." Fashion innovator Elsa Schiaparelli championed the young jeweler. Photographed for Vogue wearing Belperron's creations in 1933, she declared it "the new theme in jewels." With an ever-expanding clientele of European royalty, café society and Hollywood movie stars, the 1930's were Belperron's to enjoy.

This came to an end in 1939 with the declaration of World War II. Her friend and boss, Bernard Herz, died in a concentration camp, forcing Mme. Belperron to re-register the firm under her name in 1941. At the end of the war Bernard's son Jean, a prisoner of war survivor, returned to Paris to resume the partnership. Once again the name was changed, this time to Herz-Belperron. She continued to work until her retirement in 1974 but consulted for special clients and friends until her death in 1983. Ward and Nico Landrigan, owners of Verdura, purchased the Belperron name and archives in 1999 and are working on an illustrated biography.

RENÉ BOIVIN

René Boivin was born in February 1864 in Paris. An excellent designer and engraver, he began a career in the jewellery field at a young age. During the 1890s he purchased several workshops and established himself at rue St. Anastase. In 1893 he relocated to rue de Turbigo and married Jeanne Poiret, sister of the famous couturier and the first woman jeweller of the 20th century. They worked together to create some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne decided to assume control of the firm and established herself in the 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). Their jewels, inspired by animals and nature, became well-known. 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 acquired fame as an expert in precious stones, a masterful technician and a creator of beautiful jewellery. In 1893 he was the first jeweller to set up shop at the Place Vendôme, where he continued to serve the social elite, and from where the firm still operates successfully today. Over the years, the Maison Boucheron opened branches in Moscow and London, and also in Japan, the Middle and Far East. Boucheron exhibited in many international exhibitions, including the 1876 Philadelphia Centennial, the 1889 and 1900 Expositions Universelles in Paris, the 1893 World's Colombian Exposition in Chicago and the 1925 Exposition des Arts Décoratifs in Paris. Boucheron was acquired in May 2000 by the Gucci Group (PPR), one of the world's leading multi-brand luxury goods company.

BULGARI

The firm of Bulgari was founded by Sotirio Bulgari, who was born in 1857 in Greece and was descended from a family of silversmiths. In 1884 he opened his first shop in Rome on the Via Sistina, and then in 1905 he moved to the Via dei Condotti. Upon Sotirio's death in 1932 his sons, Giorgio and Costantino, took over the business. They are credited with creating the highly distinctive 'Bulgari' style, inspired by Greek and Roman classicism, the Italian Renaissance, and the 19th century Roman school of goldsmiths. The 1970s marked the beginning of Bulgari's international expansion with the opening of stores in New York (the first overseas), Paris, Geneva and Monte Carlo, building towards more than 155 international stores open today. It was also in this decade that Bulgari introduced the 'Bulgari-Bulgari' which was to become a successful watch classic. Bulgari Time was established in the early 1980s in Neuchâtel, Switzerland, for the creation and production of all Bulgari watch lines.

CARNET

Hong Kong based jewellery designer Michelle Ong founded Carnet with her business partner Avi Nagar in 1998. Carnet's first retail boutique opened in Hong Kong in Chater House in 2003, with a second shop opening in Prince's Building in 2007. Since October 2007, the designs of Carnet are also available in New York through a store at Bergdorf Goodman. A major Carnet exhibition was recently mounted at the Burrell Collection in Glasgow, which included four striking designs that were specifically commissioned for the hit movie 'The Da Vinci Code'. The firm's reputation owes much to the artistic vision of Michelle Ong, who has been designing since 1985 and whose feminine and graceful designs are often recognisable by her signature lace and gossamer-like tracery motifs. Greatly sought after for their delicate yet glamorous appeal, Carnet jewels have been worn by a host of celebrities, including Kate Winslet and Glenn Close.

CARTIER

Cartier was founded in Paris in 1847 by Louis-François Cartier. It was his three grandsons, Louis, Pierre and Jacques, who were responsible for establishing the famous world-wide empire. Louis retained responsibility for the Paris branch, moving it to the rue de la Paix in 1899. Jacques took charge of the London operation in 1906, which had opened in 1902, eventually moving it to the current location on New Bond Street. Pierre established the New York branch in 1909, relocating it in 1917 to the current location at 653 Fifth Avenue. Branches were opened in Moscow and the Persian Gulf in 1910, followed by openings in Cannes and Monte Carlo. Prominent amongst Cartier's gifted team were Charles Jacquaeu, who joined Louis Cartier in 1909 for a lifetime and Jeanne Toussaint who was appointed Director of Fine Jewellery from 1933. In 1964, following the death of Pierre, Cartier Paris,

London and New York were sold by the family. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, whose President became Robert Hocq, originator of the concept "Les Must de Cartier" in collaboration with Alain Dominique Perrin. In 1974 Cartier London was bought back, and Cartier New York in 1976. In 1983, the "Art of Cartier Collection" was initiated by Eric Nussbaum. Today, Cartier is part of the Richemont group.

