

MAGNIFICENT JEWELS

INCLUDING
SUPERB JEWELS FROM
THE COLLECTION OF
H.S.H. Gabriela Princess zu Leiningen

Geneva 18 May 2016



19TH CENTURY



ART NOUVEAU



ART DÉCO



RÉTRO



CONTEMPORARY

JEWELLED ELEGANCE:

A Private Collection Including Important Jewels by Van Cleef & Arpels

FORMERLY IN THE COLLECTION OF HM QUEEN VICTORIA EUGENIA OF SPAIN

SUPERB JEWELS FROM THE COLLECTION OF H.S.H. Gabriela Princess zu Leiningen

THE PROPERTY OF A LADY OF TITLE

THE PROPERTY OF A LADY











INTERNATIONAL JEWELLERY AUCTIONS

AUCTION CALENDAR 2016

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE. CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

5-12 MAY

JEWELLERY

HONG KONG ONLINE

10 MAY

JEWELLERY & WATCHES

SOUTH KENSINGTON

18 MAY

MAGNIFICENT JEWELS

GENEVA

30 MAY

30 YEARS: THE SALE

HONG KONG

31 MAY

MAGNIFICENT JEWELS

HONG KONG

1 JUNE

JEWELS

PARIS

3-10 JUNE

JEWELLERY

NEW YORK ONLINE

9 JUNE

IMPORTANT JEWELS

NEW YORK

15 JUNE

IMPORTANT JEWELS

LONDON

22 JUNE

JEWELLERY

SOUTH KENSINGTON

12-19 JULY

JEWELLERY

SOUTH KENSINGTON ONLINE

14 SEPTEMBER

JEWELLERY & WATCHES

SOUTH KENSINGTON

20-27 SEPTEMBER

JEWELLERY

NEW YORK ONLINE

12-19 OCTOBER

JEWELLERY

SOUTH KENSINGTON ONLINE

18 OCTOBER

IMPORTANT JEWELS

NEW YORK

1-8 NOVEMBER

JEWELLERY

HONG KONG ONLINE

9 NOVEMBER

JEWELLERY

SOUTH KENSINGTON

15 NOVEMBER

MAGNIFICENT JEWELS

GENEVA

29 NOVEMBER

MAGNIFICENT JEWELS

HONG KONG

30 NOVEMBER

IMPORTANT JEWELS LONDON

6 DECEMBER **JEWELS**

JEWEL:

PARIS

7 DECEMBER

JEWELLERY & WATCHES

SOUTH KENSINGTON

7 DECEMBER

MAGNIFICENT JEWELS

NEW YORK

8-21 DECEMBER

JEWELLERY

NEW YORK ONLINE







Subject to change 23/03/16

MAGNIFICENT JEWELS

INCLUDING SUPERB JEWELS FROM THE COLLECTION OF H.S.H. GABRIELA PRINCESS ZU LEININGEN

AUCTION

Wednesday 18 May 2016 at 14.00 h (Lots 1-174) at 19.00 h (Lots 175-242 & Lots 301-346)

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 1730 Fax: +41 (0)22 319 1731

VIEWING

Friday	13 May	10.00 - 18.00 h
Saturday	14 May	10.00 - 18.00 h
Sunday	15 May	10.00 - 18.00 h
Monday	16 May	10.00 - 18.00 h
Tuesday	17 May	10.00 - 18.00 h
Wednesday	18 May	10.00 - 12.00 h

AUCTIONEERS

François Curiel, Rahul Kadakia & Julien-Vincent Brunie

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.

to as PRINCESS-1415 **AUCTION RESULTS**

AUCTION CODE AND NUMBER

In sending absentee bids or making

enquiries, this sale should be referred

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

[60]



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- Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.
- Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

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AFTERNOON SESSION

at 14.00h (Lots 1-174)





A 'HAPPY DIAMOND' NECKLACE, BY CHOPARD

The bar-shaped link three-row necklace interspersed with diamond-set hearts, each glazed compartment containing a free moving diamond collet, and pavé-set diamond ball spacers, 39.0 cm, mounted in gold, in blue leather Chopard case

Signed Chopard, no. 83/4391-20 2676011

Accompanied by a Certificate of Origin dated 16 May 2001 from Chopard stating that this model is an original Chopard product.

CHF5,000-7,000 \$5,000-7,000









(side view)



•+2

A FRESHWATER NATURAL PEARL AND COLOURED DIAMOND RING

Set with a button-shaped freshwater natural pearl, measuring approximately 14.55x14.22 mm, to the pavé-set yellow diamond abstract surround and shoulders, ring size 6 $\frac{1}{2}$, mounted in gold

Accompanied by report no. 2105945689 dated 20 July 2009 from the GIA Gemological Institute of America stating that the pearl is a freshwater natural pearl.

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

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

•Ψ**+3**

A SET OF RUBY AND DIAMOND JEWELLERY

Comprising: a ring set with an oval-cut ruby between pavé-set diamond shoulders, and a pair of earrings en suite, ring size 6, earrings 1.8 cm, mounted in gold

Please note that the rubies show indications of heat treatment.

(2)

CHF3,000-5,000 \$3,000-5,000 CHF70,000-90,000 \$70,000-90,000





A GROUP OF DIAMOND JEWELLERY, BY BULGARI

Comprising: a necklace designed as a line of diamond-set panels interspersed with circular-cut diamonds, set to the front with two pear-shaped diamond flowerheads, suspending three similarly-set drops with pear-shaped diamond finials, weighing approximately 2.25, 1.70 and 1.50 carat; a bracelet set to the front with five pear-shaped diamond flowerhead clusters to the diamond-set circlet and panel bracelet; a pair of pear-shaped diamond flowerhead cluster earrings; and a similarly-set ring, with tapered baguette-cut diamond shoulders, mounted in gold, necklace 38.0 cm, bracelet 22.0 cm, earrings 1.7 cm, ring size 6 ¾, necklace in black leather Bulgari pouch, bracelet in beige suede Bulgari pouch, ring in black leather Bulgari case

Signed Bylgari

Accompanied by 5 reports dated 2004 & 2005 from the GIA Gemological Institute of America stating:

Weight	Colour	Clarity	Report no.	Item
2.25 ct	Ε	VS2	14179429	Necklace
1.70 ct	D	VS2	14440690	Necklace
1.50 ct	Ε	VS2	14159061	Necklace
1.15 ct	F	VS2	13653480	Earrings
1.07 ct	G	VS1	14874230	Earrinas

Please note that these reports are more than 5 years old and might require an update.

CHF50,000-70,000

\$50,000-70,000

(4)











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•+5

A FIRE OPAL AND DIAMOND RING, BY BULGARI

Set with a cushion-shaped fire opal between pear-shaped diamond shoulders, ring size 6, mounted in platinum and gold Signed Bylgari

CHF8,000-12,000 \$8,000-12,000

+6

A PAIR OF EMERALD AND DIAMOND EARRINGS, BY BULGARI

Each carved leaf emerald centre within a carved leaf emerald surround, with diamond accents, the large emerald on one earring replaced, 3.0 cm, mounted in gold, in beige suede Bulgari pouch Signed Bylgari

CHF12,000-18,000 \$12,000-18,000







+8

AN EMERALD AND DIAMOND RING, BY BULGARI

Set with an octagonal step-cut emerald, to the baguette-cut diamond surround of crossover design, ring size $6\,\%$, mounted in platinum

Signed Bylgari

Accompanied by report no. 84967 dated 22 March 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

CHF12,000-18,000

\$12,000-18,000

•Ψ**+7**

A RUBY AND DIAMOND RING, BY BULGARI

Set with a cushion-shaped ruby between baguette-cut diamond shoulders, ring size 6, mounted in platinum

Signed Bylgari

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

•+9

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire within a pear-shaped diamond surround, ring size 6 ½, mounted in gold

Accompanied by report no. 83082 dated 24 November 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

CHF6,000-8,000 \$6,000-8,000





AN EMERALD AND DIAMOND BANGLE, BY M. BUCCELLATI, AND AN EMERALD AND DIAMOND CUFF

The hinged bangle of diamond-set openwork foliate design, each rectangular panel accented with an oval cabochon emerald, inner circumference 18.5 cm, mounted in silver and gold; the bombé hinged cuff of openwork naturalistic design, set to the front with fifteen carved emerald leaves, inner circumference 17.0 cm, mounted in silver and gold

Bangle signed M. Buccellati

(2)

CHF10,000-15,000

\$10,000-15,000



Ψ**11**

A MULTI-GEM BROOCH

Set to the centre with a cushion-shaped diamond and diamond flowerhead cluster, to the openwork foliate broad square-shaped surround, set with rubies, emeralds, diamonds and polychrome enamel details, 7.0 cm, mounted in silver and gold, in grey leather Fred Leighton case

Accompanied by a copy of the invoice from Fred Leighton, dated 6 December 1985.

CHF15,000-20,000

\$15,000-20,000





A SET OF GOLD JEWELLERY, BY BULGARI

Comprising: a polished fancy-link necklace, and a sprung bangle of similar design, mounted in gold, necklace 38.0 cm, bangle inner circumference 15.5 cm, necklace in blue leather Bulgari pouch, bangle in beige leather Bulgari pouch

Signed Bylgari

(2)

CHF10,000-15,000

\$10,000-15,000



Ψ**+13**

A CARVED EMERALD, PEARL AND RUBY NECKLACE

The carved emerald bead pendant, weighing approximately 46.40 carats, between emerald bead shoulders, to the pearl torsade necklace, with two ruby and emerald-set spacers, and adjustable silk cord

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

CHF30,000-50,000

\$30,000-50,000

THE PROPERTY OF A LADY LOT 14





15

+14

AN UNMOUNTED COLOURED DIAMOND

The fancy pink pear brilliant-cut diamond, weighing approximately 1.44 carat

Accompanied by report no. 2175536715 dated 22 March 2016 from the GIA Gemological Institute of America stating that the diamond is Fancy Pink colour, VS1 clarity; also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless.

Ψ**+15**

A RUBY AND DIAMOND RING

Set with a rectangular step-cut ruby, weighing approximately 9.38 carats, between half moon-shaped diamond shoulders, ring size 5 ¾, mounted in platinum and gold

Accompanied by report no. CS1072794 dated 11 January 2016 from the AGL American Gemological Laboratories stating that the origin of the ruby is Burma (Myanmar), with indications of low temperature heating.



Signed Michele Della Valle, no. 150753

CHF50,000-70,000

\$50,000-70,000



18

THE PROPERTY OF AN ITALIAN COLLECTOR

Ψ**+17**

A RUBY, EMERALD AND DIAMOND FLOWER BROOCH

The vari-cut diamond-set flowerhead with oval and circular-cut ruby cluster accents, to the pavé-set diamond stem and pavé-set emerald leaves, with ruby accents, 9.5 cm, mounted in platinum and gold

CHF15,000-20,000 \$15,000-20,000

+18

A DIAMOND LINE BRACELET

Set with a graduated row of rectangular and square-cut diamonds, 17.5 cm, mounted in platinum

CHF16,000-28,000 \$16,000-28,000



A DIAMOND LINE NECKLACE

Set with a series of graduated baguette-cut diamonds, and six plain links to the back, 40.0 cm, mounted in gold

CHF32,000-55,000

\$32,000-55,000





+20

A PAIR OF DIAMOND EARRINGS, BY CARTIER

Each diamond-set flowerhead drop, suspending six diamond collets with briolette-cut diamond drops, to the baguette-cut diamond tapered surmount, 1950s, 3.4 cm, mounted in platinum, in red leather Cartier case

Signed Cartier, no. 3692

CHF30,000-50,000 \$30,000-50,000

+21

AN EMERALD AND DIAMOND RING

Set with an octagonal step-cut emerald between triangular-cut diamond shoulders, ring size 4 ½, mounted in platinum

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

CHF44,000-60,000 \$44,000-60,000





THE PROPERTY OF AN ITALIAN LADY

+22

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire between baguette-cut diamond shoulders, ring size 5 ¾, mounted in platinum

Accompanied by report no. 84198 dated 18 February 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

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

THE PROPERTY OF A LADY

+23

A DIAMOND RING

Set with a heart-shaped diamond, weighing approximately 5.01 carats, to the plain hoop, ring size 3, with UK hallmark for platinum

Accompanied by duplicate of report no. 2155809166 dated 16 December 2013 from the GIA Gemological Institute of America stating that the diamond is F colour, VS1 clarity.

CHF120,000-180,000 \$120,000-180,000





A RUBY AND DIAMOND RING

Set with a pear-shaped ruby, weighing approximately 5.01 carats, within a pear-shaped diamond surround, ring size 4 %, mounted in gold

Accompanied by report no. 13100291 dated 28 October 2013 from the Gübelin GemLab stating that the origin of the ruby is Thailand (Siam), with indications of heating.

ƥ**25**

A RÉTRO GOLD AND DIAMOND BANGLE

The hinged pink gold tapered band with a detachable scroll clip, the terminal enhanced by pavé-set diamond panels, 1940s, inner circumference 16.0 cm, with French assay marks for platinum and gold

CHF25,000-35,000 \$25,000-35,000 CHF5,000-7,000 \$5,000-7,000



A RÉTRO DIAMOND AND GOLD BIB NECKLACE, BY VAN CLEEF & ARPELS

Composed of a continuous row of reeded palmette-shaped links, each set with a circular-cut diamond, the front with three similarly-set rows, 1950s, 33.0 cm long, mounted in gold

Signed Van Cleef Et Arpels, no. N.Y. 18004

CHF55,000-75,000

\$55,000-75,000







28

AN EMERALD AND DIAMOND RING, BY JAHAN

Set with an octagonal step-cut emerald, weighing approximately 10.67 carats, between rectangular-cut diamond shoulders, to the circular-cut diamond-set gallery and polished bifurcated shoulders, ring size 6 ¾, mounted in gold

Signed Jahan

Accompanied by report no. 16020195 dated 1 March 2016 from the Gübelin GemLab stating that the origin of the emerald is Colombia, with indications of minor clarity enhancement.

+28

AN EMERALD AND DIAMOND RING, BY JAHAN

Set with an oval cabochon emerald, weighing approximately 29.90 carats, to the pavé-set diamond gallery and broad shoulders, ring size 6 ¾, mounted in gold

Signed Jahan (indistinct)

Accompanied by report no. 16020196 dated 1 March 2016 from the Gübelin GemLab stating that the origin of the emerald is Colombia, with indications of minor clarity enhancement.

CHF80,000-120,000 \$80,000-120,000 CHF90,000-120,000 \$90,000-120,000



CHF100,000-150,000

\$100,000-150,000





·+30

A DIAMOND NOVELTY DRESS SET, BY MICHELE DELLA VALLE

Comprising: a pair of diamond-set cufflinks, each terminal designed as a sailboat or a ship's wheel, and three diamond-set buttons designed as ship's wheels, mounted in gold

Signed MDV for Michele Della Valle, nos. 11516 (cufflinks) and 11517 (buttons)

Ψ**+31**

A PAIR OF EMERALD, RUBY AND DIAMOND EARRINGS

Each emerald drop suspended from a pavé-set diamond ovalshaped tiered surmount, centering a circular-cut ruby and diamond, 4.5 cm

CHF5,000-7,000 \$5,000-7,000 CHF15,000-20,000 \$15,000-20,000





•Ψ**+32**

A RUBY AND DIAMOND BROOCH

Set to the front with a circular-cut ruby between circular-cut diamonds, to the plain bar brooch, 4.2 cm

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

+33

A PAIR OF DIAMOND EARRINGS, BY MICHELE DELLA VALLE

Each as a bombé hoop set throughout with rose-cut diamonds, enhanced with circular-cut diamond accents, 3.4 cm, mounted in gold Signed MDV for Michele Della Valle, no. 1154

CHF15,000-20,000 \$15,000-20,000





Ψ**+34**

A SET OF RUBY AND DIAMOND JEWELLERY

Comprising: an articulated necklace designed as five graduated rows of oval-cut rubies, interspersed with four pavé-set diamond cross-shaped links and clasp, and a bracelet and pair of earrings en suite, necklace 41.0 cm, bracelet 18.5 cm, 5.5 cm, mounted in platinum and gold

(3)

CHF60,000-80,000

\$60,000-80,000









•~+35

A NATURAL PEARL, CONCH PEARL, CULTURED PEARL AND DIAMOND BROOCH, BY CHANTECLER

Designed as a diamond-set openwork circlet with natural conch pearl finial, white and coloured natural pearls, cultured pearl and diamond cluster accents, 3.2 cm, mounted in platinum and gold Signed Chantecler

Accompanied by report no. 83977 dated 9 February 2016 from the SSEF Swiss Gemmological Institute stating that five pearls are natural saltwater pearls, one pearl is a natural conch pearl and one pearl is a cultured pearl; and that the four coloured natural pearls and the natural conch pearl show no indications of artificial colour modification.

·+36

A DIAMOND COCKTAIL RING

Of pavé-set diamond naturalistic flowerhead design, ring size 7, mounted in gold

CHF11,000-16,500 \$11,000-16,500 CHF15,000-20,000 \$15,000-20,000



A SET OF NATURAL PEARL, DIAMOND AND CULTURED PEARL JEWELLERY

Comprising: a diamond-set festoon necklace set throughout with and suspending twenty-eight white and grey natural pearls, measuring approximately 3.60-3.70 mm to 11.05x9.45x7.95 mm, and two white cultured pearls; together with a pair of earrings, each designed as a pearl drop with diamond cap to the marquise and circular-cut diamond surmount, one set with a grey natural pearl, measuring approximately 10.40-10.60x11.70 mm, the other with a white cultured pearl, necklace 39.0 cm, earrings 2.7 cm, mounted in platinum and gold

The necklace accompanied by report no. 77906 dated 20 January 2015 from the SSEF Swiss Gemmological Institute stating that 28 pearls are saltwater natural pearls and that 2 pearls are cultured pearls, all with no indications of artificial colour modification.