CHAUMET

Chaumet was founded in 1780 by Marie-Etienne Nitot who, with his son, Francois Regnault Nitot, became the official jeweller to Napoleon during the Consulate and the Empire. Among their achievements were the Corsair sword, the tiara of Pius VII and the grand parures ordered by the Empresses Josephine and Marie-Louise. After the fall of Napoleon, the business continued under the direction of Jean-Baptiste Fossin and his son, Jules, both artists, who succeeded in capturing the spirit of Romanticism in jewellery just as Nitot & Fils had done for the Empire. In 1848, Jules Fossin set up a London branch in partnership with J.V. Morel, who was assisted by his son, Prosper. On his return to Paris in 1854, Prosper Morel joined Jules Fossin, whom he succeeded in 1868. Prosper Morel's daughter married Joseph Chaumet in 1875. Chaumet had begun his jewellery career at the age of fifteen, working in his parents' jewellery shop in Bordeaux. Upon moving to Paris, he was hired by his future father-in-law. By 1885, he assumed management of the firm. In 1889, Chaumet took over the company, simultaneously changing the name. Under his direction, the firm won prizes at all of the international exhibitions and supplied jewellery to many of the Royal houses of Europe. In 1907 he moved the company to 12, Place Vendôme. He also opened boutiques in London in 1905, and in New York in the 1920s. The latter closed in 1934 due to the Depression. In 1999 the firm was acquired by the luxury group LVMH.

DE GRISOGONO

Following twenty years working with the world's top jewellers, Fawaz Gruosi founded de Grisogono in 1995. After reading about the famous "Black Orlov" diamond of 180 carats, Mr Gruosi became fascinated with the lure of black diamonds, and decided to create a collection of haute joaillerie - using these seldomly used gems as the focus. In addition to his innovative jewels and a new collection of watches, de Grisogono is also known for creating original objects, including pavé-set black diamond mobile phones and sunglasses. Located on the rue du Rhone in Geneva, Mr Gruosi's jewellery can also be found in his boutiques in Gstaad, London and Rome.

MICHELE DELLA VALLE

Michele della Valle, who was born in Rome, began designing costume jewellery at the age of 16. During a trip to Burma in 1976, della Valle purchased his first stone, and on the advice of friends he showed it to Roger Varenne, the legendary stone dealer, who suggested that he take the gem to Christie's. His meeting with Hans Nadelhoffer, who was running the jewellery department at the time, was the motivating factor which contributed to the significant development of della Valle's career as a precious stone dealer and jewellery designer. In 1976, he worked for a year at Fürst Jewellers in Via Veneto, Rome, which was then the representative of Harry Winston. In 1978, della Valle opened his own workshop in Rome's Piazza di Spagna and began travelling regularly to Asia in search of precious stones. This was the beginning of a collaboration with Bulgari on special orders, and his recognition as a new designer by a clientele of film stars and opera singers throughout Italy. In 1987 he moved to Geneva, and developed a line of jewellery which now bears his name.

FOUQUET

Georges Fouquet (1862-1957) joined his father Alphonse Fouquet (1828-1911) in his jewellery business at 35, avenue de l'Opera in 1891. Upon his father's retirement in 1895, he took over the direction. In 1902 he moved to 6, rue Royale. During the period of 1899-1901 he worked in close collaboration with the artist Alphonse Mucha. With Mucha acting as a designer they executed many important commissions, for Sarah Bernhardt amongst others. They mainly created objects in the Art Nouveau and Art Deco styles, favouring enamelling and coloured stones.

GRAFF

Founded in 1960 by Laurence Graff, Graff is considered one of the world's leaders in Haute Joaillerie. Throughout its rich history, Graff is said to have handled more diamonds of notable rarity and beauty than any other jeweller, including the Idol's Eye, the Emperor Maximilian, the Lesotho Promise, the Wittelsbach-Graff and the Letšeng Star. Although renowned for diamonds of exceptional quality, Mr Graff has also set an exemplary standard of excellence for coloured stones, designing jewels with the most beautiful rubies, sapphires or emeralds.

Graff's atelier is involved in every stage of the jewellery making process, from sourcing the rough stone, through to the cutting, polishing and final setting of each exquisite jewel. Highly skilled Master Craftsmen, based at the company Headquarters in London, draw upon years of training to perfect the extraordinarily fine settings of exceptional quality that are synonymous with Graff, known for 'the most fabulous jewels in the world'.

Graff's UK flagship store is located on London's prestigious New Bond Street with further boutiques on Sloane Street and in Harrods. Today there are over 55 Graff locations around the world, including Shanghai, Geneva, Hong Kong, Monte Carlo, Moscow and New York. In 2013, Mr Laurence Graff was awarded OBE (Officer of the Order of the British Empire). After more than five decades at the very pinnacle of the luxury jewellery industry, Graff continues to push the boundaries of innovation and excellence.

GÜBELIN

Founded in 1854, Gübelin has always been a family enterprise. Located in Lucerne, Switzerland, they have created superior quality watches and clocks for more than one hundred years. A collaboration with New York jeweller Edmond Frisch led to the creation of jewelled watches and jewellery. Today, Gübelin has salons throughout Europe.