The earrings accompanied by report no. 77907 dated 20 January 2015 from the SSEF Swiss Gemmological Institute stating that one pearl is a saltwater natural pearl, with no indications of artificial colour modification, and that the other pearl is a cultured pearl. (2)

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









AN ONYX AND DIAMOND RING, BY VAN CLEEF & ARPELS

Of bombé design, pavé-set with diamonds, enhanced by onyx panels, ring size 5 ½, mounted in gold
Signed Van Cleef & Arpels, no. 31163

A PAIR OF DIAMOND EARRINGS

Of hoop design, each pavé-set to the front and interior reverse with circular-cut diamonds, 3.6 cm, mounted in gold

CHF12,000-18,000 \$12,000-18,000 CHF7,000-10,000 \$7,000-10,000

+39



•+40

A PAIR OF DIAMOND AND COLOURED DIAMOND EARRINGS

Each brown-yellow fancy rose-cut diamond centre to the pavé-set diamond quatrefoil surround, 2.0 cm, mounted in gold

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

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

+41

A DIAMOND AND COLOURED DIAMOND PENDANT NECKLACE

The detachable pendant set to the centre with a heart-shaped fancy yellow diamond, weighing approximately 7.63 carats, within a marquise-cut pink diamond and diamond double surround, enhanced by two lines of yellow diamond collets, to the yellow diamond-set surmount and diamond-set chain, pendant 4.0 cm, chain 58.0 cm, mounted in gold

Accompanied by report no. 5172281640 dated 19 August 2015 from the GIA Gemological Institute of America stating that the 7.63 carat diamond is Fancy Yellow colour, VVS2 clarity.

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

CHF60,000-80,000 \$60,000-80,000



A NATURAL PEARL AND CULTURED PEARL NECKLACE

The single-strand composed of fifty-nine graduated baroque-shaped natural pearls, measuring approximately 14.05 to 4.95 mm, and two cultured pearls, to the barrel-shaped clasp, 46.0 cm, mounted in gold

Accompanied by report no. 83683 dated 1 February 2016 from the SSEF Swiss Gemmological Institute stating that 59 pearls are saltwater natural pearls and that 2 pearls are cultured pearls.

CHF33,000-55,000

\$33,000-55,000







A SET OF CITRINE AND DIAMOND JEWELLERY, BY FRED

Comprising: a spray brooch, the tiered centre pavé-set with circular-cut diamonds, within a marquise-cut yellow and orange citrine surround, and a pair of similarly-set earrings, brooch 6.5 cm, earrings 3.6 cm, with French assay marks for gold

Signed Fred Paris

(2)

CHF20,000-30,000

\$20,000-30,000



A SET OF DIAMOND 'DENTELLE' JEWELLERY, BY VAN CLEEF & ARPELS

Comprising: a pair of earrings, each with diamond-set openwork flowerhead suspending three pear-shaped diamond clusters, to the scrolling surmount, and a ring en suite, earrings 4.5 cm, ring size 6, with French assay marks for gold

Earrings signed Van Cleef & Arpels, ring with maker's mark VCA for Van Cleef & Arpels, nos. BL181473 (earrings) and BL248983 (ring)

(2)

45

A DIAMOND 'RUBAN' RING, BY VAN CLEEF & ARPELS

Designed as a diamond-set openwork knotted ribbon, to the bifurcated shoulders, ring size 5 ½, with French assay mark for gold Signed Van Cleef & Arpels, no. BL80760

CHF10,000-15,000 \$10,000-15,000 CHF3,000-5,000 \$3,000-5,000



A PAIR OF DIAMOND EAR PENDANTS, BY CHOPARD

Each pear-shaped diamond drop within a diamond-set surround, to the diamond-set line suspension, 7.0 cm, mounted in gold Signed Chopard, nos. 02002 845500 3184137 and 02003 3184137

CHF80,000-120,000

\$80,000-120,000





•+47

A PAIR OF CULTURED PEARL AND DIAMOND EARRINGS

Each designed as a pavé-set diamond double flowerhead surround centering a cultured pearl, 3.2 cm, mounted in gold

CHF12,000-18,000 \$12,000-18,000

·+48

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 22.68 carats, between old-cut diamond tiered shoulders, ring size 7 %, mounted in platinum

Accompanied by report no. 83483 dated 5 January 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

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



•Ψ**+49**

A RUBY AND DIAMOND LONGCHAIN

Set with a series of spectacle-set oval-cut rubies, interspersed by collet-set circular-cut diamonds, to the pavé-set diamond clasp, 97.0 cm, mounted in gold

CHF20,000-30,000

\$20,000-30,000

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, the son of Eduard (1917-1986), added an 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.



Emile Meister together with his daughter Lorly, Zurich, 1898



Meister shop in Zürich, 1950s



A SAPPHIRE, DIAMOND AND CULTURED PEARL BROOCH, BY MEISTER

Set to the centre with a cushion-shaped sapphire, weighing approximately 7.04 carats, to the circular-cut diamond bow surround, suspending a cultured pearl and diamond detachable drop, 4.5 cm, mounted in gold

With maker's mark EM for Meister

Accompanied by report no. 83441 dated 22 December 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

CHF80,000-120,000

\$80,000-120,000



The first composed of two strands of graduated fluted emerald beads, with reeded gold bead spacers between diamond-set roundels, to the diamond-set clasp, wearable as two necklaces; the second composed of a single strand of graduated fluted emerald beads, with polished gold spacers, to the ball clasp, the first 46.0 cm, the second 51.0 cm, mounted in gold

With maker's marks EM for Meister

(2)

CHF25,000-35,000

\$25,000-35,000







A SET OF EMERALD AND DIAMOND JEWELLERY, BY MEISTER

Comprising: a ring set with a heart-shaped cabochon emerald, weighing approximately 13.03 carats, within a pavé-set diamond scrolling surround, and a pair of matching earrings, each set with a navette-shaped cabochon emerald, ring size 7, earrings 2.2 cm, mounted in gold

Accompanied by reports nos. 54228 and 54229 dated 31 August 2009 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Colombia, the heart-shaped cabochon with indications of moderate amount of artificial resin, the navette-shaped cabochons with indications of moderate amount of oil and artificial resin.

Please note that these reports are more than 5 years old and might require an update.

CHF20,000-30,000

\$20,000-30,000

(2)







54

A FINE PAIR OF SAPPHIRE AND EMERALD EARRINGS, BY MEISTER

Each detachable pear-shaped cabochon sapphire drop, weighing approximately 21.17 and 20.57 carats, to the octagonal step-cut emerald surmount, weighing approximately 1.96 and 1.92 carats, 3.0 cm, mounted in gold, in grey Meister case

With maker's mark EM for Meister

Accompanied by report no. 74930 dated 11 June 2014 from the SSEF Swiss Gemmological Institute stating that the origin of both sapphires is Burma (Myanmar), with no indications of heating.

Report no. 54835 dated 5 November 2009 from the SSEF Swiss Gemmological Institute stating that the origin of both emeralds is Colombia, with minor amount of oil.

Report no. 009100/1 and 2 dated 18 September 2000 from the Gübelin GemLab stating that the origin of both sapphires is Burma (Myanmar), with no indications of thermal enhancement.

Please note that reports nos. 54835 and 009100/1 and 2 are more than 5 years old and might require an update.

+53

A SAPPHIRE AND DIAMOND RING, BY MEISTER

Set with a sugarloaf cabochon sapphire, weighing approximately 7.42 carats, to the bi-coloured broad hoop, set to the front with circular-cut diamonds, ring size 6 1/2, mounted in gold

With maker's mark EM for Meister

Accompanied by report no. 83005 dated 19 November 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

CHF70,000-100,000 \$70,000-100,000 CHF330,000-500,000 \$330,000-500,000





Ψ+55

A RUBY AND DIAMOND SAUTOIR, BY FÜRST

Composed of a series of oval cabochon ruby and diamond clusters, with diamond collet spacers, suspending a pavé-set diamond Maltese cross pendant enhanced with oval cabochon rubies, suspending three ruby and diamond clusters, pendant 12.2 cm, necklace 84.0 cm, mounted in gold

Signed Fürst

CHF120,000-150,000

\$120,000-150,000









+56

A NATURAL PEARL SAUTOIR

Composed of one hundred and forty-five graduated natural pearls, measuring approximately 10.0 to 4.5 mm, 100.5 cm

Accompanied by report no. 84911 dated 14 March 2016 from the SSEF Swiss Gemmological Institute stating that the 145 pearls are saltwater natural pearls.

CHF40,000-60,000 \$40,000-60,000

Ψ**+57**

A RUBY AND DIAMOND BRACELET, BY BULGARI

Of lattice design, the broad articulated bracelet alternately-set with oval-cut rubies and circular-cut diamonds, 17.0 cm Signed Bylgari

CHF30.000-40.000 \$30.000-40.000

Ψ+58

A RUBY AND DIAMOND RING

Set with an oval-cut ruby, weighing approximately 2.08 carats, between baguette-cut diamond shoulders, within a circular-cut diamond surround, ring size 6 ¾, mounted in platinum

Accompanied by report no. 80426 dated 4 June 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, and that the colour may also be called 'pigeon blood red'.

CHF60,000-80,000 \$60,000-80,000





+59

A COLOUR-CHANGE SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped colour change sapphire, weighing approximately 7.89 carats, between old-cut diamond shoulders, ring size 7 ¼, mounted in gold

Accompanied by report no. 80043 dated 27 April 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating, with a distinct colour-change.

CHF25,000-35,000 \$25,000-35,000

Ψ+60

A PAIR OF RUBY AND DIAMOND EARRINGS

Each oval-cut ruby pendant, weighing approximately 3.50 and 2.70 carats, to the circular-cut diamond surround, spacer and line surmount, 3.5 cm, mounted in gold

Accompanied by report no. 15100185/1 and 2 dated 29 October 2015 from the Gübelin GemLab stating that the origin of both rubies is Burma (Myanmar), with no indications of heating, and an Information Sheet about 'Rubies from Mogok, Burma'.

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



Ψ**+61**

A SAPPHIRE, RUBY AND DIAMOND FRINGE NECKLACE, BY BULGARI

Set to the front with oval-cut sapphire and diamond clusters interspersed by cabochon rubies and diamond trefoils, suspending eleven similarly-set graduated tassels, to the circular-cut diamond and cabochon ruby necklace, 41.0 cm, mounted in gold

Signed Bylgari

Accompanied by report nos. 16020143/1 to 14 dated 2 March 2016 from the Gübelin GemLab stating that the origin of 13 sapphires is Burma (Myanmar), that the origin of 1 sapphire is not determinable, all with no indications of heating, and an Information Sheet on 'Sapphires, origin not determinable'.

CHF250,000-300,000 \$250,000-300,000





A PAIR OF DIAMOND EAR PENDANTS, BY BULGARI

Of chandelier design, set throughout with vari-cut diamonds, suspending seven briolette-cut diamond drops, 6.5 cm Signed Bvlgari

CHF40,000-60,000

\$40,000-60,000





(open view)

AN ENAMEL AND DIAMOND 'SERPENTI' BRACELET-WATCH, BY BULGARI

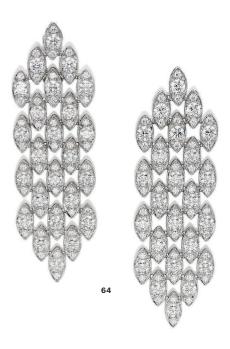
Designed as a coiled snake, the sprung body applied with maroon, dark blue and yellow enamel scales, the similarly-set head with pear-shaped diamond eyes and hinged jaw opening to reveal the circular dial with Arabic quarters and baton hour markers, 1970s, mechanical movement

Signed Bylgari, watch dial signed Jaeger-LeCoultre Bulgari, watch case no. 531798A

CHF50,000-70,000

\$50,000-70,000

Cf. Triossi A., 'Between Eternity and History, BVLGARI, from 1884 to 2009, 125 Years of Italian Jewels', Milan, Skira, 2009, p. 196, for illustration of a similar model





A PAIR OF DIAMOND EARRINGS, BY CARTIER

Of lattice design, the navette-shaped articulated links set with circular-cut diamonds, 6.8 cm, with French assay marks for gold Signed Cartier, no. 76323B

CHF40,000-60,000 \$40,000-60,000

+65

A DIAMOND RING

Set with an old-cut diamond, weighing approximately 9.26 carats, ring size 7 %, mounted in platinum

CHF80,000-100,000 \$80,000-100,000



A SAPPHIRE AND DIAMOND RING

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

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

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

CHF425,000-625,000

\$425,000-625,000





THE PROPERTY OF A LADY

67

A COLOUR-CHANGE SAPPHIRE AND DIAMOND RING

Set with an oval cabochon colour-change sapphire within a marquise-cut diamond cluster surround, to the engraved bifurcated shoulders, ring size 6½, mounted in platinum

Accompanied by report no. 64928 dated 10 September 2012 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating, with a moderate colour-change.

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

PROVENANCE:

Christie's, Geneva, 13 November 2012, Lot 124

+68

A DIAMOND RING, BY BULGARI

Set with a circular-cut diamond between baguette-cut diamond shoulders, within a pavé-set diamond surround, ring size 7, mounted in platinum

Signed Bylgari

CHF25,000-35,000

\$25,000-35,000



A PAIR OF SAPPHIRE AND DIAMOND EARRINGS, BY HARRY WINSTON

Each oval-cut sapphire within a pear-shaped, circular and marquise-cut diamond surround, to the marquise and circular-cut diamond cluster surmount, 5.0 cm, mounted in platinum and gold, in black suede Harry Winston case

With maker's marks of Jacques Timey for Harry Winston

CHF60,000-80,000 \$60,000-80,000





·+70

A PINK SAPPHIRE AND DIAMOND RING, BY SABBADINI

Set with an oval cabochon pink sapphire, weighing approximately 26.05 carats, between trapeze-cut diamond shoulders, ring size 6 $\frac{1}{2}$, mounted in gold

Signed Sabbadini

Accompanied by report no. 15045023 dated 11 May 2015 from the Gübelin GemLab stating that the origin of the pink sapphire is Burma (Myanmar), with no indications of heating.

•+71

A FRESHWATER NATURAL PEARL AND DIAMOND RING, BY VAN CLEEF & ARPELS

Centering a button-shaped freshwater natural pearl, measuring approximately 15.90 x 15.40 mm, set within a circular-cut diamond frame, to the baguette-cut diamond crossover surround, ring size 4 $\frac{1}{2}$, mounted in platinum

Signed Van Cleef & Arpels N.Y.

Accompanied by report no. 17209414 dated 14 May 2008 from the GIA Gemological Institute of America stating that the pearl is a natural freshwater pearl.

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

CHF15,000-20,000 \$15,000-20,000 CHF15,000-20,000 \$15,000-20,000



•+72

A ZIRCON AND DIAMOND NECKLACE

Composed of a graduated line of oval-cut blue zircons and circular-cut diamond clusters, with pear-shaped and circular-cut diamond spacers, 40.0 cm, mounted in gold

CHF45,000-60,000

\$45,000-60,000



A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 21.65 carats, to the diamond-set flowerhead gallery, ring size 6 $1\!\!\!/$

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

CHF70,000-90,000

\$70,000-90,000



AN EMERALD, DIAMOND AND PEARL PENDANT NECKLACE

The emerald detachable pendant, weighing approximately 64.18 carats, with diamond-set cap, to the diamond and pearl flowerhead surmount and cable-link chain, pendant 6.0 cm, chain 46.0 cm, mounted in gold

Accompanied by report no. CS1073386 dated 14 March 2016 from the AGL American Gemological Laboratories stating that the origin of the emerald is Colombia, with minor clarity enhancement.

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

CHF300,000-400,000

\$300,000-400,000





+75

A PAIR OF COLOURED NATURAL PEARL AND DIAMOND EARRINGS

Each drop-shaped grey natural pearl pendant, measuring approximately 10.10-10.20x15.30 and 9.45-9.60x15.45 mm, with rose-cut diamond-set cap, to the old-cut diamond connecting link and surmount, 3.4 cm, mounted in gold

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

CHF100,000-150,000 \$100,000-150,000

+76

A SAPPHIRE AND DIAMOND RING

Set with an oval cabochon sapphire, weighing approximately 4.22 carats, to the old-cut diamond openwork foliate surround, ring size 6 %, with French mark for platinum

Accompanied by report no. 85412 dated 6 April 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating.

Report no. 16030115 dated 23 March 2016 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heating.

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



A SAPPHIRE RING, BY HEMMERLÉ

Set with an octagonal step-cut sapphire, weighing approximately 12.03 carats, to the polished angular mount, ring size 4, mounted in steel and gold

Signed Hemmerlé

Accompanied by report no. 16025274 dated 23 February 2016 from the Gübelin GemLab stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating, and an Information Sheet on 'Unheated sapphires'.

Report no. CS1073479 dated 16 February 2016 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Burma (Myanmar), with no gemological evidence of heat and no clarity enhancement.

CHF250,000-300,000

\$250,000-300,000





+78

A COLOURED DIAMOND RING

Set with a fancy intense yellowish green marquise-cut diamond, weighing approximately 1.00 carat, to the plain hoop, ring size 6 %, mounted in platinum

Accompanied by report no. 2155919741 dated 9 March 2015 from the GIA Gemological Institute of America stating that the diamond is Fancy Intense Yellowish Green colour, SI2 clarity.

+79

A RUBY AND DIAMOND RING, BY BULGARI

Set with a cushion-shaped ruby, weighing approximately 5.04 carats, between pear-shaped diamond shoulders, ring size 6 %, mounted in gold

Signed Bylgari

Accompanied by report no. 85461 dated 5 April 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Siam (Thailand), with indications of heating.



Ψ**+80**

A RUBY AND DIAMOND FRINGE NECKLACE, BY HARRY WINSTON

Designed as a series of graduated cabochon rubies and pear-shaped diamond cluster panels, interspersed with pear-shaped and marquise-cut diamond clusters, suspending twenty-five similarly-set drops, set with oval and pear-shaped cabochon rubies, 43.0 cm

With maker's mark of Jacques Timey for Harry Winston

Accompanied by report no. 85463 dated 6 April 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the rubies is Burma (Myanmar), with no indications of heating.

CHF350,000-550,000

\$350,000-550,000





•+81

A PAIR OF COLOURED SAPPHIRE AND ONYX NOVELTY EARRINGS, BY MICHELE DELLA VALLE

Modelled as two chicks, inversely-set throughout with circular-cut yellow sapphires, the eye as a cabochon onyx, 2.5 cm, mounted in gold, in yellow suede Michele Della Valle egg-shaped case Signed MDV for Michele Della Valle, no. 1158

CHF5,000-7,000 \$5,000-7,000

+82

A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy light brownish pink oval-cut diamond, weighing approximately 6.77 carats, to the pavé-set diamond surround, gallery and hoop, ring size 6, mounted in platinum

Accompanied by report no. 10285132 dated 25 February 2014 from the GIA Gemological Institute of America stating that the diamond is Fancy Light Brownish Pink colour, VVS2 clarity.

CHF300,000-400,000 \$300,000-400,000



A COLOURED DIAMOND RING

Set with a fancy vivid yellow brilliant-cut diamond, weighing approximately 5.18 carats, to the plain hoop, ring size 7, mounted in gold

Accompanied by report no. 5151435488 dated 14 October 2015 from the GIA Gemological Institute of America stating that the diamond is Fancy Vivid Yellow colour, VS1 clarity.