JAR

Joel Arthur Rosenthal, born in New York City, was graduated in Art History and Philosophy from Harvard in 1965 before moving to Paris where he opened a shop in the Place Vendôme in 1978, his initials, JAR, being the only source of identification on the façade. Mr. Rosenthal works with his partner Pierre Jeannot, to create exquisite jewels, superbly crafted in unique settings, revealing a personal vision, often interpreting Nature's beauty. His work is imaginative and meticulous, incorporating stones in unexpected colour combinations. Only 70 to 80 jewels are created each year, for an equally rare clientèle. In November 1987, in celebration of his 10th anniversary in Paris, Mr. Rosenthal held an exhibition of his work at the National Academy of Design in New York City. In November 2002, a retrospective of 400 jewels was held at the Gilbert Collection, Somerset House, in London. Lastly, a 4-month major exhibition opened at the Metropolitan Museum of Art in New York in November 2013, making of Joel Rosenthal the only living jewellery designer to have a dedicated retrospective in this museum.

BARRY KIESELSTEIN-CORD

Born in Manhattan, Barry Kieselstein-Cord attended Parsons School of Design in a combined programme with New York University. His jewellery creations are classic, contemporary designs with a tactile feeling, which incorporates matte gold accentuates that he pioneered. His work was first introduced at Georg Jensen in New York in 1973, and now sells out of locations such as Zurich, Turin, Hamburg, Dusseldorf and Palm Beach, as well as boutiques in Bergdorf Goodman and Neiman Marcus. He has won the COTY American Fashion Critics Award and the CFDA Award. A few of his pieces are now housed in the permanent collections of both the Louvre, in Paris, and the Metropolitan Museum of Art, in New York City.

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.

LALIQUÉ

At the turn of the century René Lalique (1860-1945) broke with traditional jewellery conventions, creating jewellery not only to enhance the appearance of the wearer, but also as a genuine art form. His use of exotic and often fragile materials such as glass, horn and rock crystal was revolutionary. Nature was the predominant theme of this "Art Nouveau". Lalique often created objects depicting the female figure with dragonfly wings. He produced bracelets, necklaces, pendants and combs with subjects from nature such as dragonflies, peacocks, insects or snakes. In 1910, somewhat disenchanting with the jewellery business, Lalique bought a glassworks at Combs-la-Ville. Henceforth, he dedicated most of his time to creating superb objects in glass.

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.

MOUAWAD

The prestigious firm of Mouawad was founded in 1890 when David Mouawad, grandfather of the current head, Robert, opened his workshop in Beirut, Lebanon. David's son, Faye, broadened the business by moving to Saudi Arabia in 1950. The firm's development is due mainly to the dynamism of Faye's son, Robert, and the invaluable contribution of his sons, Fred, Alain and Pascal. Mr Mouawad's choice of artists and craftsmen has enabled him to create masterpieces worthy of royalty, such as the jewelled Borsai presented by the diplomatic community to the new Emperor of Japan in 1993. Above all, however, he is renowned for having handled and owned some of the world's greatest diamonds, including the Indore Pears, the Taylor-Burton, the Tereschenko, and the many fine diamonds named by him. The firm of Mouawad extends from the Middle East to the main jewellery centres of Antwerp, Geneva, London, New York, Paris and the Far East.

MOUSSAIEFF

Moussaieff Jewellers was established in the 1850s in Bukara, Russia, by Shlomo Moussaieff. His son, Remo, established himself as a gem dealer in Paris, and in 1963 Remo's son, also named Shlomo, and his wife, Alisa, opened the first Moussaieff showroom at the London Hilton on Park Lane. Shlomo retired in 2005, leaving the business in the hands of Alisa and their three daughters. With over 55 years of experience, and the driving force behind this dynamic family business, Alisa Moussaieff has become one of the most influential and respected players in the diamond market, dealing with the rarest and the most valuable gems. Over the years, Alisa Moussaieff has built up a remarkable collection of extraordinary gemstones, which includes such historic pieces as the 'Moussaieff Red', which at 5.11 carats, is the largest certified Natural Fancy Red diamond in the world. Moussaieff jewels have adorned a prestigious international clientele from royalty to celebrities and are handmade in their Paris workshops, with showrooms in London, on Bond Street and at the Hilton Hotel, and in Geneva, at the Grand Hotel Kempinski.

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

The firm Pederzani was opened in the 1950s on via Montenapoleone in Milan. Gino Pederzani, the founder, was soon joined by his two sons, Alberto and Claudio, who currently run the firm. Well-known for their creations in the domain of haute joaillerie, they cater to a predominantly Italian clientele. As well as offering their own creations, the Pederzani acted as an unofficial representative of the jeweller Frascaro, selling his famed animal jewellery until his death in July 1976.

ROLEX

The company Rolex was set up by M. H. Wilsdorf in London in 1905 in order to launch the new fashion of wristwatches in Britain. The trade name Rolex was devised as it was short and easy to pronounce in most languages. In 1919 Wilsdorf relocated the company to Geneva and in 1926 invented the waterproof 'Oyster' model, made famous by Mercedes Gleitze, who wore it when she swam the English Channel in record time. Rolex has won countless prizes for precision and records under hazardous conditions. Edmond Hillary wore a Rolex on his great Everest expedition and Jacques Piccard also wore one when he explored the depths of the ocean bed. Rolex, still located in Geneva, remains today one of the largest and most popular Swiss watch manufacturers.