CHF500,000-700,000

\$500,000-700,000





•Ψ**+84**

A RUBY AND DIAMOND RING

Set with an oval-cut ruby, weighing approximately 3.98 carats, to the single-cut diamond crossover hoop, ring size 5 ½, mounted in gold

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

·+85

A COLOUR-CHANGE SAPPHIRE AND SAPPHIRE RING

Set with an oval-cut colour-change sapphire within a purple sapphire pavé surround and shoulders, ring size 7, mounted in gold Accompanied by report no. 16030094 dated 17 March 2016 from the Gübelin GemLab stating that the sapphire shows indications of heating, with distinct colour-change.

CHF30,000-50,000 \$30,000-50,000



GROSSES ATELIER

KÜNSTLERISCH AUSGEFÜHRTE

GOLD & SILBERWAREN

Cdelsteine & Perlen.

POSTCHECK-CONTO VII 222

TELEPHON 20479.

Bossard, Goldschmied

Luzern, den 10. April 1942.

Faktura

Luzern .

1 Ring mit Platinfassung, mit 1 Smaragd 5,55 C und 6 Baguettes- Brillanten 0,97 C.

2% Warenumsatzsteuer

Fr. 11000.-

220 .-

Fr. 11220.-

pr. acquit

den. 10. 4.

benner)

Mit höflicher Empfehlung .



AN EMERALD AND DIAMOND RING

Set with a rectangular step-cut emerald between baguette-cut diamond tapered shoulders, 1942, ring size 7, mounted in platinum, in green leather original case

Accompanied by report no. 85001 dated 22 March 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

Further accompanied by copy of an original invoice dated 10 April 1942, stating that the emerald weighs 5.55 carats.

CHF20.000-30.000

\$20,000-30,000







Ψ**+87**

A PAIR OF RUBY AND DIAMOND EARRINGS

Each set with a cushion-shaped ruby, weighing approximately 4.17 and 4.13 carats, within a circular and rose-cut twin surround, 1.8 cm, mounted in gold

Accompanied by report no. 15040131 dated 8 April 2015 from the Gübelin GemLab stating that the origin of the 4.13 carat ruby is Burma (Myanmar), with no indications of heating, and two Information Sheets on 'Unheated rubies' and 'Rubies from Mogok, Burma'.

Report no. 15040132/2 dated 8 April 2015 from the Gübelin GemLab stating that the origin of the 4.17 carat ruby is Burma (Myanmar), with no indications of heating, and an Information Sheet on 'Rubies from Mogok, Burma'.

Report no. 79363 dated 19 March 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the 4.17 carat ruby is Burma (Myanmar), with no indications of heating.

CHF180,000-220,000 \$180,000-220,000 CHF300,000-500,000 \$300,000-500,000

Ψ+88

A RUBY AND DIAMOND RING

Set with a cushion-shaped ruby, weighing approximately 4.77 carats, within a heart-shaped and marquise-cut diamond surround, to the pavé-set diamond shoulders, ring size 6 ½, mounted in gold

Accompanied by report no. 83428 dated 14 December 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, and that the colour may also be called 'pigeon blood red'.



A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy yellow heart-shaped diamond, weighing approximately 14.04 carats, between tapered baguette-cut diamond shoulders, ring size 6 ½, mounted in platinum and gold

Accompanied by report no. 1152355367 dated 21 February 2014 from the GIA Gemological Institute of America stating that the diamond is Fancy Yellow colour, VS2 clarity.

CHF200,000-300,000

\$200,000-300,000



A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy vivid yellow oval-cut diamond, weighing approximately 10.03 carats, between pear-shaped diamond shoulders, ring size 6 ½, mounted in platinum and gold

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

CHF400,000-500,000

\$400,000-500,000



A DIAMOND RING

Set with a round brilliant-cut diamond, weighing approximately 18.92 carats, to the pavé-set diamond shoulders, ring size 6%, mounted in platinum

Accompanied by report no. 2175416707 dated 8 December 2015 from the GIA Gemological Institute of America stating that the diamond is J colour, VS1 clarity.

CHF500,000-600,000

\$500,000-600,000



AN EMERALD AND DIAMOND RING

Set with a square step-cut emerald, weighing approximately 4.49 carats, between triangular-cut diamond shoulders, ring size 6 $\frac{1}{2}$, mounted in gold

Accompanied by report no. 84556 dated 10 March 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

CHF80,000-120,000

\$80,000-120,000

93 No Lot



A NATURAL PEARL AND DIAMOND PENDANT NECKLACE

The drop-shaped natural pearl pendant, measuring approximately 12.05-13.25x25.00 mm, to the pear-shaped, circular and triangular-cut diamond surmount, with a fancy-link chain, pendant 4.0 cm, chain 55.0 cm

Accompanied by report no. 85367 dated 31 March 2016 from the SSEF Swiss Gemmological Institute stating that the pearl is a saltwater natural pearl.

CHF200,000-300,000

\$200,000-300,000



A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 7.03 carats, within a circular-cut diamond surround, ring size 6, mounted in platinum

Accompanied by report no. 15097269 dated 20 September 2015 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heating, and an Information Sheet on 'Unheated sapphires'.

Report no. 81766 dated 2 September 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating, and an Appendix letter indicating that 'this natural sapphire possesses extraordinary characteristics and merits special mention and appreciation'.

Report no. CS84608 dated 8 July 2015 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Kashmir, with no indications of heating, and an Appendix letter indicating that 'the unique set of quality factors complements the rarity and desirability of this fine gem'.

CHF650,000-750,000

\$650,000-750,000



A PAIR OF DIAMOND EARRINGS

Each detachable pendant set with a marquise-cut diamond and a pear-shaped diamond, weighing approximately 5.25 and 5.07 carats, to the circular and marquise-cut flowerhead cluster surmount, 1968, 4.5 cm

Surmounts by Harry Winston, no. 6249

Accompanied by reports nos. 2115104916 and 1162362542 dated 28 and 15 July 2014 from the GIA Gemological Institute of America stating that both diamonds are D colour, Internally Flawless clarity; and two Diamond Type Classification letters stating that both diamonds have been determined to be Type IIa.

CHF680,000-1,000,000

\$680,000-1,000,000





Ψ**+97**

A PAIR OF RUBY AND DIAMOND EARRINGS, BY BULGARI

Each as an oval-cut ruby within a circular-cut diamond flowerhead surround, 1.5 cm, mounted in platinum and gold, in red leather Bulgari case

Signed Bylgari

Accompanied by report no. 6201678245 dated 21 August 2015 from the GIA Gemological Institute of America stating that the origin of the rubies is Burma (Myanmar), with no indications of heating.

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

+98

A SAPPHIRE AND DIAMOND RING, BY DAVID MORRIS

Set with a cushion-shaped sapphire, weighing approximately 5.20 carats, within a pear-shaped diamond surround, to the pavé-set diamond shoulders, ring size 6, mounted in gold

With maker's mark DM for David Morris

Accompanied by report no. 85369 dated 31 March 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating, and that the colour may also be called 'Royal Blue'.

Report no. 0802068 dated 12 February 2008 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heating.

Please note that report no. 0802068 is over 5 years old and might require an update.

CHF200,000-300,000 \$200,000-300,000



AN EMERALD PENDANT

Set with a cushion-shaped emerald, weighing approximately 55.35 carats, to the plain polished mount, 2.9 cm, mounted in platinum

Accompanied by report no. 83880 dated 2 February 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

Report no. CS51974 dated 12 January 2016 from the AGL American Gemological Laboratories stating that the origin of the emerald is Colombia, with minor amount of oil, and a 'Jewel Folio'.

CHF750,000-850,000

\$750,000-850,000





A PAIR OF EMERALD AND DIAMOND EAR PENDANTS

Each emerald bead drop suspended from a twin line of vari-cut diamonds, to the rectangular-cut diamond surmount, 6.3 cm, mounted in platinum and gold

CHF30,000-50,000 \$30,000-50,000

+101

AN EMERALD AND DIAMOND BROOCH, MOUNTED BY CARTIER

Of geometric design, set to the centre with a line of alternating cut-cornered rectangular-cut emeralds and old and baguette-cut diamonds, to the vari-cut diamond surround, terminating in four scrolls pavé-set with baguette and single-cut diamonds, the centre cluster detachable to wear as a smaller brooch, two emeralds later replaced, 6.5 cm

Signed Monture Cartier

CHF30,000-50,000 \$30,000-50,000



•~+102

A BELLE ÉPOQUE NATURAL PEARL, CONCH PEARL AND DIAMOND BROOCH

Set with four natural pearl and conch pearl drop pendants later adapted, each with diamond cap, suspended from a pavé-set diamond twin-scroll, circa 1910, 9.2 cm, with French assay marks for platinum

Accompanied by report no. 85002 dated 22 March 2016 from the SSEF Swiss Gemmological Institute stating that two pearls are natural saltwater pearls and that two pearls are natural conch pearls, with no indications of artificial colour modification.

CHF40,000-60,000

\$40,000-60,000



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

+103

A PAIR OF DIAMOND EARRINGS

Each cushion-shaped diamond, weighing approximately 29.39 and 28.03 carats, to the diamond-set articulated pyramid-shaped surmount, 5.5 cm, mounted in platinum Accompanied by reports nos. 1176440420 and 1176440423 dated 6 January 2016 from the GIA Gemological Institute of America stating that both diamonds are L colour, VS2 clarity.

CHF1,250,000-1,550,000

\$1,250,000-1,550,000



The Property of a Lady Lots 104-110









(side view)



A PAIR OF MULTI-GEM PANTHER CUFFLINKS, BY CARTIER

Modelled as a pavé-set diamond panther head, with sapphire accents, emerald eyes and onyx nose, to the opposing ball terminal, with French assay marks for gold, in red suede Cartier pouch Signed Cartier, no. 17642A

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

105

A DIAMOND, ONYX AND EMERALD PANTHER RING, BY CARTIER

Designed as a pavé-set diamond panther head, with onyx details and pear-shaped emerald eyes, ring size 7.5, with French assay mark for gold, in red suede Cartier pouch

Signed Cartier, no. 15896C

CHF40,000-60,000 \$40,000-60,000





A PAIR OF SAPPHIRE AND DIAMOND PANTHER EARRINGS, BY CARTIER

Of half-hoop design, each pavé-set with diamonds and buff-top sapphires, 3.7 cm, with French assay marks for gold, in red leather Cartier case

Signed Cartier, no. 97866B

CHF60,000-80,000 \$60,000-80,000

107

A PAIR OF DIAMOND, ONYX AND EMERALD PANTHER EARRINGS, BY CARTIER

Each designed as a diamond-set panther head with emerald eyes, onyx nose and an onyx and diamond collar, suspending a diamond-set asymmetrical tassel, to the line surmount, 7.7 cm, with French assay marks for gold, in red suede Cartier pouch Signed Cartier, no. 53939C



A MULTI-GEM PANTHER NECKLACE, BY CARTIER

Designed as a pavé-set diamond panther head detachable pendant, with emerald eyes and onyx nose, wearing a sapphire and diamond-set collar, suspending a diamond and sapphire bead tassel with briolette-cut diamond terminals, to the diamond-set bar-link surmount and necklace, pendant 14.0 cm, necklace 62.0 cm, with French assay marks for gold, in red suede Cartier pouch Signed Cartier, no. 63549B

CHF120,000-180,000

\$120,000-180,000



(side view)



A SAPPHIRE, DIAMOND, EMERALD AND ONYX PANTHER RING, BY CARTIER

Of crossover design, figuring a pavé-set diamond and sapphire panther with emerald eyes, onyx nose and slightly articulated paws, the opposing terminal set with a cushion-shaped sapphire, weighing approximately 5.22 carats, ring size 6½, with French assay marks for platinum and gold, in red suede Cartier pouch

Signed Cartier, no. 37561C

Accompanied by report no. 16030006 dated 7 March 2016 from the Gübelin GemLab stating the sapphire shows indications of heating, and an Information Sheet on 'Sapphires, origin not determinable'.

CHF100,000-150,000

\$100,000-150,000







A DIAMOND AND ONYX 'DOUBLE PANTHER' BANGLE, BY CARTIER

Realistically modelled as two swivelling facing panthers, entirely pavé-set with diamonds, interspersed with buff top onyx spots, the heads further set with onyx noses and pear-shaped emerald eyes, inner circumference 17.0 cm, with French assay marks for platinum and gold, in red suede Cartier pouch

Signed Cartier, no. H6S00077

CHF250,000-350,000

\$250,000-350,000



A PAIR OF EMERALD AND DIAMOND EARRINGS

Each briolette-cut emerald drop, weighing approximately 10.95 and 10.62 carats, to the marquise-cut diamond cluster cap and cluster surmount with baguette-cut diamond ribbon detail, 5.3 cm, mounted in platinum and gold

Accompanied by report no. CS1072698 A and B dated 13 January 2016 from the AGL American Gemological Laboratories stating that the origin of both emeralds is Colombia, with minor clarity enhancement.

CHF230,000-350,000

\$230,000-350,000





+112

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 20.26 carats, between cushion-shaped diamond shoulders, weighing approximately 1.70 and 1.65 carats, ring size 5 ¾, mounted in platinum

Accompanied by report nos. 83701 and 72823 dated 27 January 2016 and 21 February 2014 respectively from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating, and a colour that may also be called 'Royal Blue' in the trade.

+113

A DIAMOND RING

Set with a cushion-shaped diamond, weighing approximately 38.43 carats, to the plain hoop, ring size 6, mounted in platinum Accompanied by report no. 2171368091 dated 18 December 2015 from the GIA Gemological Institute of America stating that the diamond is L colour, VS2 clarity.



Ψ**+114**

A RUBY, SAPPHIRE AND DIAMOND BEAD NECKLACE, BY BULGARI

The flattened ruby bead three row necklace to the floral carved sapphire and diamond cluster clasp, 52.0 cm, mounted in gold Signed Bvlgari

CHF20,000-30,000

\$20,000-30,000







A GROUP OF AQUAMARINE AND DIAMOND JEWELLERY

Comprising: a brooch of diamond-set abstract bow design, suspending three pear-shaped aquamarine drops with diamond surmounts, 1963, a ring designed as a circular-cut aquamarine and diamond cluster, to the trifurcated shoulders, and a pair of earrings, each circular-cut aquamarine within a marquise and circular-cut surround, to the diamond surmount, brooch 7.0 cm, ring size 5 %, earrings 3.2 cm

Brooch signed Cartier

The brooch accompanied by copy of an invoice dated 15 November 1963 from Cartier. (3)

CHF25,000-35,000

\$25,000-35,000



CHF25,000-35,000

\$25,000-35,000





Original picture accompanying the copy of the 1966 insurance valuation

AN EMERALD AND DIAMOND BROOCH, BY VAN CLEEF & ARPELS

Designed as a flowerhead drop, pavé-set with diamonds, centering a fluted emerald bead with diamond-set cap, to the pavé diamond leaves, each suspending a fluted emerald drop with diamond-set cap, 1960s, later repaired, 7.5 cm, with French assay mark for gold, in grey suede Van Cleef & Arpels case

With maker's mark VCA for Van Cleef & Arpels

Accompanied by a copy of the insurance valuation dated 1 July 1966 from Van Cleef & Arpels.

CHF40,000-60,000

\$40,000-60,000



A BELLE ÉPOQUE DIAMOND TASSEL BROOCH

The fan-shaped brooch of pierced geometric design, set throughout with old-cut diamonds, to the old and rose-cut diamond-set geometric cap, suspending five old-cut diamond tassels, 1910s, 10.3 cm, mounted in platinum

CHF40,000-60,000

\$40,000-60,000





+119

AN ART DÉCO SAPPHIRE AND DIAMOND RING, BY BULGARI

Set with a sugarloaf cabochon sapphire, weighing approximately 44.68 carats, to the single and baguette-cut diamond surround and shoulders, 1920s, ring size 7, mounted in platinum Signed Bylgari

Accompanied by report no. 84152 dated 12 February 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

+120

A DIAMOND RING

Set with a cushion-shaped diamond, weighing approximately 10.58 carats, between tapered baguette-cut diamond shoulders, ring size 6 34, mounted in platinum

Accompanied by report no. 2165714974 dated 30 October 2014 from the GIA Gemological Institute of America stating that the diamond is J colour, VS1 clarity.

CHF85,000-115,000 \$85,000-115,000

CHF130,000-180,000 \$130,000-180,000





+121

A COLOURED NATURAL PEARL AND DIAMOND RING

The button-shaped grey natural pearl, measuring approximately 13.78-13.89x10.55 mm, within an old-cut diamond surround and diamond-set shoulders, ring size $5\,\%$, mounted in platinum

Accompanied by report no. 60396 dated 30 August 2011 from the SSEF Swiss Gemmological Institute stating that the pearl is a natural saltwater pearl, with no indications of artificial colour modification.

CHF40,000-50,000 \$40,000-50,000

THE PROPERTY OF AN ITALIAN LADY

+122

A DIAMOND RIVIERE NECKLACE

Composed of fourty-eight graduated old-cut diamonds in pinched collets, $41.5\,\mathrm{cm}$, mounted in silver and gold

CHF50,000-60,000 \$50,000-60,000



A RUBY AND DIAMOND RING

Set with a cushion-shaped ruby, weighing approximately 10.70 carats, between triangular-cut diamond shoulders, ring size 5 ¼, mounted in platinum and gold

Accompanied by report no. 13097047 dated 10 September 2013 from the Gübelin GemLab stating that origin of the ruby is Thailand (Siam), with indications of heating.

CHF120,000-160,000

\$120,000-160,000





125

THE PROPERTY OF AN ITALIAN LADY OF TITLE

Ψ**+124**

A SAPPHIRE, RUBY AND DIAMOND RING, MOUNTED BY BULGARI

Set with a cushion-shaped sapphire, weighing approximately 22.32 carats, between baguette-cut diamond shoulder lines, within the calibré-cut ruby broad surround, ring size 6 ½, mounted in gold Signed Mont. Bylgari

Accompanied by report no. 77775 dated 10 December 2014 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Ceylon (Sri Lanka), with no indications of heating.

Ψ**+125**

A RUBY, SAPPHIRE AND DIAMOND BRACELET, BY BULGARI

The three-row bracelet alternately-set with oval cabochon ruby and diamond clusters and circular cabochon sapphire twin spacers, 19.0 cm, mounted in gold

Signed Bylgari

CHF90,000-130,000 \$90,000-130,000 CHF20,000-30,000 \$20,000-30,000



Ψ+126

A RUBY AND DIAMOND NECKLACE, BY BULGARI

The front composed of three rows of pavé-set diamond bombé panels, each set to the centre with an oval-cut ruby, to the pavé-set diamond scrolling sides, the back composed of two similarly-set rows of ruby and diamond panels, 39.0 cm, mounted in gold, in black leather Bulgari case

Signed Bylgari

CHF150,000-200,000

\$150,000-200,000





•+127

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 8.79 carats, between old-cut diamond shoulders, weighing approximately 1.61 and 1.55 carats, ring size 5 %, mounted in platinum

Accompanied by report no. 72704 dated 17 February 2014 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

Report no. 7163017325 dated 1 October 2013 from the GIA Gemological Institute of America stating that the 1.61 carat diamond is F colour, SI1 clarity.

Report no. 3165017317 dated 1 October 2013 from the GIA Gemological Institute of America stating that the 1.55 carat diamond is E colour, SI1 clarity.

CHF30,000-50,000 \$30,000-50,000

+128

A PAIR OF DIAMOND EARRINGS, BY BOUCHERON

Each pear-shaped diamond pendant drop to the old-cut diamond line suspension and surmount, 4.5 cm, with French assay marks for platinum, in black leather Boucheron case

Signed Boucheron Paris

CHF20,000-30,000

\$20,000-30,000

+129

A BELLE ÉPOQUE DIAMOND LAVALLIÈRE NECKLACE

The bar-link necklace set with graduated old-cut diamonds, centering on an old-cut diamond bow, suspending two old-cut diamond lines, each finial designed as a coronet suspending two detachable old-cut diamonds, 1910s, later adapted, pendant 12.0 cm, chain 43.0 cm, mounted in platinum

CHF120,000-180,000 \$120,000-180,000







131

130

A DIAMOND RING

Set with a cushion-shaped diamond, weighing approximately 2.93 carats, to the single-cut diamond-set shoulders, early 20th century, ring size 4 ½, with French assay marks for platinum

131

AN EMERALD AND DIAMOND RING

Set with an octagonal-cut emerald between baguette-cut diamond shoulders, ring size 5 %, mounted in platinum

Accompanied by report no. 84910 dated 14 March 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with no indications of clarity modification.

CHF8,000-12,000 \$8,000-12,000 CHF15,000-25,000 \$15,000-25,000







132

A PAIR OF RÉTRO DIAMOND AND GOLD 'DENTELLE' EARRINGS, BY VAN CLEEF & ARPELS

Each designed as a bow composed of bi-colour openwork diamondset ribbons, enhanced to the centre with a line of old-cut diamonds, 1940s, 3.6 cm, in green suede Van Cleef & Arpels pouch

Signed Van Cleef & Arpels, no. N.Y.3063

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

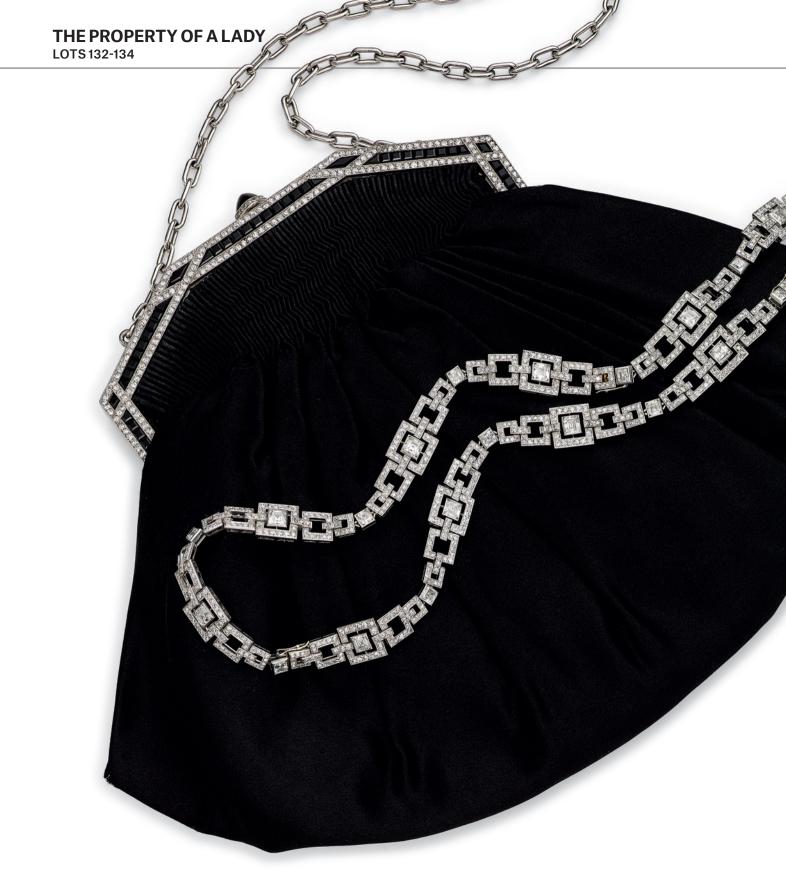
133

AN ENAMEL AND DIAMOND BELT BUCKLE, BY CARTIER

The domed rectangular buckle decorated with green guilloché enamel and white enamel borders, set with rose-cut diamond flowerhead, cross-shaped and collet accents, 1900s, 9.0 cm, with French marks for gold and silver

Signed Cartier Paris

CHF4,000-6,000 \$4,000-6,000





AN ART DÉCO DIAMOND AND ONYX EVENING BAG, BY VAN CLEEF & ARPELS

The black silk bag geometrically-set to one side with calibré-cut onyx and single-cut diamonds, to the cabochon onyx and diamond thumb-piece, with cable-link chain handle, circa 1925, 23.5 cm, with French assay marks for platinum and gold, in white cardboard Van Cleef & Arpels box

Signed Van Cleef-Arpels, no. 75533

CHF17,000-22,000 \$17,000-22,000

Cf. Raulet S., Van Cleef & Arpels, Paris, Editions du Regard, 1986, p. 275 for a similar example

135

AN ART DÉCO DIAMOND SAUTOIR NECKLACE, BY JANESICH

The pendant centering a rectangular-cut cornered diamond within an openwork geometrical surround, suspending a baguette and circular-cut diamond fringe to the geometrical diamond-set openwork necklace, detaches to form four bracelets, 1930s, necklace 75.5 cm, pendant 9.2 cm, with French assay marks for gold and platinum

Signed Janesich, no. 12258

CHF70,000-90,000

PROVENANCE:

Christie's, Geneva, 15 November 1978, lot 408

\$70,000-90,000



AN ART DÉCO DIAMOND AND ONYX BRACELET, BY JANESICH

The graduated line of seven old-cut diamond millegrain-set collets to the old-cut diamond openwork scrolling base, between calibré-cut onyx twin line borders, 1920s, 18.5 cm, with French mark for platinum

Signed Janesich

CHF30,000-50,000

\$30,000-50,000



137 (illustrated detached)





138

THE PROPERTY OF A GENTLEMAN

137

A DIAMOND FLOWER BROOCH

Designed as a spray of flowers, set with marquise, circular and baguette-cut diamonds, centering three larger circular-cut diamonds, weighing approximately 4.00, 3.78 and 3.25 carats respectively, detaches to form two separate brooches, 7.0 cm, with French assay marks for platinum and gold

THE PROPERTY OF A LADY

+138

A DIAMOND RING

Set with a pear-shaped diamond terminal, weighing approximately 5.90 carats, to the baguette-cut diamond crossover ring, ring size 6 ¼, mounted in platinum

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

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

CHF40,000-50,000 \$40,000-50,000 CHF140,000-200,000 \$140,000-200,000



JEWELLED ELEGANCE:

A Private Collection Including Important Jewels by Van Cleef & Arpels

Lots 139-174



139



A DIAMOND COCKTAIL RING, BY VAN CLEEF & ARPELS

Designed as a pavé-set diamond oval-shaped bombé centre, within a circular-cut diamond surround, to the diamond-set shoulders, ring size 5 $\frac{1}{2}$, with French assay mark for gold, in brown suede Van Cleef & Arpels case

Signed Van Cleef Arpels, no. 125749SA

+140

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

Each detachable drop-shaped cultured pearl to the diamond-set leaf-shaped surmount, 3.2 cm, with French assay marks for gold, in brown suede Van Cleef & Arpels pouch

Signed V.C.A. for Van Cleef & Arpels, no. 30888

CHF15,000-20,000 \$15,000-20,000 CHF5,000-7,000 \$5,000-7,000



A CULTURED PEARL AND DIAMOND CHOKER, BY VAN CLEEF & ARPELS

The three graduated rows of cultured pearls to the pavé-set diamond oval-shaped bombé clasp, 34.0 cm, with French assay marks for gold, in blue leather Van Cleef & Arpels pouch

Signed Van Cleef & Arpels, no. 23808

CHF15,000-20,000

\$15,000-20,000



Ψ**+142**

A RUBY, DIAMOND AND CULTURED PEARL NECKLACE

The cultured pearl necklace suspending a pavé-set diamond shield-shaped pendant centering an oval cabochon ruby, to the diamond-set reeded gold clasp, 41.5 cm, mounted in gold, in brown leather Van Cleef Arpels pouch

Signed Van Cleef & Arpels, nos. C432661 (pendant) and 133745 (necklace)

CHF6,000-8,000

+143

A CULTURED PEARL AND DIAMOND RING, BY VAN CLEEF & ARPELS

The cultured pearl set within a circular-cut diamond surround, between diamond-set shoulders, ring size 5 ½, with French assay mark for gold, in brown suede Van Cleef & Arpels case

Signed Van Cleef & Arpels, no. M33563

\$6,000-8,000 CHF6,000-8,000 \$6,000-8,000





144

+144

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

Each pavé-set diamond detachable hoop to the pavé-set yellow diamond bombé surmount, 3.0 cm, with French assay marks for gold, in blue suede Van Cleef & Arpels case

Signed Van Cleef Arpels, no. 30345

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

+145

A DIAMOND AND COLOURED DIAMOND BANGLE, MOUNTED BY VAN CLEEF & ARPELS

Set with a continuous line of graduated rectangular-cut diamonds, raised between circular-cut coloured diamond line borders, 1981, inner circumference 16.5 cm, with French assay marks for gold Signed Monture V.C.A., no. 127050SA

Accompanied by copy of an invoice dated 27 February 1981 from Van Cleef & Arpels.

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

CHF15,000-20,000 \$15,000-20,000 CHF45,000-60,000 \$45,000-60,000



A SET OF DIAMOND JEWELLERY, BY VAN CLEEF & ARPELS

Comprising a necklace composed of pear-shaped links, enhanced with navette-shaped clusters, set throughout with circular-cut diamonds, to the similarly-set detachable pendant, necklace detaches to wear as a choker, a bracelet and a brooch, together with a pair of earrings en suite, additional brooch and clasp fittings, necklace 50.0 cm, bracelet 17.5 cm, brooch 5.2 cm, earrings 5.0 cm, with French assay marks for gold, necklace in blue leather Van Cleef & Arpels pounch, earrings in blue suede Van Cleef & Arpels pouch

Signed VCA for Van Cleef & Arpels, nos. 18422SA, 18423SA, 18424SA (necklace, bracelet), 18421SA (brooch) and 19232SA (earrings)

CHF80,000-120,000







A DIAMOND AND SAPPHIRE WRISTWATCH, BY VAN CLEEF & ARPELS

The circular dial with polished hands to the diamond and sapphire-set bezel, with diamond-set lugs and buckle, and black satin Van Cleef & Arpels straps, quartz movement, case 2.5 cm, mounted in gold, in brown suede Van Cleef & Arpels case

Dial and case signed Van Cleef & Arpels, buckle with maker's mark VCA for Van Cleef & Arpels, case no. 430 869 26125

CHF1,000-1,500 \$1,000-1,500

+148

AN AQUAMARINE AND DIAMOND PENDANT, MOUNTED BY VAN CLEEF & ARPELS

Set with an octagonal step-cut aquamarine to the palmier-link chain, pendant 3.8 cm, chain 43.0 cm, mounted in gold Pendant signed Monture Van Cleef & Arpels, no. 146466

CHF15,000-20,000

\$15,000-20,000



A PAIR OF DIAMOND BRACELETS, BY VAN CLEEF & ARPELS

Each designed as a series of circular-cut diamond clusters, between circular-cut diamond line borders, can also be worn as a choker, 16.0 cm, with French assay marks for gold, in brown leather Van Cleef & Arpels pouch

With maker's marks VCA for Van Cleef & Arpels, nos. 24664 and 24665

(2)

CHF60,000-80,000

\$60,000-80,000





AN EMERALD AND DIAMOND RING, BY HARRY WINSTON

Set with an octagonal step-cut emerald, weighing approximately 13.64 carats, between triangular-cut diamond shoulders, ring size 6, mounted in platinum and gold, in blue leather Harry Winston case Unsigned

Accompanied by report no. 84067 dated 9 February 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

Further accompanied by copy of an invoice dated 15 November 1990 from Harry Winston.

+151

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 10.88 carats, between rectangular-cut diamond shoulders, within a circular-cut diamond surround, ring size 5, mounted in platinum and gold

Accompanied by report no. 16010178 dated 5 February 2016 from the Gübelin GemLab stating that the origin of the sapphire is Sri Lanka (Ceylon), with no indications of heating.

CHF150,000-250,000 \$150,000-250,000 CHF20,000-30,000 \$20,000-30,000



AN EMERALD AND DIAMOND BRACELET, BY VAN CLEEF & ARPELS

The articulated bracelet set with circular-cut emeralds in textured collets, interspersed with eight lines of similarly-set circular-cut diamonds, 19.0 cm, with French assay marks for gold

Signed Van Cleef & Arpels, no. 2180

CHF30,000-50,000

\$30,000-50,000







+153

A SET OF CHALCEDONY AND DIAMOND JEWELLERY, BY VAN CLEEF & ARPELS

Comprising: a bangle set with green chalcedony bombé panels interspersed with diamond lines, together with a matching ring, 1970s, bangle inner circumference 16.5 cm, ring size 5 ½, mounted in gold, bangle in brown suede Van Cleef & Arpels, ring in blue suede Van Cleef & Arpels pouch

Signed Van Cleef & Arpels, nos. 24930 (bangle) and 114666 (ring)

+154

A SET OF CHALCEDONY AND DIAMOND JEWELLERY, BY VAN CLEEF & ARPELS

Comprising: a bib necklace designed as a graduated row of navette-shaped green chalcedony links, interspersed with circular-cut diamond-set abstract spacers, suspending eleven circular green chalcedony link tassels with diamond-set abstract connecting links, with a pair of earrings en suite, 1970s, necklace 38.0 cm, earrings 3.5 cm, with French assay marks for gold, in brown leather Van Cleef & Arpels case

Signed VCA for Van Cleef & Arpels, nos. 24625 (necklace) and 109777 (earrings) $\,$

(2)

CHF15,000-25,000 \$15,000-25,000 CHF60,000-80,000 \$60,000-80,000









A SET OF EMERALD AND DIAMOND JEWELLERY, BY VAN CLEEF & ARPELS

Comprising: a V-shaped necklace, composed of three rows of circular-cut diamonds in hexagonal-shaped collets, set to the front with three oval cabochon emerald and diamond clusters, together with a bracelet and a pair of earrings en suite, necklace 36.0 cm, bracelet 17.0 cm, earrings 1.5 cm, with French assay marks for gold, necklace and bracelet in a brown leather Van Cleef & Arpels pouch, earrings in a beige suede Van Cleef & Arpels pouch

Signed Van Cleef & Arpels, nos. 31294 (necklace), 31296 (bracelet) and 31295 (earrings) (3)

CHF50,000-70,000

\$50,000-70,000





+156

A DIAMOND AND GOLD BRACELET. **BY VAN CLEEF & ARPELS**

The flexible bracelet set with diamond-set scrolls, alternated with textured gold line spacers, 18.5 cm, with French assay mark for gold, in blue suede Van Cleef & Arpels

Signed Van Cleef & Arpels, no. 17202

+157

A DIAMOND RING, BY VAN CLEEF & ARPELS

Designed as a pavé-set diamond square-shaped bombé centre, within a baguette-cut diamond surround, to the pavé-set diamond shoulders, ring size 5 $\frac{1}{2}$, with French assay mark for gold, in grey suede Van Cleef & Arpels pouch

Signed Van Cleef & Arpels, no. 21842

CHF25,000-35,000 \$25,000-35,000 CHF25,000-35,000 \$25,000-35,000





A DIAMOND BRACELET, BY VAN CLEEF & ARPELS

Of openwork lattice design, set throughout with circular-cut diamonds, 17.5 cm, mounted in gold, in blue suede Van Cleef & Arpels case

Signed Van Cleef & Arpels, no. M35022

CHF40,000-60,000 \$40,000-60,000

+160

A DIAMOND RING, BY VAN CLEEF & ARPELS

Of navette-shaped tiered design, set throughout with circular and baguette-cut diamonds, ring size 5 ½, with French assay mark for gold, in blue suede Van Cleef & Arpels case

With maker's mark VCA for Van Cleef & Arpels, no. 33342

CHF15,000-20,000 \$15,000-20,000









~+161

A SET OF CORAL AND DIAMOND JEWELLERY, BY VAN CLEEF & ARPELS

Comprising: a necklace designed as a continuous row of fluted oval cabochon coral, with diamond-set abstract connecting links, suspending a fluted coral drop pendant, detaches to wear as two bracelets, and a bracelet and a ring en suite, necklace 36.0 cm, bracelet 20.0 cm, ring size 6, with French assay marks for gold, necklace in blue leather Van Cleef & Arpels case

With maker's marks VCA for Van Cleef & Arpels, nos. 127663 (necklace), 128357 (bracelet) and 125082 (ring)

~+162

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

Each coral hoop pendant to the diamond-set surmount, 4.0 cm, with French assay marks for gold, in blue suede Van Cleef & Arpels pouch With maker's marks VCA for Van Cleef & Arpels, no. B3015

CHF50,000-70,000 \$50,000-70,000 CHF3,000-5,000 \$3,000-5,000

(3)





A PAIR OF DIAMOND CHANDELIER EARRINGS, BY VAN CLEEF & ARPELS

Each designed as a pear-shaped and circular-cut diamond cluster drop suspending five pear-shaped diamonds, to the similarly-set smaller surmount, 6.0 cm, with French assay marks for platinum and gold

Signed Van Cleef & Arpels, no. 22663

CHF40,000-60,000 \$40,000-60,000

+164

A DIAMOND BRACELET, BY VAN CLEEF & ARPELS

Designed as a tapered line of marquise-cut diamonds, the three largest weighing approximately 3.89, 3.00 and 2.70 carats, interspersed by circular-cut diamond square links, 17.3 cm, with French assay marks for platinum and gold, in black suede Van Cleef & Arpels case

Signed Van Cleef & Arpels, no. 19446

Accompanied by report no. 5172474955 dated 2 February 2016 from the GIA Gemological Institute of America stating that the 3.89 carat diamond is D colour, VS2 clarity.