RUBEL FRERES

Rubel Frères, the Parisian manufacturing firm associated with Van Cleef & Arpels, moved to New York in 1939 shortly after Van Cleef & Arpels opened their salon. In 1943, their affiliation was dissolved and Rubel opened at 777 Fifth Avenue, next to the Savoy, under his Americanised name, John Rubel Co. There followed branches in London and Paris.

SABBADINI

Located at 6, Via Montenapoleone in Milan, Sabbadini has been a successful family business for several generations. Following in the footsteps of his father Bruno, Alberto Sabbadini, the president, is currently assisted by his wife, Stefania, and his son, Pierandrea. In addition to being an expert in diamonds and coloured stones, Sabbadini designs his own jewellery. He is well-known for his line of calibré-cut ruby, sapphire and yellow sapphire jewellery which was created in 1986, particularly the bumble bee design. Besides their offices in Milan, the company also has a sister firm at 589 Fifth Avenue in New York, established in 1984.

GÉRARD SANDOZ

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

SCHLUMBERGER

Jean Schlumberger was born in 1907 in Mulhouse, in the German-controlled Alsace, into a family of textile industrialists. Preferring art to textiles, his first jewellery creations were china flowers mounted as clips, which he gave to his friends. They caught the attention of the couturière Elsa Schiaparelli who commissioned Schlumberger to design costume jewellery. After serving in the Army and then the Free French Forces, he set up workshops with his business partner, Nicolas Bongard, in New York and Paris. In 1956, Walter Hoving, the new chairman of Tiffany & Co., brought Schlumberger into the firm as a vice president. He also invited Schlumberger to stamp his creations with his name, the first designer to be given this privilege. In 1961, the Wildenstein Gallery in New York held an exhibition of his jewellery and objets d'art. The Virginia Museum of Fine Arts has on permanent exhibit a selection of his jewels and fantasy objects on loan from Mr. and Mrs. Paul Mellon. Jean Schlumberger died in 1987, and his creations continue to be offered by Tiffany & Co.

STERLÉ

Pierre Sterlé was born in 1905 into a family of financiers. After his father's death during World War I, he was placed under the guardianship of his uncle, a jeweller, who taught him the rudiments of the trade. In 1934, he established his own business in the rue Sainte-Anne in Paris, moving in 1945 to an upstairs location at 43, avenue de l'Opéra. From 1934-39, he created jewellery for other houses such as Boucheron, Chaumet, Ostertag and Puiforcat. Although the ideas and concepts for all jewellery offered through his salon were Sterlé's, he engaged the services of draughtsmen such as Jacques Desnoues and, after 1960, Yves Poussiégués, to carry out the designs. The firm remained open until 1976 when Chaumet bought the stock and also hired Pierre Sterlé as an artistic advisor.

TABBABH

Tabbah is internationally acclaimed for its bespoke jewellery: fantasias wrought from precious metals and stones for some of the world's most stylish women and men. For almost 150 years (the house celebrates its 150th anniversary in 2012), the craft of Tabbah has been passed from father to son. Today it is a family owned business run by Nabil Tabbah and Nagib Tabbah, respectively 4th and 5th generation. The Tabbah philosophy is dedicated to producing unique, inspirational works of art that reflect the blending of European and Oriental influences matched with some of the world's most sought after precious stones. Tabbah is one of the few jewellery houses controlling the whole jewellery production

process in-house. Instead of outsourcing, they train and employ craftsmen who all share a view that each piece they are creating is a unique work of art. In the 1980s Nabil Tabbah became known as one of the world's most respected buyers of important stones, a position that saw him acquire many prestigious and historical diamonds including amongst many others "The Sale Light of Peace", "The Red Cross", "The Jonker", "The Ashberg" and "The Blue Lily". The Tabbah name has risen to prominence through word of mouth by loyal patrons and jewellery connoisseurs and become one of the most coveted jewellery brands with signed Tabbah pieces now greatly sought after by collectors throughout the world. Highly collectable pieces include the 1970s Phoenicia line, the Saga watch, first launched in 1988, an any of the bespoke pieces crafted as part of Collection Privée. In the summer of 2011, in close collaboration with HSH Princess Charlene of Monaco, Tabbah designed and crafted bespoke pieces worn at her marriage to HSH Prince Albert II of Monaco, son of Grace Kelly.

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. Within ten years, jewellery and silver items were added to their stock. By 1853, Tiffany had assumed complete ownership of the business and the name was changed to Tiffany & Co. During the 19th century, designers such as Edward C. Moore and G. Paulding Farnham, as well as renowned gemmologist George Frederick Kunz, propelled Tiffany & Co. to the forefront of the international jewellery world. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of the founder. Upon taking over the management of Tiffany & Co. in 1955, Walter Hoving invited several talented designers to join the firm. Among them were Jean Schlumberger and Donald Claflin. In 1974, they added Elsa Peretti as an exclusive designer, followed by Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. After the management-led buyout of Tiffany in 1984, headed by then chairman William R. Chaney, and a successful public offering of stock in 1987, the company has successfully expanded into key domestic and international markets. Today they comprise more than 100 locations worldwide.