Report no. 5172474947 dated 5 February 2016 from the GIA Gemological Institute of America stating that the 3.00 carat diamond is D colour, VS1 clarity.

Report no. 6177474960 dated 8 February 2016 from the GIA Gemological Institute of America stating that the 2.70 carat diamond is G colour, VVS2 clarity; also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless.

CHF200,000-300,000 \$200,000-300,000

+163







+165

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

Each set with an oval-cut yellow sapphire within an openwork flowerhead surround, set with circular-cut diamonds, 3.2 cm, with French assay marks for gold, in brown suede Van Cleef & Arpels case

Signed Van Cleef & Arpels, no. 23015

Accompanied by report no. 16010176/1 and 2 dated 5 February 2016 from the Gübelin GemLab stating that the origin of the sapphires is Sri Lanka (Ceylon), with no indications of heating.

CHF30.000-50.000 \$30.000-50.000

+166

A COLOURED SAPPHIRE AND DIAMOND RING

Set with an oval-cut yellow sapphire within a bi-coloured gold diamond-set tiered surround, the last tier of flowerhead design, to the diamond-set shoulders, ring size 5 ½, mounted in gold, in brown suede Van Cleef & Arpels case

Accompanied by report no. 16010175 dated 5 February 2016 from the Gübelin GemLab stating that the origin of the sapphire is Sri Lanka (Ceylon), with no indications of heating.

CHF20,000-30,000

\$20,000-30,000

By family tradition, this ring was purchased at Van Cleef & Arpels and designed to match lot 165.



A COLOURED SAPPHIRE AND DIAMOND PENDANT/BROOCH, BY VAN CLEEF & ARPELS

The pavé-set diamond Maltese cross set to the centre with a cushion-shaped yellow sapphire and diamond cluster with oval-cut yellow sapphire quarters and diamond accents, to the diamond-set chain, pendant 6.8 cm, chain 36.0 cm, mounted in gold, in brown suede Van Cleef & Arpels case

Pendant with maker's mark VCA for Van Cleef & Arpels, no. 10631CS, chain signed Van Cleef & Arpels, no. 29522

Accompanied by report no. 16010177 dated 5 February 2016 from the Gübelin GemLab stating that the origin of the sapphires is Sri Lanka (Ceylon), with no indications of heating.

Further accompanied by copy of an insurance valuation dated 31 January 1977 from Van Cleef & Arpels.

(2)

CHF60,000-80,000

\$60,000-80,000

COLOMBIAN EMERALD 30.05 carats





AN IMPORTANT EMERALD AND DIAMOND RING, BY VAN CLEEF & ARPELS

Set with an octagonal step-cut emerald, weighing approximately 30.05 carats, between rectangular-cut diamond shoulders, ring size 5, with French assay mark for gold, in grey suede Van Cleef & Arpels case

Signed Van Cleef & Arpels, no. M37935

Accompanied by report no. 84068 dated 9 February 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with minor amount of oil.

CHF600,000-800,000

\$600,000-800,000



A PAIR OF DIAMOND EARRINGS, BY VAN CLEEF & ARPELS

Each circular-cut diamond bombé cluster suspending seven circular-cut and pear-shaped diamond tassels, 5.0 cm, with French assay marks for gold, in brown suede Van Cleef & Arpels pouch Signed Van Cleef & Arpels, no. 24164

CHF70,000-90,000

\$70,000-90,000



A IMPRESSIVE DIAMOND FRINGE NECKLACE, BY VAN CLEEF & ARPELS

The circular-cut diamond necklace suspending twenty-seven pear-shaped, marquise and circular-cut diamond graduated tassels, 37.5 cm, with French assay marks for gold, in blue leather Van Cleef & Arpels pouch

With maker's mark VCA for Van Cleef & Arpels, no. 24666

CHF300,000-400,000

\$300,000-400,000



A DIAMOND RING

Set with a marquise-cut diamond, weighing approximately 5.04 carats, between baguette-cut diamond tapered shoulders, ring size 6, mounted in gold

Accompanied by report no. 1172474945 dated 4 February 2016 from the GIA Gemological Institute of America stating that the diamond is D colour, VVS2 clarity.

Further accompanied by copy of an insurance valuation dated 8 June 1978 from Van Cleef & Arpels.

CHF150,000-250,000

\$150,000-250,000

By family tradition, this ring was purchased at Van Cleef & Arpels.

ROYAL BLUE 20.38 carats



+172

A FINE SAPPHIRE AND DIAMOND RING, BY HARRY WINSTON

Set with an oval-cut sapphire, weighing approximately 20.38 carats, and circular-cut diamond twin surround cluster, between pear-shaped diamond shoulders, ring size 5 ½, mounted in platinum and gold, in blue leather Harry Winston case

Unsigned

Accompanied by report no. 16010179 dated 5 February 2016 from the Gübelin GemLab stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating, and that the colour may also be called 'Royal Blue', also an Information Sheet on 'Unheated sapphires'.

Further accompanied by copy of an invoice dated 23 November 1990 from Harry Winston.

CHF300,000-500,000

\$300,000-500,000





A RARE 'MYSTERY-SET' SAPPHIRE AND DIAMOND BRACELET-WATCH, BY VAN CLEEF & ARPELS

The concave front panel mystery-set with sapphires between diamond-set shoulders, opening to reveal a cream dial with baton and dot hour markers and blued steel hands, to the bracelet set with diamonds between sapphire line borders, mechanical movement, 15.0 cm, mounted in platinum and gold

Bracelet and dial signed Van Cleef & Arpels, no. N.Y.22570 (bracelet)

CHF150,000-200,000

\$150,000-200,000



A MAGNIFICENT 25.94 CARAT DIAMOND RING, BY VAN CLEEF & ARPELS





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

February 03, 2016

DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #5171474913

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



According to the records of the GIA Laboratory, the 25.94 carat Pear Brilliant diamond described in GIA Diamond Grading Report #5171474913 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.

Gemological Institute of America

GEM TRADE LABORATORY

Scientific Identification of Gemstones and Pearls

Diamond Report No. NY 36892 12/28/67

In the opinion of the Laboretory, the following are the characteristics of the stone, or stones, described on the attached report as based on measurements and also on observations made through the Gamolite (10X binocular darkfield magnification) and in the Diamondlite, utilizing master comparison stones. Mounted stones graded only to the extent that mounting permits examination.

Shape and Cut pear shape brilliant cut Measurements 26.15 x 18.35 x 10.22 mm.
Weight 25.94 carats Weight Proportions: 58.3% Depth Percentage __ Table Diameter Percentage thin to thick, faceted Culet Size good Finish_ internally flawless Clarity Grade_ D Color Grade none Fluorescence_

Comments:

Identifying finish characteristic is a small extra facet at point.





(Red symbols denote internal characteristics; green, external, Symbols indicate nature and position of

Gem Trade Laboratory

PLEASE REFER TO IMI

The World's Foremost Aut



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

+174

A MAGNIFICENT DIAMOND RING, BY VAN CLEEF & ARPELS

Set with a pear-shaped diamond, weighing approximately 25.94 carats, between tapered baguette-cut diamond shoulders, ring size 5 ½, mounted in platinum and gold, in black suede Van Cleef & Arpels case

Signed VCA for Van Cleef & Arpels, no. 40540

Accompanied by report no. 5171474913 dated 3 February 2016 from the GIA Gemological Institute of America stating that the diamond is D colour, VVS1 clarity; also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

Further accompanied by a copy of report no. NY36892 dated 28 December 1967 from the GIA Gemological Institute of America stating that the diamond is D colour, Internally Flawless clarity.

CHF2,500,000-3,000,000

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



EVENING SESSION

at 19.00h (Lots 175-242)

INCLUDING SUPERB JEWELS FROM THE COLLECTION OF

H.S.H. Gabriela Princess zu Leiningen

(Lots 301-346)



The Property of a Lady Lots 175-183







175



A PAIR OF DIAMOND EARRINGS

Each briolette-cut diamond pendant, weighing approximately 10.66 and 10.18 carats, to the oval-cut diamond surmount, weighing approximately 1.14 and 1.00 carat, 2.5 cm

+176

A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy deep brown-yellow oval-cut diamond, weighing approximately 12.61 carats, between triangular-cut diamond shoulders, ring size 3 %

Accompanied by report no. 5172550438 dated 28 March 2016 from the GIA Gemological Institute of America stating that the 12.61 carat diamond is Fancy Deep Brown-Yellow colour, I1 clarity.

CHF22,000-32,000 \$22,000-32,000 CHF22,000-32,000 \$22,000-32,000





A DIAMOND AND COLOURED DIAMOND RING

Set with a fancy intense yellow cushion-shaped diamond, weighing approximately 11.12 carats, within a marquise and circular-cut surround, to the pavé-set diamond bifurcated shoulders, ring size 5 Accompanied by report no. 2171550478 dated 29 March 2016 from

the GIA Gemological Institute of America stating that the diamond is Fancy Intense Yellow colour, VVS2 clarity; also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless.

CHF80,000-110,000 \$80,000-110,000

+178

A SAPPHIRE AND DIAMOND RING, BY BULGARI

Set with an octagonal step-cut sapphire, weighing approximately 27.46 carats, between trapeze-cut diamond shoulders, ring size 4 Signed Bylgari

Accompanied by report no. 16030117 dated 30 March 2016 from the Gübelin GemLab stating that the sapphire shows indications of heating, and an Information Sheet on 'Sapphires, origin not determinable'.

CHF35,000-45,000 \$35,000-45,000

179 No Lot

153





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

Each button-shaped natural pearl, one white, measuring approximately 11.05-11.10x10.20 mm, one grey, measuring approximately 11.25-11.60x10.10 mm, set within a marquise-cut and pear-shaped diamond surround, 2.0 cm

Signed Bylgari

Accompanied by report no. 85368 dated 31 March 2016 from the SSEF Swiss Gemmological Institute stating that both pearls are saltwater natural pearls, with no indications of artificial colour modification.

+181

A DIAMOND RING

Set with an Ashoka-cut diamond, weighing approximately 9.43 carats, to the pavé-set diamond gallery and hoop, ring size 6 ¼ Accompanied by report no. 2175550402 dated 30 March 2016 from the GIA Gemological Institute of America stating that the diamond is D colour, VVS2 clarity; also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless.

CHF22,000-32,000 \$22,000-32,000 CHF135,000-170,000 \$135,000-170,000





A SAPPHIRE AND DIAMOND RING

Set with a sugarloaf cabochon sapphire, weighing approximately 33.85 carats, between triangular-cut diamond shoulders, ring size 4 Accompanied by report no. 16030118 dated 29 March 2016 from the Gübelin GemLab stating that the sapphire shows indications of heating, and an Information Sheet on 'Sapphires, origin not determinable'.

+183

A DIAMOND RING

Set with a marquise-cut diamond, weighing approximately 16.03 carats, between tapered baguette-cut diamond shoulders, ring size 4 $\frac{1}{2}$

Accompanied by report no. 1172550433 dated 25 March 2016 from the GIA Gemological Institute of America stating that the diamond is I colour, VS2 clarity.

CHF14,000-20,000 \$14,000-20,000 CHF170,000-270,000 \$170,000-270,000







156

A PAIR OF NATURAL PEARL AND DIAMOND EARRINGS

Each detachable drop-shaped light grey natural pearl, measuring approximately 13.05-13.55x15.85 and 12.80-13.45x15.30 mm, to the circular-cut diamond stylised leaves surmount, 3.8 cm

Accompanied by report no. 80139 dated 13 May 2015 from the SSEF Swiss Gemmological Institute stating that both pearls are saltwater natural pearls, with no indications of artificial colour modification.

+185

A FINE EMERALD RING

Set with an octagonal step-cut emerald, weighing approximately 8.20 carats, to the plain hoop, ring size 7 ½, mounted in gold Accompanied by report no. 16025004 dated 9 February 2016 from the Gübelin GemLab stating that the origin of the emerald is Colombia, with no indications of clarity enhancement, and an Information Sheet on 'Untreated emeralds'.

CHF150,000-200,000 CHF400.000-500.000 \$400,000-500,000



186



THE PROPERTY OF A LADY

186

A DIAMOND RING

Set with a rectangular cut-cornered diamond, weighing approximately 5.59 carats, to the plain hoop, ring size 6 ½, mounted in gold

Accompanied by report no. 2171536461 dated 18 March 2016 from the GIA Gemological Institute of America stating that the diamond is F colour, VS2 clarity.

CHF100,000-150,000 \$100,000-150,000

+187

A SAPPHIRE AND DIAMOND RING, BY M. GÉRARD

Set with a cushion-shaped sapphire, weighing approximately 4.57 carats, and an oval-shaped sapphire, weighing approximately 1.74 carat, within a baguette-cut diamond scrolling surmount, to the pavé-set diamond shoulders, ring size 4, with French assay marks for gold

Signed M Gerard, no. CS1170

Accompanied by reports nos. 83936 and 83935 dated 4 February 2016 from the SSEF Swiss Gemmological Institute stating that the origin of both sapphires is Kashmir, with no indications of heating.

Reports nos. 14020144 and 14020143 dated 20 February 2014 from the Gübelin GemLab stating that the origin of both sapphires is Kashmir, with no indications of heating.

CHF350,000-450,000 \$350,000-450,000

157



This portrait shows Queen Victoria Eugenia of Spain wearing lot 188, the ruby and diamond brooch, alongside the earrings, necklace and tiara that complete the parure.

Queen Victoria Eugenia of Spain was the daughter of Princess Beatrice of the United Kingdom, youngest child of Queen Victoria and Prince Albert. She was thought to be the closest to Queen Victoria, staying by her side until her death in 1901. It is interesting to note that Queen Victoria recalls in her journal receiving the ruby and diamond parure from Prince Albert in 1849.



Ψ**+188**

A MID 19TH CENTURY RUBY AND DIAMOND BROOCH/PENDANT

Designed as an oval-cut ruby and old-cut diamond cluster within a flowerhead surround, set with ten old-cut diamonds, circa 1850, 3.5 cm, mounted in silver and gold, later rhodium plated

Accompanied by report no. 15080256 dated 1 September 2015 from the Gübelin GemLab stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, and two Information Sheets on 'Rubies from Mogok, Burma' and 'Unheated Rubies'.

CHF50,000-80,000

\$50,000-80,000



HM Queen Victoria Eugenia of Spain wearing lot 188





~Ψ+189

A MULTI-GEM AND GOLD EVENING BAG

The bicoloured gold mesh bag trimmed with a line of calibré-cut rubies and old-cut diamonds, with cabochon ruby clasp, to the gold link chain handle suspending ten later added detachable gem-set charms, including two carved coral figures, a Christmas tree, a retractable pen and a house, 13.8 cm, 419 gr, with French assay marks for gold

CHF8,000-12,000

\$8,000-12,000



AN ART DÉCO ENAMEL, EMERALD AND GOLD CASE, BY CARTIER

The rectangular gold case engraved with geometric motifs, with blue enamel details and sides, and carved emerald accents, bearing the monogram of HM Queen Victoria Eugenia of Spain, 1920s, 8.4 cm, 138 gr, with French assay marks for gold

Signed Cartier Paris Londres New York

CHF8,000-12,000 \$8,000-12,000



AN EXQUISITE ART DÉCO TIARA, BY CARTIER



"Fontaine" costume, by Paul Poiret All rights reserved

Every time an Art Déco Cartier jewel comes up at auction, it shines with its refinement and elegance. This tiara is a prime example of Cartier's craftsmanship at its best. Cartier was founded in Paris in 1847 by Louis-Francois Cartier. It was his three grandsons, Louis, Pierre and Jacques, who were responsible for establishing Cartier's reputation around the world.

As well as being the golden age of Cartier design, the 1920s and 1930s are synonymous with timeless elegance. The use of platinum in jewellery making at the beginning of the 20th century allowed for more freedom in design. It was highly appreciated for its beauty and durability. At the time of the creation of this jewel, platinum had only been used in jewellery for approximately fifteen years; but Cartier's workshops, the finest in Paris, such as Atelier Renault, who created this jewel, had already mastered the technique.

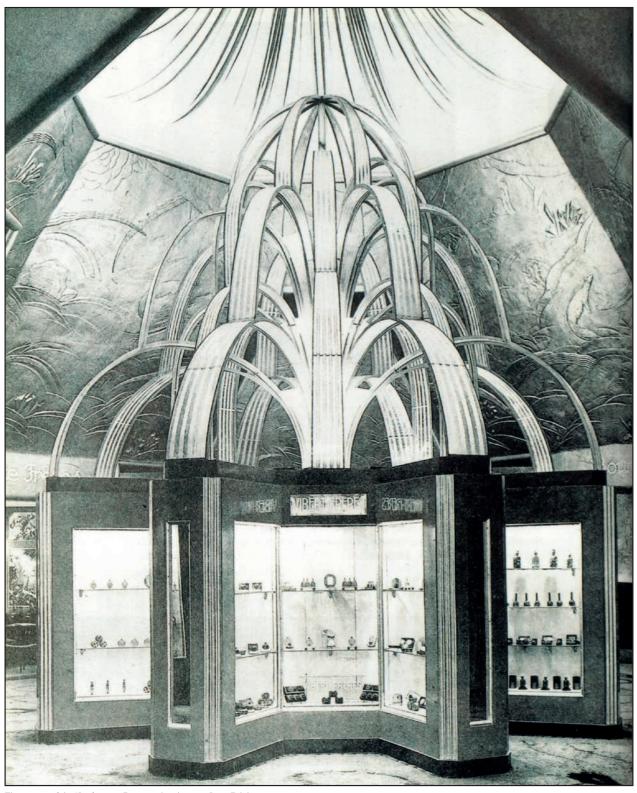
What is striking in this jewel is the strong design of stylised fountains. The diamond-set graduated arches are representative of the elegant repetitive style that characterized the Art Déco period. However it is interesting to note that, even though the Art Déco style is synonymous of straight lines and repetitive patterns, the design of this tiara is deeply influenced by the curved lines of the previous years' style.

The fountain design had proved very popular and fashionable in the mid-1920s; not only in jewellery, but also in couture and architecture. Notable examples of this fashion include the 'Parfumerie Française' stand at the 1925 Paris World Fair, a glass panel by René Lalique, an extravagant dress by Paul Poiret or a diamond tiara by Mauboussin.