VAN CLEEF & ARPELS

The history of the famous Parisian jewellery house began in 1896 with the marriage of Estelle Arpels to Alfred Van Cleef. The company was founded in 1906 by Alfred and his brother-in-law, Charles Arpels at 22, Place Vendôme. Julien Arpels joined the family business in 1908, and Louis Arpels in 1913. The design collaboration between René Sim Lacaze and René Puissant, the daughter of Estelle Arpels and Alfred Van Cleef, began in 1926, marking the start of two decades of highly creative design for the firm. The oldest son of Julien Arpels, Claude, joined in 1932, followed by his brothers Jacques and Pierre in 1936 and 1944. An American boutique was opened by Claude in Rockefeller Center in New York in 1939, soon relocating to its definitive address at 744 Fifth Avenue, and the first of six boutiques in the US today. The 1930s saw some of the company's most iconic designs: the house's arguable trademark, the Mystery Setting - where the mounting of the gemstones is cleverly hidden behind the continuous calibré-cut ruby and sapphire surface of the jewel - was invented in 1933; and the concept of the Minaudière, made in honour of Florence Jay Gould, was invented in 1930 by Charles Arpels. The versatile 'Passe Partout' range was also developed at this time. In the following decades, the firm upheld its reputation for innovation with the snowflake jewels of the 1940s, the zip necklace of the 1950s, the ballet jewels of the 1960s and the Alhambra theme of the 1970s. The Boutique Des Heures was inaugurated in 1972 to house the new watch designs launched by Pierre Arpels. Today, Van Cleef & Arpels is part of the Richemont Group with more than 45 boutiques around the world.

HARRY WINSTON

From an early age, Harry Winston (1896-1978) had a legendary eye and passion for gems. He bought his first emerald at the age of eight and early in his career many prominent collections including those of Arabella Huntington and Rebecca Darlington Stoddard. By the age of 24 he founded his first business in New York City, known as the Premier Diamond Company. In 1932 he incorporated under his own name and shortly thereafter began to manufacture and retail jewelry. Mr. 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, Harry Winston owned at one time or another as many as a third of the famous diamonds in the world. He was also responsible for donating perhaps the most famous of all diamonds, the Hope diamond to the Smithsonian Institution where it stands to today as the centerpiece of the United States' national gem collection. Upon Mr. Winston's death in 1978, his son Ronald assumed control of the company and 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 while the mining group under separate ownership is now the Dominion Diamond Corporation. Today, Harry Winston retail salons located throughout the US, Europe and Asia uphold the company's motto of Rare Jewels of the World.

RAYMOND YARD

Raymond C. Yard began his career as a doorboy at Marcus & Co. in 1898, rising to salesman and then general manager. With the encouragement of John D. Rockefeller Jr., he opened his own salon at 522 Fifth Avenue in 1922, serving many prominent families in New York. Since then, the firm has moved five times, always remaining on Fifth Avenue. In 1958, when Yard died, the firm was taken over by his associates, Robert Gibson, Donald Bartow and Glen McQuaker. Upon the retirement of Bartow and McQuaker, Gibson assumed leadership of the company. In 1985, his son Robert M. Gibson became associated with the firm, later to become president upon his father's retirement.

CONVERSION CHART

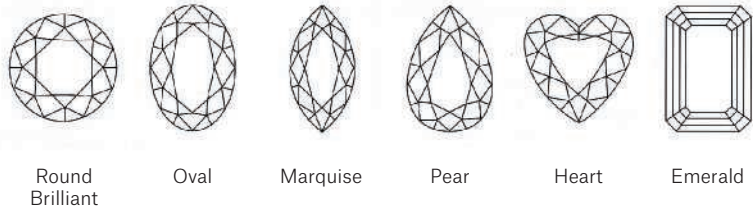
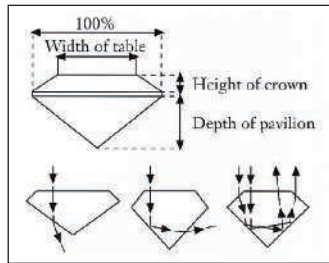
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Measurements

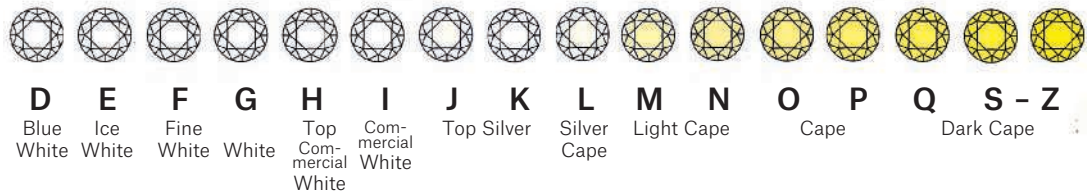
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3/4	—	A 1/2	38.4237		
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1 1/4	—	B 1/2	39.6207		
1 1/2	—	C	40.2192		2
1 3/4	—	C 1/2	40.8177		
2	1	D	41.4162	1	3
2 1/4	2	D 1/2	42.0147		
2 1/2	—	E	42.6132		
2 3/4	3	E 1/2	43.2117	—	4
3	4	F	43.8102		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

DIAMONDS • THE 4 C'S

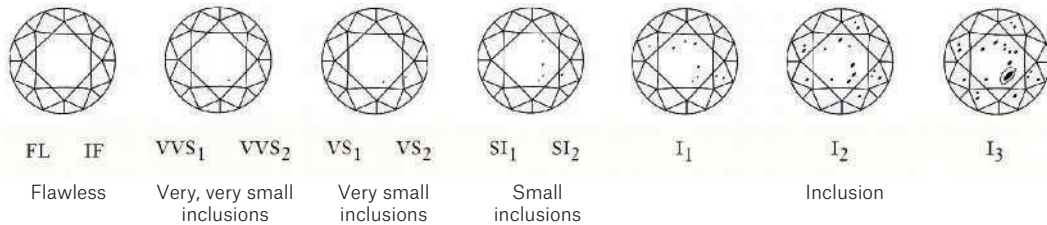
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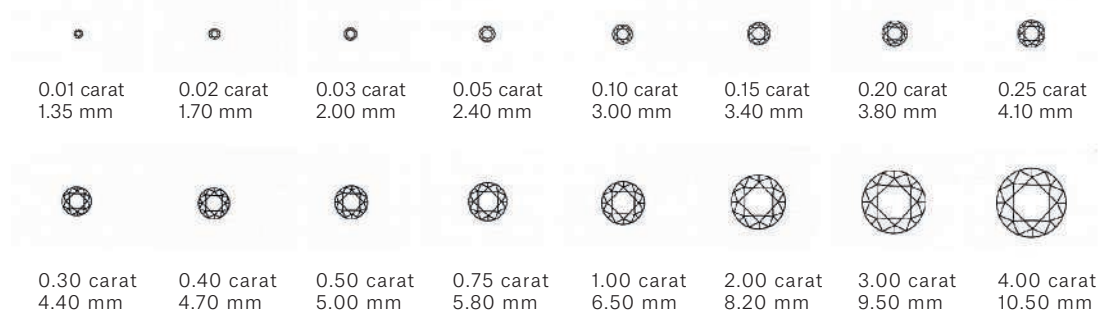
Colour (G.I.A.)



Clarity (G.I.A.)



Carat



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

COLOURLESS DIAMOND INDEX

LOT	CT WEIGHT	COLOUR	CLARITY	CUT
195	23.00	D	Flawless	Oval
174	12.71	D	Flawless/Type IIa	Pear
174	12.07	D	Flawless/Type IIa	Pear
250	46.93	D	IF/Type IIa	Cushion
150	10.01	D	IF/Type IIa	Rectangular
201	10.20	D	VVS1/Potential/Type IIa	Rectangular
253	5.20	D	VVS1/Potential	Pear
253	4.92	D	VVS1/Potential	Pear
117	3.78	D	VVS1/Potential	Square
207	25.20	D	VVS2/Potential/Type IIa	Rectangular
124	10.28	D	VVS2/Potential	Pear
142	5.89	D	VVS2	Rectangular
152	5.22	D	VVS2	Marquise
151	5.12	D	VVS2/Type IIa	Rectangular
257	40.18	D	VS1	Pear
145	8.88	E	VVS2/Potential	Marquise
182	4.04	F	VVS1	Rectangular
173	1.95	G	VS1	Pear
173	1.91	G	VS2	Pear
75	4.12	G	S11	Round
18	9.55	I	VVS1	Rectangular
15	6.18	I	VS1	Round
35	3.32	I	VS2	Old
16	20.53	J	VVS1	Rectangular
254	14.57	J	VS2	Old
62	10.66	W-X	S11	Round
63	8.24	W-X	S11	Old

COLOURED DIAMOND INDEX

LOT	CT WEIGHT	COLOUR	CLARITY	CUT
246	7.03	Fancy Deep Blue	VVS2	Rectangular
202	5.23	Fancy Intense Blue	IF	Rectangular
176	32.49	Fancy Light Purplish Pink	VS2	Rectangular
148	16.21	Fancy Deep Yellow	VVS2	Pear
148	16.21	Fancy Deep Yellow	VS1	Pear
106	16.51	Fancy Intense Yellow	VS1	Rectangular
52	8.96	Fancy Intense Yellow	VS2	Rectangular
122	8.50	Fancy Deep Brown-Pink	VVS2	Rectangular
87	2.79	Fancy Deep Yellow-Orange	SI2	Marquise
140	1.75	Fancy Deep Orangy Yellow	I1	Round
114	15.03	Fancy Brown-Yellow	VS1	Rectangular
114	15.01	Fancy Brown-Yellow	VS2	Rectangular
141	8.02	N, Very Light Brown	IF	Cushion

COLOURED STONE INDEX

SAPPHIRE

LOT	CT WEIGHT	ORIGIN	TREATMENT	CUT
126	19.64	Kashmir	No Heat	Cushion
153	12.65	Kashmir	No Heat	Cushion
20	8.27	Kashmir	No Heat	Cushion
178	6.26	Kashmir	No Heat	Pear
88	5.64	Kashmir	No Heat	Cushion
40	101.75	Burma/Yellow	No Heat	Cabochon
238	42.97	Burma/Royal Blue	No Heat	Octagonal
165	10.58	Burma	No Heat	Octagonal
39	6.70	Burma	No Heat	Cushion
84	4.57	Burma	No Heat	Cushion
129	39.19	Ceylon/Royal Blue	No Heat	Octagonal
179	33.40	Ceylon	No Heat	Octagonal
163	19.96	Ceylon	No Heat	Octagonal
19	15.93	Ceylon	No Heat	Cushion
76	14.09	Ceylon	No Heat	Octagonal
92	13.68	Ceylon/Royal Blue	No Heat	Octagonal
111	12.94	Ceylon	No Heat	Oval
91	12.20	Ceylon	No Heat	Oval
110	11.79	Ceylon	No Heat	Oval
110	10.48	Ceylon	No Heat	Oval
172	4.46	Ceylon	No Heat	Cushion
172	4.09	Burma/Pinkish Purple	No Heat	Cushion