Lot 191 is a perfect example of quintessential 1920s fashion. This transitional period gave us some of the best and strongest designs of the century. Signed by Cartier during their most renowned era, it was created by the Renault workshop, who were famous for their delicate work; that only adds to the magnificence of this tiara.



A tiara, by Mauboussin All rights reserved



The interior of the "Parfumerie Française" at the 1925 Paris Exhibition. Private collection



Picture of René Lalique's *Crystal Tower* at the 1925 Paris Exhibition All rights reserved



AN EXQUISITE ART DÉCO DIAMOND TIARA, BY CARTIER

Designed as a graduated line of old-cut diamond-set arches, between old and rose-cut diamond line borders, surmounted to the center with a pear-shaped diamond, weighing approximately 4.31 carats, 1920, with French assay marks for platinum and gold Signed Cartier Londres Paris New York, with maker's mark for Atelier Renault

CHF200,000-300,000

\$200,000-300,000



192

A DIAMOND RING, BY JAR

Set with a marquise-cut diamond, weighing approximately 5.04 carats, within a diamond-set surround and full hoop, ring size 3, mounted in platinum, in red leather JAR case

Signed JAR Paris

Accompanied by report no. 2171474941 dated 4 February 2016 from the GIA Gemological Institute of America stating that the diamond is D colour, VS1 clarity.

Further accompanied by a copy of the valuation dated 12 September 2011 from JAR'S.

CHF70,000-120,000

\$70,000-120,000



A PAIR OF GARNET, TOURMALINE, AMETHYST AND DIAMOND EARCLIPS, BY JAR

Centering a pear-shaped garnet, weighing approximately 24.53 carats, and a pear-shaped tourmaline, weighing approximately 28.95 carats, to the amethyst and diamond surround enhanced by diamond trefoil accents, 1995, 4.1 cm, with French assay marks for gold and silver

Signed JAR Paris

CHF250,000-300,000

\$250,000-300,000

PROVENANCE:

Christie's Geneva, 14 May 2012 'Jewels for Hope The Collection of Mrs. Lily Safra', Lot $23\,$





A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 9.19 carats, to the baguette diamond-set shoulders, ring size 5 14, mounted in platinum

Accompanied by report no. 16010145 dated 2 February 2016 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heating, an Information Sheet on 'Unheated sapphires' and an Appendix indicating that 'This natural sapphire (...) possesses a richly saturated and homogeneous colour and a finely proportioned cut.'

Report no. 83604 dated 18 January 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating.

CHF350,000-550,000

\$350,000-550,000



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

Ψ+195

AN IMPORTANT RUBY AND DIAMOND RING, BY DAVID MORRIS

Set with an oval-cut ruby, weighing approximately 8.42 carats, to the marquise-cut diamond twin gallery and pavé-set diamond hoop, ring size 6, mounted in gold

With maker's mark DM for David Morris

Accompanied by report no. 13120070 dated 16 December 2013 from the Gübelin GemLab stating that the origin of the ruby is Burma (Myanmar), with no indications of heating, and two Information Sheets on 'Unheated rubies' and 'Rubies from Mogok, Burma'.

CHF1,150,000-1,550,000

\$1,150,000-1,550,000

FANCY INTENSE BLUE DIAMONDS



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

+196

A PAIR OF RARE DIAMOND AND COLOURED DIAMOND EARRINGS

Each fancy intense blue rectangular-cut diamond, weighing approximately 3.02 and 2.50 carats, to the circular-cut diamond link and oval-cut diamond surmount, weighing approximately 2.02 and 2.01 carats, 2.5 cm, mounted in platinum

Accompanied by reports nos. 2175281674 and 6173281736 dated 24 and 20 August 2015 from the GIA Gemological Institute of America stating that the 2.50 and 3.02 carat diamonds are Fancy Intense Blue colour, Internally Flawless clarity.

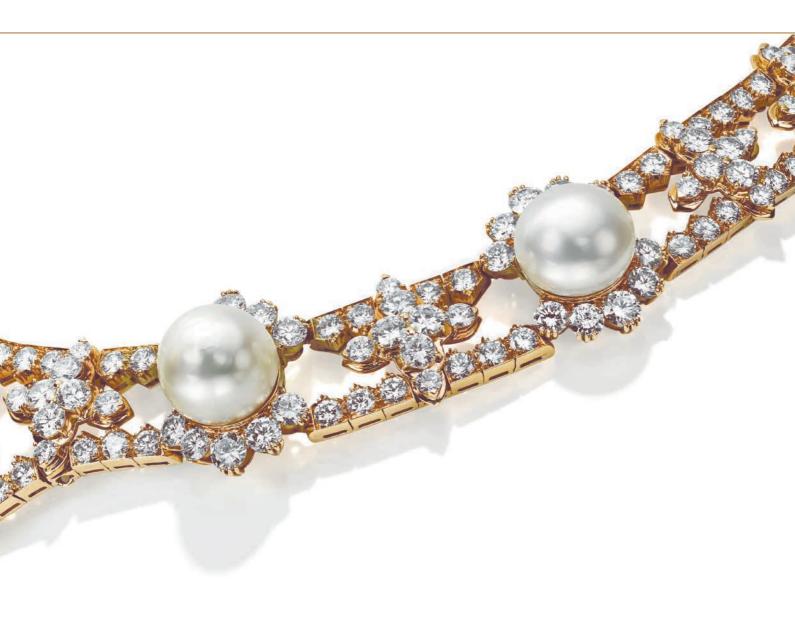
Report no. 2175281780 dated 18 August 2015 from the GIA Gemological Institute of America stating that the 2.02 carat diamond is G colour, VS2 clarity.

Report no. 1172281775 dated 18 August 2015 from the GIA Gemological Institute of America stating that the 2.01 carat diamond is G colour, SI1 clarity.

CHF3,500,000-5,500,000

\$3,500,000-5,500,000





Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

+197

AN IMPRESSIVE NATURAL PEARL AND DIAMOND NECKLACE, BY ALEXANDRE REZA

Designed as a twin line of circular-cut diamonds with diamond-set cross-shaped motifs, enhanced by four natural button-shaped pearls at the front, weighing approximately 79.83, 101.15, 101.28 and 85.32 grains, 36.0 cm, mounted in gold, in black suede Alexandre Reza case

Signed A. Reza

Accompanied by report no. 84244 dated 19 February 2016 from the SSEF Swiss Gemmological Institute stating that the four pearls are saltwater natural pearls.

CHF1,100,000-1,650,000

\$1,100,000-1,650,000







A PAIR OF NATURAL PEARL EAR STUDS

Each set with a slightly button-shaped natural pearl, measuring approximately 12.70-13.00x11.60 and 12.75-13.00x11.30 mm, mounted in platinum and gold

Accompanied by report no. 82467 dated 21 October 2015 from the SSEF Swiss Gemmological Institute stating that both pearls are saltwater natural pearls.

CHF125,000-185,000 \$125,000-185,000

+199

A SAPPHIRE AND DIAMOND RING

Set with an octagonal step-cut sapphire, weighing approximately 28.44 carats, between triangular-cut diamond shoulders and circular-cut diamond surround, ring size 7, mounted in gold

Accompanied by report no. 68477 dated 24 May 2013 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

CHF200,000-280,000 \$200,000-280,000



A NATURAL PEARL, SAPPHIRE AND DIAMOND NECKLACE

The single-strand composed of thirty-nine natural pearls, measuring approximately 13.70 to 7.50 mm, to the oval-cut sapphire and rose-cut diamond double cluster clasp, 42.0 cm, mounted in platinum and gold

Accompanied by report no. 84557 dated 10 March 2016 from the SSEF Swiss Gemmological Institute stating that the 39 pearls are saltwater natural pearls.

CHF440,000-700,000

\$440,000-700,000

AN IMPORTANT RUBY AND DIAMOND NECKLACE





Test Report No. 82722

on the authenticity of the following gemstones, originally set in a necklace with diamonds

Total weight: 105.8 grams

(including setting and diamonds)

oval to antique cushion, brilliant / step cut Shape & cut:

Pos.:	Measurements:	Weight:
A:	9.08 x 6.87 x 2.64 mi	m 1.578 ct
B:	10.18 x 8.23 x 4.58 mi	m 3.551 ct
C:	11.67 x 9.83 x 4.81 m	m 4.860 ct
D:	13.14 x 10.88 x 6.06 mi	m 8.344 ct
E:	11.83 x 9.98 x 6.10 mi	m 6.602 ct
F:	10.45 x 8.61 x 4.38 mi	m 3.556 ct
G:	9.21 x 7.70 x 4.94 mi	m 2.884 ct

red of strong saturation Colour:

7 RUBIES (variety of natural corundum) Identification:

Comments: The analysed properties confirm the authenticity

of these transparent rubies.

No indications of heating.

Origin: Burma (Myanmar)

Important Note: The conclusions on this Test Report reflect our findings at the time it is issued. Mounting may limit complete analysis of a genestone or pearl, thus all conclusions are given as far as the mounting permits. The authenticity and colour authenticity of the additional diamonds in the setting have not been tested. The indicated calculated weight is only approximate and may offer from the exact weight of the generational pearl when unmounted. A genestone or pearl can be modified and/or enhanced at any time. Therefore, the SEFE can reassess at any time whether the generation or pearl is in accordance with this Test Report. Only the Test report with the valid original signatures, embossed stamp and Proof Teg¹⁴⁴ label affixed on to the surface of the laminated Test report is a valid document. See terms and conditions on reverse side. © This Test Report is copyright of SSEF.

SWISS GEMMOLOGICAL INSTITUTE - SSEF

Basel, 23 October 2015 mr

Dr. T. Dzikowski, SGC

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Ψ+201

AN IMPORTANT RUBY AND DIAMOND FRINGE NECKLACE

The necklace set throughout with a series of circular and marquise-cut diamond graduated clusters, suspending to the front seven oval-cut rubies, weighing from approximately 8.34 to 1.57 carats, and diamond clusters with marquise-cut diamond surmount and eight marquise and circular-cut diamond spacers, 37.0 cm, with French assay marks for platinum and gold

Accompanied by report no. 82722 dated 23 October 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the rubies is Burma (Myanmar), with no indications of heating.

CHF350,000-500,000

\$350,000-500,000

AN IMPORTANT PAIR OF DIAMONDS 21.73 and 21.32 carats



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

+202

AN IMPORTANT PAIR OF DIAMOND EARRINGS

Each pear-shaped diamond drop, weighing approximately 21.73 and 21.32 carats, to the pavé-set diamond surmount, 4.0 cm, mounted in platinum

Accompanied by reports nos. 2175466326 and 6173485865 dated 5 and 12 February 2016 from the GIA Gemological Institute of America stating that both diamonds are G colour, that the 21.73 carat is VS1 clarity and that the 21.32 carat diamond is VS2 clarity.

CHF2,200,000-2,800,000

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



WISTERIAS BY WOLFERS





WOLFERS

The Belgian goldsmith Louis Wolfers founded Wolfers Frères in 1834. Philippe Wolfers, his son, joined his father's workshop in Brussels in 1875. His initial designs were in the Rococo style, but by 1890 he had begun ascribing to Art Nouveau aesthetics. His creations dating between 1897 and 1905 are stamped "ex [emplaire] unique" to differentiate them from the pieces made by the Wolfers Company. He only created 131 unique pieces. In 1908, he halted his jewellery production to become a sculptor. Since 1987, Patrick Descamps has been managing this prestigious company whose luxurious premises are currently located at 1, Boulevard de Waterloo. As well as an exceptional collection of antique jewellery of worldwide reputation, Wolfers also designs custom made contemporary jewellery.



Philippe Wolfers As published in Adriaenssens W. & Steel R., La Dynastie Wolfers De l'Art Nouveau à l'Art Déco, Pandora, Anvers, 2006, p. 312



The Wolfers Frères stand at the 1897 Brussels World Fair As published in Adriaenssens W. & Steel R., La Dynastie Wolfers De l'Art Nouveau à l'Art Déco, Pandora, Anvers, 2006, p. 64

256 Glycines

Cat. Ex. Un. 126

Numéro de fabrication 108 & 111

Objet Collier du type collier de chien

Matières Or, émail, tourmaline, opale, rubis et grenats

Date de création Entre le 28/08/1900 & le 19/07/1901 (ca.)

Date d'exécution Avant 18/01/1902

Vendu à Sophie Willstädter

Archives A.P., Philippe Wolfers, Ms., Cat. Ex. Un., s.p., [p. 21, 22 & VIII]; Photo, Album III, p.46. b

Livres & revues Serrure 1933 (2), p.20 & 23; Wolfers 1965, p. 20, pl. 16

Journaux: La MÉTROPOLE, 22/02/1903

Expositions Bruxelles 1902, s.p., nº 17; Anvers 1903, s.p., nº 126; Bruxelles 1903 (2), p. 166, nº 1792;

Brusset-Bruxelles 1965, p. 80, nº 96, pl. XVII; Hokaino-Tokyo-Fukuoka-Itami 1988, p. 173, nº 165

Lieu de conservation Collection privée

Entry of the Catalogue Raisonné As published in Adriaenssens W. & Steel R., La Dynastie Wolfers De l'Art Nouveau à l'Art Déco, Pandora, Anvers, 2006, p. 367



Ψ**+203**

AN ART NOUVEAU MULTI-GEM AND ENAMEL 'GLYCINES' TOUR-DE-COU, BY PHILIPPE WOLFERS

Designed as five alternating carved watermelon tourmaline and opal wisterias, between purple and green *plique-à-jour* enamel scrolling leaf clusters, enhanced by scrolling garnet-set accents and ruby details, 1900, 34.0 cm, mounted in gold

With maker's mark for Philippe Wolfers, signed Ex-Unique for 'Exemplaire unique'

CHF50,000-80,000

\$50,000-80,000

EXHIBITED:

Brussels, Hotel Solvay, Le Bijou 1900, no. 96, 1965

LITERATURE:

Adriaenssens W. & Steel R., La Dynastie Wolfers De l'Art Nouveau à l'Art Déco, Pandora, Anvers, 2006



Ψ **204**

A DIAMOND AND RUBY 'SERPENTI' BRACELET-WATCH, BY BULGARI

Designed as a coiled snake, the textured openwork sprung body applied with circular-cut diamond details, the head set throughout with old-cut diamonds with cabochon ruby eyes, the hinged jaw opening to reveal the circular dial with baton hour markers, within a diamond bezel, mechanical movement, tail later replaced, mounted in gold

Signed Bylgari, no. FDY57, dial signed Piaget

CHF150,000-250,000

\$150,000-250,000



AN IMPORTANT RUBY AND DIAMOND 'FLORA' NECKLACE, BY BULGARI



THE 'FLORA' NECKLACE

This necklace is an outstanding creation by Bulgari. Each of the thirty rubies, weighing from 1.21 to 7.00 carats, are certified to be of Burmese origin and have been selected and cut specifically for this necklace. All these gems have been spared exposure to heat treatment and their colour and clarity are completely natural. Natural rubies of this size, colour and clarity are extraordinary and represent a great rarity in today's market.

Furthermore, the present 'Flora' necklace embodies the boldness of the Bulgari brand with its characteristic blueprint and use of the highest quality gemstones.

Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

Ψ**+205**

AN IMPORTANT RUBY AND DIAMOND 'FLORA' NECKLACE, BY BULGARI

The bib necklace, designed as an openwork panel of thirty oval-cut rubies, weighing from approximately 7.00 to 1.21 carats, connected by keystone and whistle-cut diamond overlapping circular links, interspersed by pear-shaped diamond florets, accented by circular-cut diamonds, extending to the backchain, 36.0 cm long, mounted in gold, in black leather Bulgari case

Signed Bylgari

Accompanied by report no. 0512057/1 to 22 dated 14 December 2005 from the Gübelin GemLab stating that the origin of twenty-two rubies, weighing from 3.03 to 1.21 carat, is Burma (Myanmar), with no indications of heating.

Further accompanied by more gemmological reports.

Please note that the certificates are more than 5 years old and might require an update.

CHF2,800,000-3,500,000

\$2,800,000-3,500,000

Cf. Triossi A., Bulgari: 125 Years of Italian Magnificence, Skira, Milan, 2011, p. 310





A PAIR OF COLOURED DIAMOND EAR STUDS

Each claw set with a cut-cornered rectangular-cut fancy yellow diamond, weighing approximately 9.03 and 7.47 carats, mounted in gold

Accompanied by reports no. 2171281653 and 5171281721 dated 20 August 2015 from the GIA Gemological Institute of America stating that both diamonds are Fancy Yellow colour, VVS1 clarity; also with two working diagrams indicating that the clarity of both diamonds is potentially Internally Flawless.



A COLOURED DIAMOND RIVIÈRE NECKLACE

Composed of fifty-one graduated rectangular-cut coloured diamonds, the seven principal stones weighing approximately 13.27, 7.77, 7.33, 7.15, 6.72, 6.04 and 5.65 carats, to the concealed clasp, 37.0 cm, mounted in gold

Accompanied by 7 reports dated 2016 from the GIA Gemological Institute of America stating:

Weight	Colour	Clarity	Report no.
13.27 ct	Fancy light yellow	VS1	2171536111
7.77 ct	Fancy light yellow	VVS2	2175536217
7.33 ct	Fancy light yellow	VVS2	1172536234
7.15 ct	Fancy yellow	VVS2	2175536198
6.72 ct	Fancy light yellow	VS1	2175536723
6.04 ct	Fancy yellow	VS1	1172536272
5.65 ct	Y-Z	VS1	5171536167

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

CHF500,000-700,000

\$500,000-700,000



A DIAMOND AND COLOURED DIAMOND RING

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

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

CHF400,000-600,000

\$400,000-600,000



A FINE EMERALD AND DIAMOND RING

Set with a sugarloaf cabochon emerald, weighing approximately 21.26 carats, between trapeze-shaped diamond shoulders, ring size 6, mounted in platinum and gold

Accompanied by report no. CS1072695 dated 3 January 2016 from the AGL American Gemological Laboratories stating that the origin of the emerald is Colombia, with minor amount of oil, and a 'Jewel Folio'.

Report no. 15120220 dated 30 December 2015 from the Gübelin GemLab stating that the origin of the emerald is Colombia, with indications of minor clarity enhancement.

CHF500,000-600,000

\$500,000-600,000

ressembler, pour la finesse de l sonnés les plus délicats. L'éto



par Baugrand.

Pierres de couleurs calibrées, perles et brillants.