RUBY

LOT	CT WEIGHT	ORIGIN	TREATMENT	CUT
167	7.73	Burma	No Heat	Oval
199	3.88	Burma/ Pigeon Blood	No Heat	Cushion
32	3.28	Burma	No Heat	Oval
32	2.65	Burma	No Heat	Oval

EMERALD

LOT	CT WEIGHT	ORIGIN	TREATMENT	CUT
239	13.53	Colombia	No oil	Octagonal
171	7.69	Colombia	No oil	Octagonal
171	7.50	Colombia	No oil	Octagonal
198	105.12	Colombia	Minor oil	Round
123	13.67	Colombia	Minor oil	Octagonal
154	13.61	Colombia	Minor oil	Square
200	7.52	Colombia	Minor oil	Octagonal
74	4.09	Colombia	Minor oil	Octagonal
116	2.562	Colombia	Minor oil	Cabochon
149	30.61	Colombia	Moderate oil	Rectangular
82	73.83	Colombia	Minor resin	Cabochon
184	8.52	Colombia	Minor resin	Pear
86	12.56	Colombia	Moderate resin	Octagonal
170	10.87	Colombia	Moderate oil and resin	Cushion
183	2.31	Colombia	Moderate resin	Pear
183	2.29	Colombia	Moderate resin	Pear
30	4.80	Zambia	Minor oil	Pear
30	4.80	Zambia	Minor 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 your 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**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, 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.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

3 YOUR WARRANTIES

(a) 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.

(b) 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 remain 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

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

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

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

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

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

- Wire transfer
You must make payments to:
Crédit Suisse, Case Postale 100, 1211 Geneva 70, Switzerland,
Account number: 161766 - 41, Clearing: 4835, Swift code: 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.

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

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

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- to charge interest from the **due date** at a rate of 1% per month on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- 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;

(b) 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);

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

(d) 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;

(e) 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

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

(g) 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.

(h) 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 (j). 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

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department +41 22 319 1780.

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

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

- we will charge you storage costs from that date.
- we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- we may sell the **lot** in any commercially reasonable way we think appropriate.
- 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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) 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**.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 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 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.

□

Bidding by interested parties.

•

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. 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.

◊ 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 who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

◻ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the lot's reserve or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ◻. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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 Wednesday 13 November can be collected at Christie's, 8 place de la Taconnerie, 1204 Geneva, from Thursday 14 November.

Tel: +41 (0)22 319 1766

Fax: +41 (0)22 319 1767

COLLECTION TIMES

Items can be collected at the Four Seasons Hotel des Bergues as follows:

Tuesday 12 November until 1 hour after the sale and Wednesday 13 November from 09.00h to 12.00h.

After this, items can be collected from Christie's offices in Geneva at 8 place de la Taconnerie from 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