(Exposition de 1867.)

merveilles créées tant de siècles tions d'œuvres grecques, tosca permettent de douter un peu d' l'art de notre temps, il est peutcher à établir de comparaison de nous borner à reconnaître



EGYPTIAN REVIVAL PENDANT, BY GUSTAVE BAUGRAND



MESSRS. MARRETAND BAUGRAND, JEWELLERS TO THE EMPEROR, 19, RUE DE LA PAIX, Will exhibit at the Paris Exhibition an unrivalled choice of exquisite JEWELLERY, of superior designs, quality, taste, and workmanship.



BAUGRAND

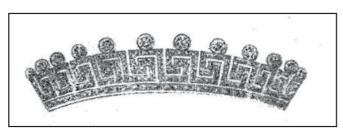
Gustave Baugrand was born in 1826. He learned under the apprenticeship of his father, Victor, a well noted Parisian stone setter and jeweller. He first came to the attention of the public in 1852, when he formed a partnership with Paul Marret.

Marret, six years previously, had taken over his uncle's business, located at 19 rue de la Paix in Paris, France. After Marret's unexpected death in 1853, Baugrand continued to run the atelier with the help of Marret's widow, until eventually becoming the sole proprietor in 1864 when Paul Marret's widow remarried.

'Marret & Baugrand' presented at the Paris World Fair of 1855 and were awarded a 'Médaille d'Honneur'. They were particularly acclaimed for 'a garland of cornflowers so delicately mounted that the slightest breath set the flowers trembling'. They created simple and elegant jewels and the finesse of their work was outstanding. So much so that the same year Marret & Baugrand earned their first commission from Empress Eugénie for a diamond 'tour de peigne' which allowed them to supply the imperial court as official 'Joaillier de Sa Majesté l'Empereur'.

In the year of 1862, at the London World Fair, they presented a collection of jewellery including a pearl and diamond necklace that was considered very modern and chic for the time. Their collaboration flourished. Marret & Baugrand became well-known jewellers to the aristocracy.

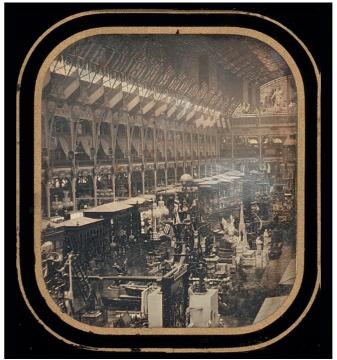
Gustave Baugrand was pivotal in forerunning the development of jewellery in fashion, by turning to Ancient Egypt and Greece for sources of new inspirations and idea. These themes were present at the London 1862 World Fair, where they exhibited a fantastic diamond tiara in the Ancient Greek style (as seen below).



The Greek Style tiara, by Baugrand

The Baugrand exhibition was largely commented and praised in 'Les Merveilles de l'Exposition Universelle de 1867' by Jules Mesnard. It is said that the harmonious group of diverse and varied artistic pieces represented what every exhibitor should aspire to. 'Le Beau' is what attracted Baugrand, whatever the era, whatever the country; he produced pieces inspired by the Middle Ages and Renaissance artists, Ancient Greece and Egypt alongside modern technology.

It is important to remark that Baugrand was an exception to his trade, as both a salesman and a creator of jewellery. Behind the shop at 19, rue de la Paix were the ateliers where his workers were designing, drawing and crafting the spectacular pieces that he imagined. Gustave Baugrand was interested in the participation of the craftsmen in the company, and he surrounded himself with brilliant artists that were able to create the inspiring pieces he envisioned.



Inside the 1855 Paris World Fair

Baugrand passed away during the 'Siège of Paris' in 1870. He died at the top of his glory, respected by all for his creativity and craftsmanship. Henri Vever moved his business from Metz to Paris at the same time, and ended up buying Baugrand's shop after his death. It is a testament to Baugrand's genius that another master jeweller of its time should decide to invest in Baugrand business and name.



EGYPTIAN REVIVAL

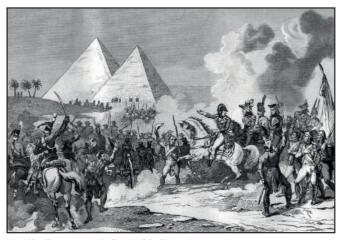
The World Fair of 1867 in Paris, for which Baugrand earned the Legion of Honour, was a pivotal point for French jewellery. It exhibited the latest in technology and design. Jewellers turned to new sources for inspiration, and the Egyptian style began to shine.

Ancient Egypt had been influential throughout the 19th century, dating back to the Egyptian campaign of Napoléon Bonaparte in 1798. With him embarked many scientists, explorers and painters, including Dominique Vivant Denon, who published the critically acclaimed 'Voyage dans la Basse et Haute Egypte' in 1802. He was appointed the first director of the Louvre museum, then called 'Musée Napoléon', and was a pioneer in the ever growing interest in Egyptology across Europe.

The effect of these expeditions was only really felt through jewellery during the time of Baugrand in the 1860's, following the discoveries of ancient Egyptian ornaments by the French archaeologist Auguste Mariette. The collection of more than a thousand pieces of ancient Greek, Roman and Etruscan jewellery owned by the Cavaliere Campana, which was installed



The opening of the Suez Canal by Empress Eugénie in 1869



Napoléon Bonaparte at the Battle of the Pyramids in 1798

in the Louvre in 1861, served as inspiration. The opening of the Suez Canal by Empress Eugénie in 1869, was also a historical and significant moment in raising Egyptian awareness worldwide. As the mania for Egyptian art, artefacts, jewels and style spread across Europe, the revival thrived, and remained a significant factor in decorative design through the turn of the century. It perfectly conveyed the wave of exoticism and intoxicating romance that was to come in the following decades.

Passion for the Egyptian style was further intensified by the Franco-Egyptian exhibition at the Louvre in 1911, and following the historic discovery of Tutankhamun's tomb in November 1922, which was filled with spectacular jewels, objects and the magnificent golden burial mask, Egyptomania transcended fashion.



Jones O., $Grammar\ of\ Ornament$, 1856, Egyptian Ornament Plate V



CLEOPATRA

The spectacular pendant that we are offering as lot 210 is a very fine example of Egyptian inspired jewellery produced by Baugrand. It has been referenced many times since it was first presented at the Paris World Fair of 1867. The magnificent enamel work and craftsmanship makes it an extremely rare piece of exceptional quality that would be worthy of any museum today.

Cleopatra VII (c. 69-30 B.C.) was the daughter of Ptolemy XII Auletes. She ascended the throne of Egypt at the age of 17, with the help of her lover Julius Casear, by whom she had a son and heir, Ptolemy XV Caesarion. After Caesar's death, the Roman Empire was divided between Octavian in the west and Mark Antony in the east. As a skilled politician, she allied herself with the strong and victorious Mark Antony, bearing him three children who were assigned various parts of her empire.

Seduced by Cleopatra, Mark Antony spent an increasing amount of time in Alexandria enjoying the sybaritic life of festivals and dining clubs. Estranged from his Roman wife Octavia and the Emperor Octavian, he suffered a series of military defeats. As the victorious Octavian marched on Alexandria, Mark Antony committed suicide. Cleopatra was allowed to pour a final libation over Antony's grave before retiring to her apartment where she poisoned herself on 12 August 30 B.C. From there she passed into history as well as myth, continuing to exercise the same allure over men's minds today as she did over 20 centuries ago.



Bas-relief of Cleopatra VII, Temple of Hathor, Dendera, Egypt



Cartouche of Cleopatra VII



Ψ**+210**

AN EXQUISITE PEARL, COLOURED PEARL AND MULTI-GEM PENDANT, BY GUSTAVE BAUGRAND

Designed as an oval rock crystal bombé plaque, applied with the enamel profile of Cleopatra, adorned with a rose-cut diamond and vari-cut ruby and emerald headdress and decoration, within a similarly-set frame, to the diamond, yellow diamond and grey pearl scrolling surmount, and diamond and pearl drop, circa 1867, 9.0 cm, with French assay mark for gold

Signed Baugrand for Gustave Baugrand

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

CHF150,000-250,000

\$150,000-250,000

LITERATURE:

H. Vever, La Bijouterie Française au XIXe siècle, Tome II, Paris, Imprimerie Georges Petit, 1908, p. 276





211

AN EMERALD AND DIAMOND PENDANT, BY HARRY WINSTON

Set with a pear-shaped emerald, weighing approximately 14.59 carats, within a pear-shaped diamond surround, 3.0 cm, mounted in platinum and gold

With maker's mark HW for Harry Winston

Accompanied by report no. 84155 dated 18 February 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with moderate amount of oil.

CHF50,000-70,000 \$50,000-70,000

212

A PAIR OF EMERALD AND DIAMOND PENDANTS, BY HARRY WINSTON

Each set with a pear-shaped emerald, weighing approximately 11.63 and 10.91 carats, above a pear-shaped diamond cluster, 3.5 cm, mounted in platinum and gold

Signed Winston and with maker's mark HW for Harry Winston

Accompanied by report no. 84156 dated 18 February 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Zambia, with minor amount of oil.

CHF200,000-300,000 \$200,000-300,000



A SET OF DIAMOND JEWELLERY

Comprising: a bracelet set with a continuous line of graduated circular-cut diamonds, weighing from approximately 7.08 to 1.04 carats, to the concealed clasp; and a pair of line earrings, similarly-set with circular-cut diamonds, weighing from approximately 3.01 to 1.01 carats, bracelet 18.0 cm, earrings 7.5 cm, mounted in gold (2.2)

CHF400,000-600,000

\$400,000-600,000



Comprising one hundred and seventy-eight ruby beads, interspersed with pearls and faceted diamond beads, 188 cm, mounted in gold

Accompanied by report no. CS45895 dated 19 August 2011 from the AGL American Gemological Laboratories stating that the origin of the ruby beads (tested at random) is Burma (Myanmar), with no gemological evidence of heat, and with faint to moderate amount of oil.

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





A DIAMOND PENDANT NECKLACE, BY SABBADINI

The pendant set with a heart-shaped diamond, weighing approximately 19.64 carats, with pear-shaped diamond surmount, to the circular-cut diamond spectacle-set necklace and pavé-set diamond clasp, 41.5 cm, mounted in platinum and gold Signed Sabbadini

Accompanied by report no. 5101173462 dated 11 April 2011 from the GIA Gemological Institute of America stating that the heart-shaped diamond is F colour, VS2 clarity.

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

CHF750,000-950,000

\$750,000-950,000









The Bapst & Falize premises in 1911, with André Falize standing in the doorway Falize Archives, as per Purcell K., *Falize A Dynasty of Jewelers*, Thames & Hudson Ltd, 1999, p.30



 $The \ Falize \ workshop in 1901 \\ Falize \ Archives, as per Purcell \ K., \textit{Falize A Dynasty of Jewelers}, Thames \& \ Hudson \ Ltd, 1999, p. 30$

FALIZE

This Falize bracelet displays all the tradition, craftsmanship and originality which made the House of Falize famous. The Falize family dynasty lasted for three generations: Alexis Falize (1811-1898) opened his workshop in 1838 in Paris and quickly established a reputation for his gold jewellery with cloisonné enamel. After his retirement, his son Lucien (1839-1897) took over the firm and was in turn succeeded by his son André (1872-1936). The latter worked with his brothers Jean and Pierre under the name Falize Frères.

One can clearly see the influences of Far Eastern art, Medieval Art and the Arts & Crafts movement on this fine bracelet. Mathew Perry's expedition to Japan in 1853-1854 had opened up the Asian empire to inquiring travellers as well as artists on the Continent. Lucien Falize in particular was captivated by Oriental textiles and prints. The Medieval inspiration on this jewel is quite striking as well, especially in the grotesque interpretation of these winged creatures. The depiction of the stylised multi-coloured birds is in fact a design by Falize Frères, Lucien's sons, but it reflects Lucien's enduring influence on the House of Falize.

The English-born Arts & Crafts movement was revolutionary in the decorative arts and design at the turn of the century. Its proponents urged Art for everyone in a reaction against the demoralising effects of factories and the mechanization of the 19th century. William Morris was a leader of the movement, as well as the philosopher John Ruskin, who believed in replicating natural beauty in the fine and decorative arts. The Middle Ages and the Renaissance were seen as model eras. Jewellery of the Arts & Crafts period often featured Medieval and Renaissance motifs, such as the floral patterns on the reverse of this bracelet. They are reminiscent of the decoration seen around letters on medieval illuminated manuscripts.

Enamel work of the standard shown in this bracelet is very hard to achieve. The sheer quality of a piece is its real signature.





Guilloché enamel



Paillonné enamel



Basse-taille enamel

THE ART OF ENAMELLING

At the 1867 Paris World Fair, Charles Christofle, famous jeweller and manufacturer of home accessories, exhibited vases and objects in cloisonné enamel realised by Antoine Tard. A highly successful collaboration between Alexis Falize and Tard soon followed. Drawing inspiration from the 'Japonaiserie' taste of the times, they worked with matt cloisonné enamel in a wide range of colours. They replaced the copper cloisons used on the Christofle vases with gold ones.

In the early 1870s, a new technique emerged: the cloisonné enamel *sur paillons* that Falize used to create this bracelet. Matt enamel was used as background; then, to create reliefs, raised paillonné enamel was used, emphasizing a particular design, in this case birds on the front and flowers and leaves on the reverse. The making of the cloisonné enamel of a particular bracelet could entail two months of continual work. It was a technique that did not involve any mechanical process, which explains the value of these translucent enamel items at the time.

At the 1878 Paris World Fair, Falize exhibited the results of his experiment with basse-taille enamel. A technique that used fine engraving, filled with translucent enamel. Falize worked closely with engravers such as Pye and Houillon in order to achieve such fine craftsmanship. Indeed this technique was nearly forgotten in the 19th century; Falize resurrected it and by doing so showed that the House's interest for the Middle Ages was not only in the design, but that it went further, all the way to studying and replicating the lost art of basse-taille enamelling.

The incredible craftsmanship of the enamel-work in this piece demonstrates what made the House of Falize so famous and its jewellery so rare. Lucien Falize revived the art of enamel. For over fifteen years he studied and learned to perfect Middle Ages and Renaissance techniques of layering opaque and translucent glass upon gold plates, using brilliant colour schemes and creating intricate designs in order to create such aesthetically pleasing works of art.

'A true Renaissance of the Art of Enamel has taken place. As a result of his practical research, which was a real education, Lucien Falize succeeded in discovering technical processes that had fallen into disuse, and which he restored to the great benefit of our industrial and decorative arts'

Oscar Massin, a talented jeweller and drawer of the 19th century





(reverse)

+216

A RARE ENAMEL AND GOLD BRACELET, BY BAPST & FALIZE

Designed as a hinged band of nine translucent cloisonné enamelled panels, each depicting vibrant vari-coloured birds, surrounded by floral ornaments, against a pale gray ground; the yellow enamelled reverse embellished by vari-coloured leaves, 19.0 cm, circa 1900, mounted in gold, in blue leather Bapst & Falize case

Unsigned, no. 324

CHF140,000-180,000

\$140,000-180,000







218



210

+218

A COLOURED NATURAL PEARL AND DIAMOND PENDANT

Set with a button-shaped grey natural pearl, measuring approximately 11.79-11.86x10.64 mm, within an old-cut diamond surround, 3.2 cm

Accompanied by report no. 77300 dated 10 November 2014 from the SSEF Swiss Gemmological Institute stating that the pearl is a saltwater natural pearl, with no indications of artificial colour modification.

CHF40,000-60,000 \$40,000-60,000

+219

A SAPPHIRE AND DIAMOND RING, BY BOUCHERON

Set with a cushion-shaped sapphire, weighing approximately 9.29 carats, between baguette-cut diamond tapered shoulders, ring size 5, with French assay marks for platinum

Signed Boucheron Paris

Accompanied by report no. 83110 dated 26 November 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the sapphire is Kashmir, with no indications of heating.

Report no. CS80765 dated 27 September 2010 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Kashmir, with no gemological evidence of heat and no clarity enhancement, and an Appendix letter.

Please note that report no. CS80765 is over 5 years old and might require an update.

CHF500,000-700,000 \$500,000-700,000



+220

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 24.80 carats, to the triangular-shaped diamond shoulders, ring size 6%, mounted in platinum

Accompanied by report no. 6177281668 dated 18 August 2015 from the GIA Gemological Institute of America stating that the diamond is L colour, VVS2 clarity.

CHF400,000-500,000

\$400,000-500,000

THE VAN CLEEF & ARPELS 'HAWAII'

The 1930's and 40's could be described as a golden age for Van Cleef & Arpels. They debuted very recognisable collections, which bolstered the reputation of the Maison worldwide. Examples include 'Ludo', the 'Mystery-set' and 'La Minaudière'. Exceptional pieces are presented at the 1939 New York World's Fair: the 'Passe-partout' and the 'Hawaii'.

However, those were very troubled times. One can think that the designers envisioned that some lightness and naiveté was needed. These two collections are developed around flower bouquets. The 'Hawaii' was composed of red, blue and white Forget-me-not flower bouquets, as lot 221 exemplifies here. The whole parure included bracelet, clips, earrings and ring.

Although never acknowledged as a subtle act of resistance by the Maison, the coincidence of the creation of such a piece would be astonishing. It combines the colours of the Liberation and Forget-me-not flowers in a very light, free and breathy design.

This collection became very popular after the war; worn as a renowned symbol of remembrance and 'freedom-at-last' by the Élegantes worldwide.





(other view)

Ψ**+221**

A MULTI-GEM 'HAWAII' BRACELET, BY VAN CLEEF & ARPELS

The flexible tiered bracelet set throughout with ruby, sapphire and diamond flowerheads on stems, 1940s, 17.3 cm, with French assay marks for gold, in brown suede Van Cleef & Arpels case

Signed Van Cleef & Arpels, no. 50222

CHF35,000-45,000

\$35,000-45,000

AN EXCEPTIONAL PAIR OF SAPPHIRES 40.29 and 38.60 carats



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

+222

AN EXCEPTIONAL PAIR OF SAPPHIRE AND DIAMOND EARRINGS, BY DAVID MORRIS

Each octagonal step-cut sapphire pendant, weighing approximately 40.29 and 38.60 carats, to the circular-cut diamond connecting link and surmount, weighing approximately 1.52 and 1.50 carat, 3.5 cm, mounted in gold

With maker's marks DM for David Morris

Accompanied by report no. 64470 dated 7 August 2012 from the SSEF Swiss Gemmological Institute stating that the origin of the 38.60 carat sapphire is Ceylon (Sri Lanka), with no indications of heating.