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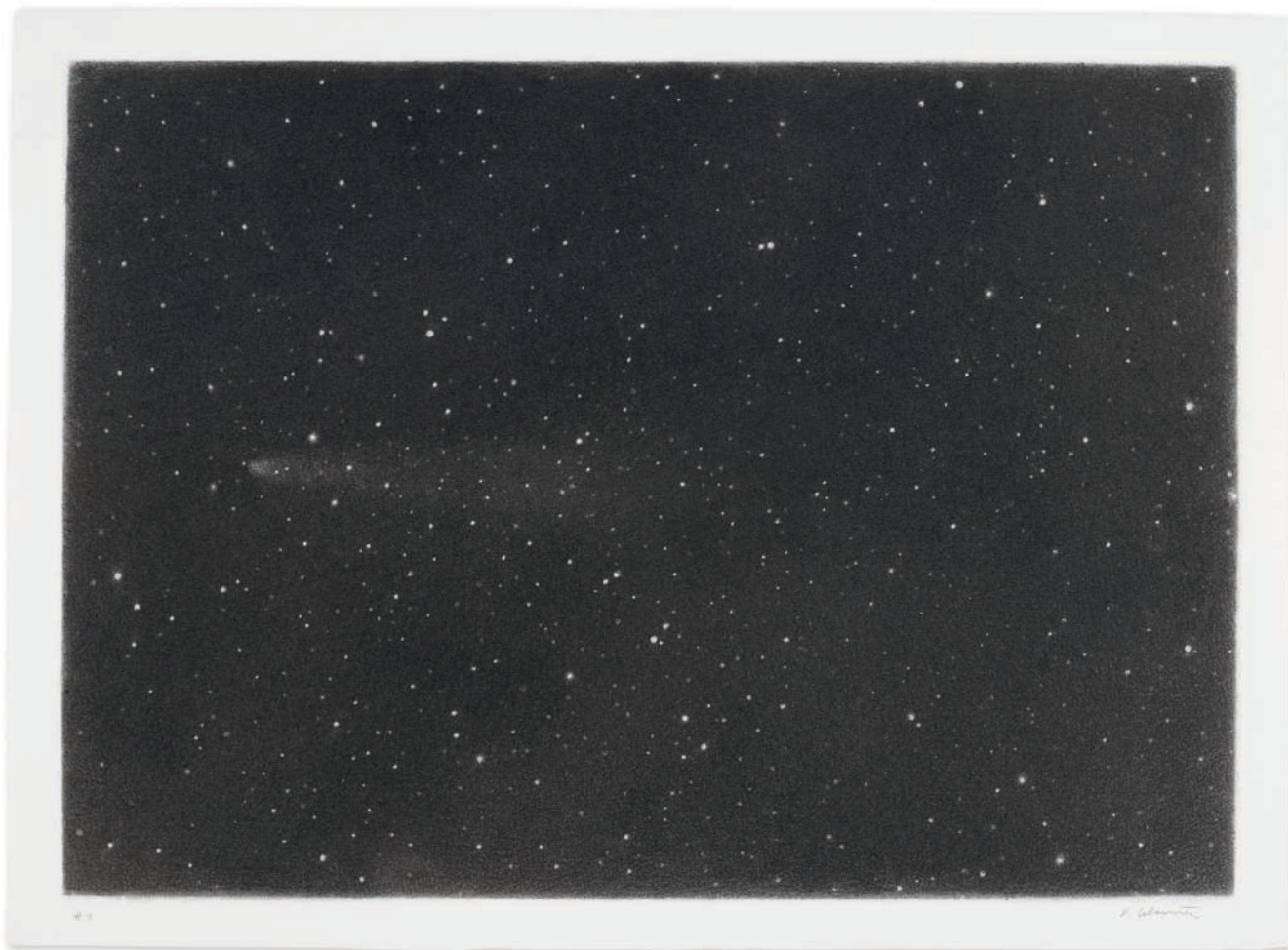
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VIJA CELMINS (B. 1938)
Untitled (Night Sky #7)
signed and inscribed '#7 V. Celmins' (lower edge)
charcoal on paper
22 x 30 in. (55.8 x 76.2 cm.)
Executed in 1995.
\$2,000,000 - 3,000,000

**POST-WAR AND CONTEMPORARY ART
EVENING SALE**

New York, November 2019

VIEWING

1-13 November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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RENÉ MAGRITTE (1898-1967)

Le seize septembre

signed 'Magritte' (lower right); signed again, dated and titled 'MAGRITTE "LE SEIZE SEPTEMBRE" 1957' (on the reverse)

oil on canvas

63 $\frac{3}{4}$ x 51 $\frac{1}{2}$ in. (162 x 130.2 cm.)

Painted in 1957

\$7,000,000-10,000,000

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

New York, 11 November 2019

VIEWING

1-11 November 2019
20 Rockefeller Plaza
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jfertig@christies.com
+1 212 636 2050

CHRISTIE'S



CORAL, ENAMEL AND DIAMOND BRACELET, CARTIER,
CIRCA 1938
€150 000 - 200 000

FINE JEWELS

Paris, 5 December 2019

VIEWING

1-5 December 2019
9, Avenue Matignon
75008 Paris

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CHRISTIE'S



MID-20TH CENTURY TURQUOISE AND DIAMOND NECKLACE AND EARRINGS, BULGARI
£70,000 - 100,000

IMPORTANT JEWELS

London, 27 November 2019

VIEWING

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1753

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SWISS WATCHMAKER SINCE 1719


KONSTANTIN CHAYKIN


L'EPÉE
1839


LOUIS MOINET
1806

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MINUTE REPEATING WATCH NO. 97'589, 1928
CHF 3,000,000-5,000,000
Geneva, 11 November 2019

RARE WATCHES

Geneva, 11 November 2019

VIEWING

7-8 & 10 November 2019
Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva

CONTACT

Sabine Kegel
skegel@christies.com
+41 (0) 22 319 17 26

IMPORTANT WATCHES

Hong Kong, 23 & 27 November 2019

VIEWING

22-26 November 2019
Hong Kong Convention and Exhibition Centre
No. 1 Expo Drive, Wanchai, Hong Kong

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VIEWING

22-25 November 2019
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WRITTEN BIDS FORM

CHRISTIE'S GENEVA

MAGNIFICENT JEWELS

TUESDAY 12 NOVEMBER 2019 AT 2.30 PM & 6.30 PM

Auction:

Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva

CODE NAME: BANDEAU

SALE NUMBER: 17436

(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**.

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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:

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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

MARDI 12 NOVEMBRE 2019 14.30H & 18.30H

Salle de vente:

Four Seasons Hotel des Bergues
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CODE DE LA VENTE: BANDEAU

NUMERO DE LA VENTE: 17436

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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.
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- 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.

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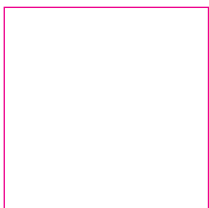
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