Report no. 12070032 dated 17 July 2012 from the Gübelin GemLab stating that the origin of the 40.29 carat sapphire is Sri Lanka (Ceylon), with no indications of heating, and an accompanying 'Note'.

Report no. 2121164080 dated 27 May 2010 from the GIA Gemological Institute of America stating that the 1.50 carat diamond is E colour, VS1 clarity.

Report no. 2105317971 dated 15 October 2008 from the GIA Gemological Institute of America stating that the 1.52 carat diamond is E colour, VS1 clarity.

Please note that reports nos. 2121164080 and 2105317971 are over 5 years old and might require an update.

CHF1,200,000-1,800,000

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



A UNIQUE 'TUTTI-FRUTTI INDE MYSTÉRIEUSE' BRACELET, BY CARTIER







Ψ**+223**

A UNIQUE MULTI-GEM 'TUTTI-FRUTTI INDE MYSTÉRIEUSE' BRACELET, BY CARTIER

The openwork pavé-set diamond branch with carved ruby, sapphire and emerald leaves, carved ruby berries and beads, the front suspending an articulated fluted emerald bead pendant with ruby and carved sapphire surmount, 2007, 17.0 cm, with French assay marks for platinum and gold, in red leather Cartier case and outer box

Signed Cartier, no. 48348B

Accompanied by copy of an invoice dated 26 June 2008 from Cartier and 'Inde Mystérieuse' pamphlet.

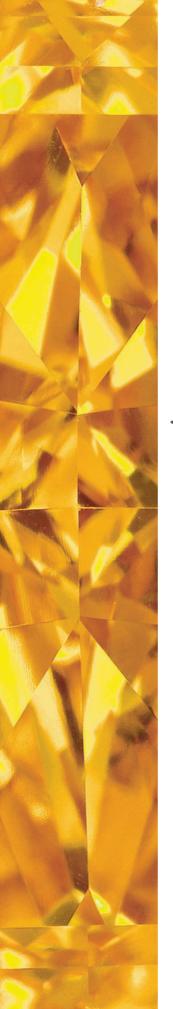
CHF550,000-650,000

\$550,000-650,000



THE ORIENTAL SUNRISE





THE ORIENTAL SUNRISE

'Lost yesterday, somewhere between sunrise and sunset, two golden hours, each set with sixty diamond minutes. No reward is offered, for they are gone forever.'

Horace Mann (1785-1859), American politician







50 W A7th Street New York, NY 10/336 T. 212 221 5858 F. 212 575 3095 www.gia.edu

> Shipping 53 W 46th Street, Unit 500 New York, NY 10036

Pair of Rare Fancy Vivid Orange-Yellow Oval Diamonds

Approximately 98% of all natural diamonds are type I. Only a small fraction of these are type Ib, that is, diamonds that owe their color to single nitrogen replacing carbon atoms. It is a mystery to diamond geologists why the nitrogen remains in this "isolated" form and does not aggregate like most other type I diamonds. It is also GIA's experience that these diamonds are often highly saturated in color, but are rarely large in size—weighing more than three or four carats when polished.

The 11.96 carat and the 12.20 carat oval mixed cuts are well matched in all aspects, color, clarity and shape. They are most unusual for their size and being a matched pair. They are also closely matched chemically, that is, the trace nitrogen impurity is dominated in isolated form (type lb). The high saturation and large size for this type of diamond combined with the unprecedented matching at this size make these an extraordinary pair of diamonds.

GIA Laboratory

GIA Laboratory

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

Carlsbad Antwerp Bangkok Dubai Gaborone Hong Kong Johannesburg London Moscow Mumbai New York Osaka Ramal Gan Secul Taipe Tokyo

THE ORIENTAL SUNRISE

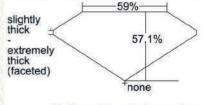


GIA COLORED DIAMOND REPORT

September 17, 2014 Report TypeGrading Report Shape and Cutting Style Oval Mixed Cut Carat Weight 12.20 carat Color Grade Fancy Vivid Orange-Yellow Color Origin Natural

Color Distribution Even Clarity GradeVVS2

Proportions:



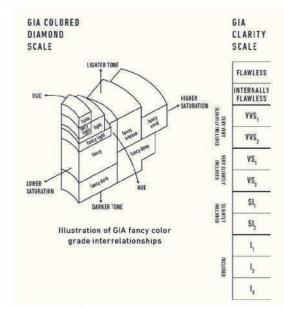
Profile not to actual proportions

Polish V	ery Good
Symmetry	Good
Fluorescence	None

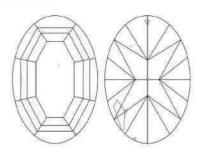
Comments: Internal graining is not shown. Surface graining is not shown.

GIA REPORT 2165619797

Verify this report at gia.edu



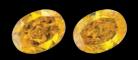
CLARITY CHARACTERISTICS



KEY TO SYMBOLS*

- Needle
- ~ Chip
- Indented Natural
- △ Extra Facet

^{*} Red symbols denote internal characteristics (inclusions). Green or black symbols denote external characteristics (blamishes). 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.



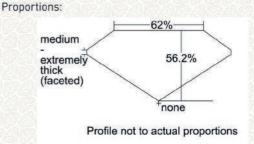


GIA REPORT 2165199632

Verify this report at gia.edu

GIA COLORED DIAMOND REPORT

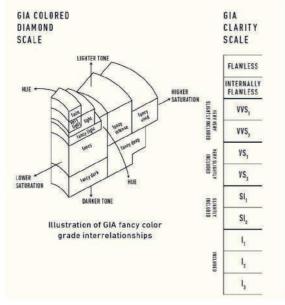
June 09, 2015	
Report Type	Grading Report
GIA Report Number	2165199632
Shape and Cutting Style	Oval Mixed Cut
Measurements	17.33 x 12.71 x 7.14 mm
Carat Weight	11.96 carat
Color Grade	Fancy Vivid Orange-Yellow
Color Origin	Natural
Color Distribution	Even



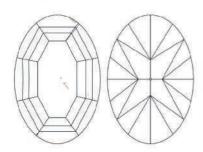
Clarity GradeVS1

Comments: Pinpoints, internal graining, surface graining and additional extra facets are not shown.

ADDITIONAL INFORMATION



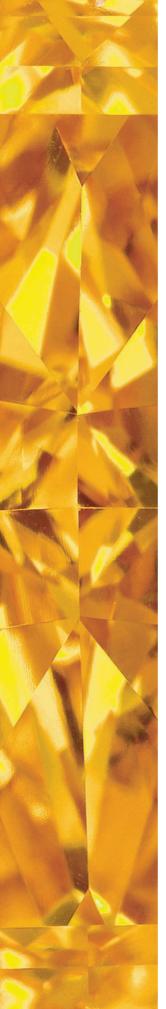
CLARITY CHARACTERISTICS



KEY TO SYMBOLS*

- Crystal
- \ Needle
- Indented Natural
- ∧ Extra Facet

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



THE ORIENTAL SUNRISE

THE GEOGRAPHIC ORIGINS OF DIAMONDS WITH ORANGE AND YELLOW HUES

Ithough the sparkling appearance of diamonds like those of the Oriental Sunrise are often enough to capture one's attention, an understanding of their geographic origins may extend this interest. Knowledge of any aesthetic object's origin can enhance the appreciation for its beauty, and a diamond's story is indeed intriguing.

The earliest known source for colored diamonds is India. In fact, many of the world's most legendary colored diamonds --the Hope, Dresden Green, Wittelsbach-Graff, Allnatt, and Sancy --are all believed to have originated from this region. Of particular importance are the Golconda mines, described by the French gem dealer Jean-Baptiste Tavernier in a noted account of his travels through India, Persia, and Turkey in the late seventeenth century. Once the Indian mines were exhausted, their prevalence in the history of diamond mining was replaced by significant discoveries in Brazil.

Diamonds with yellow color have long been prized among collectors and world adventurers alike. The first reportedly authenticated diamond found in Africa, which was cut into the 10.73 ct Eureka, is a distinct yellow. Its discovery in the late 1860s contributed to the African diamond mining rush that soon followed. South Africa's Kimberley and Dutoitspan mines quickly gained reputations as steady, significant sources of yellow stones. In 1878, the Kimberley mine revealed a 287.42 ct piece of yellow rough that was later fashioned into the 128.54 ct Tiffany. Nearly a century later, in 1964, a spectacular 253.70 ct transparent yellow crystal which came to be known as the Oppenheimer diamond emerged from the Dutoitspan mine.

A rough diamond displaying promising orange coloration is quite rare and clusive. As a result, when such a diamond is uncovered, its identity and origin are often held as closely guarded secrets. Historically, however, orange diamonds have been known to occur in localities producing other fancy-color diamonds, such as Brazil, India, various African sources, and the island of Borneo in Indonesia. Many experts claim the enigmatic origin of orange diamonds to be among their most alluring characteristics. The unusual occurrence of not only one, but two diamonds with orange-yellow coloration presented an exciting study for GIA gemologists. The fact that the gems are so similar to each other in other factors - weight, cut, and clarity - made their discovery all the more impressive.







 ${\sf Extract\,from\,the\,GIA\,monograph}$

THE ORIENTAL SUNRISE Fancy Vivid Orange-Yellow 12.20 & 11.96 carats



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

+224

THE ORIENTAL SUNRISE

A UNIQUE AND RARE PAIR OF DIAMOND AND COLOURED DIAMOND EARRINGS

Each fancy vivid orange-yellow oval-cut diamond, weighing approximately 12.20 and 11.96 carats, to the marquise-cut diamond link, weighing approximately 0.73 carat each, and oval-cut diamond surmount, weighing approximately 3.03 and 3.02 carats, 4.5 cm, mounted in gold

Accompanied by report no. 2165619797 dated 17 September 2014 from the GIA Gemological Institute of America stating that the 12.20 carat diamond is Fancy Vivid Orange-Yellow colour, VVS2 clarity.

Report no. 2165199632 dated 9 June 2015 from the GIA Gemological Institute of America stating that the 11.96 carat diamond is Fancy Vivid Orange-Yellow colour, VS1 clarity.

Further accompanied by a hardbound monograph from the GIA Gemological Institute of America, featuring additional photography, data collection charts and gemological research, attesting of the prestige of the Oriental Sunrise, and a letter.

Reports nos. 2214579873 and 6167060840 dated 21 January 2016 and 18 April 2014 from the GIA Gemological Institute of America stating that the 3.02 and 3.03 carat diamonds are D colour, VS2 clarity.

Diamond Dossiers nos. 5172495644 and 5172495633 dated 18 February 2016 from the GIA Gemological Institute of America stating that both 0.73 carat diamonds are D colour, one is VS2 clarity, the other VVS2 clarity.

CHF9,500,000-12,500,000

\$9,500,000-12,500,000







+225

A COLOURED DIAMOND, PEARL, EMERALD AND DIAMOND CLOVER LEAF BROOCH

The three leaves set with a fancy pink-brown old-cut diamond, weighing approximately 3.93 carats, an old-cut diamond, weighing approximately 4.03 carats, and a drop-shaped pearl, each within a single-cut diamond surround, to the stem set with a fancy vivid yellow rectangular cut-cornered diamond, weighing approximately 1.51 carat, and single-cut diamond surround, centering an old-cut emerald, circa 1935, 3.2 cm

Accompanied by report no. 6173366564 dated 6 November 2015 from the GIA Gemological Institute of America stating that the 3.93 carat diamond is Fancy Pink-Brown colour, SI1 clarity.

Report no. 6177366524 dated 3 November 2015 from the GIA Gemological Institute of America stating that the 1.51 carat diamond is Fancy Vivid Yellow colour, VS1 clarity.

Report no. 5172365810 dated 27 October 2015 from the GIA Gemological Institute of America stating that the 4.03 carat diamond is K colour, SI2 clarity.

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

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

+226

A DIAMOND RING, BY CARTIER

Set with a round brilliant-cut diamond, weighing approximately 12.67 carats, between tapered baguette-cut diamond shoulders, ring size 6 ½, with French assay mark for platinum, in red leather Cartier case

Signed Cartier Paris, no. MC1955

Accompanied by report no. 5171527171 dated 11 March 2016 from the GIA Gemological Institute of America stating that the diamond is F colour, VVS2 clarity.

CHF100,000-120,000 \$100,000-120,000 CHF385,000-425,000 \$385,000-425,000

KASHMIR SAPPHIRE 16.33 carats



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

+227

AN ATTRACTIVE SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 16.33 carats, to the diamond-set gallery and curved shoulders, ring size 6 $\frac{1}{2}$

Accompanied by report no. 16032006 dated 17 March 2016 from the Gübelin GemLab stating that the origin of the sapphire is Kashmir, with no indications of heating, an Appendix stating that this sapphire 'possesses a richly saturated and homogeneous colour, combined with a high degree of transparency, and a proportioned cut' and an Information sheet on 'Unheated sapphires'.

Report no. CS1073444 dated 10 March 2016 from the AGL American Gemological Laboratories stating that the origin of the sapphire is Kashmir, with no heat enhancement and no clarity enhancement, and an Appendix letter stating that 'the significance of this particular Kashmir sapphire is the fact that it is in excess of 16 carats, a substantial weight category, especially for sapphires of this provenance. For the aficionado of Kashmir material, this gemstone represents a unique time capsule of Kashmir's history and its contribution to the world of sapphires'.

CHF1,900,000-2,500,000

\$1,900,000-2,500,000



+228

A SAPPHIRE AND DIAMOND BRACELET, BY BULGARI

Set with eleven graduated oval-cut sapphires, within a baguette and rectangular-cut diamond geometric surround, 17.0 cm, mounted in platinum and gold, in blue leather Bulgari case

Signed Bylgari

Accompanied by report no. 85411 dated 6 April 2016 from the SSEF Swiss Gemmological Institute stating that the origin of 10 sapphires is Ceylon (Sri Lanka) and 1 sapphire is Madagascar, with no indications of heating.

CHF200,000-280,000

\$200,000-280,000



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

+229

A PAIR OF IMPRESSIVE EMERALD AND DIAMOND EARRINGS

Each oval cabochon emerald, weighing approximately 49.59 and 48.73 carats, to the line of graduated octagonal step-cut emeralds, interspersed with baguette-cut diamonds, 6.5 cm, mounted in gold

Accompanied by report no. 84639 dated 9 March 2016 from the SSEF Swiss Gemmological Institute stating that the origin of both emeralds is Colombia, the 49.59 carat emerald with no indications of clarity modification, the 48.73 carat emerald with minor amount of oil.

CHF800,000-1,200,000

\$800,000-1,200,000

FANCY BLUISH GREEN DIAMOND 7.58 carats



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

+230

A RARE COLOURED DIAMOND RING

Set with a fancy bluish green round-cornered square-cut diamond, weighing approximately 7.58 carats, to the diamond-set hoop, ring size 6 14, mounted in gold

Accompanied by report no. 2165546962 dated 9 September 2014 from the GIA Gemological Institute of America stating that the diamond is Fancy Bluish Green colour, VS1 clarity.

CHF1,300,000-1,800,000

\$1,300,000-1,800,000





231



THE PROPERTY OF A GENTLEMAN

+231

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 13.36 carats, within a circular-cut diamond surround, ring size 7, mounted in gold

Accompanied by report no. 15030255 dated 30 March 2015 from the Gübelin GemLab stating that the origin of the sapphire is Burma (Myanmar), with no indications of heating.

CHF100,000-150,000

+232

A DIAMOND RING, MOUNTED BY CARTIER

Set with a round brilliant-cut diamond, weighing approximately 6.83 carats, between baguette-cut diamond shoulders, ring size 6, with French assay mark for gold

Signed Monture Cartier

Accompanied by report no. 2175536359 dated 17 March 2016 from the GIA Gemological Institute of America stating that the diamond is H colour, VS2 clarity.

\$100,000-100,000 CHF140,000-180,000 \$140,000-180,000



+233

A PAIR OF NATURAL PEARL AND DIAMOND EAR PENDANTS, MOUNTED BY VAN CLEEF & ARPELS

Each designed as an old-cut diamond flowerhead surmount, to the diamond-set cap suspending two drop-shaped natural pearls, measuring approximately 10.89-10.93x15.75 mm and 10.61-10.69x15.78 mm, 4.0 cm long, with French assay marks for platinum and gold, in grey suede Van Cleef & Arpels case

Signed Monture V.C.A., no. 12888CS

Accompanied by report no. 84555 dated 10 March 2016 from the SSEF Swiss Gemmological Institute stating that both pearls are saltwater natural pearls.

CHF150,000-250,000

\$150,000-250,000

FANCY INTENSE PINK AND BLUE DIAMONDS



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

+234

A PAIR OF DIAMOND AND SUPERB COLOURED DIAMOND EAR PENDANTS

Each heart-shaped diamond surmount, weighing approximately 1.51 and 1.45 carat, one suspending a fancy intense blue pear-shaped diamond, weighing approximately 1.51 carat, and a fancy intense pink pear-shaped diamond, weighing approximately 3.08 carats; the other suspending a fancy intense pink pear-shaped diamond, weighing approximately 1.65 carat, and a fancy intense blue pear-shaped diamond, weighing approximately 3.02 carats, 4.4 cm, mounted in platinum and gold

Accompanied by 6 reports from the GIA Gemological Institute of America stating:

Weight	Colour	Clarity	Report no.	Date
3.08 ct	Fancy Intense Pink	VVS2	11508254	2015
3.02 ct	Fancy Intense Blue	VS2	11508255	2015
1.65 ct	Fancy Intense Pink	VS2	2171350998	2015
1.51 ct	Fancy Intense Blue	VS1	11740652	2015
1.51 ct	D	VS1	14843393	2006
1.45 ct	E	VS2	14843395	2006

Please note that report nos. 14843393 and 14843395 are over 5 years old and might require an update.

CHF5,400,000-6,400,000

\$5,400,000-6,400,000







236

+235

A SIX-STRAND NATURAL PEARL NECKLACE

The strands composed of eighty-one, ninety-four, one hundred, one hundred and one, one hundred and five and one hundred and five natural pearls, measuring approximately 10.25 to 3.10 mm, to the adjustable silk rope

Accompanied by report no. 84966 dated 22 March 2016 from the SSEF Swiss Gemmological Institute stating that 579 pearls are saltwater natural pearls and 7 pearls are freshwater natural pearls.

+236

AN EMERALD AND DIAMOND RING

Set with an octagonal-cut emerald, weighing approximately 28.33 carats, between trapeze-cut diamond shoulders, to the circular-cut diamond surround and shoulders, ring size 6 ½, mounted in platinum and gold

Accompanied by report no. 83160 dated 7 December 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the emerald is Colombia, with no indications of clarity modification.

Report no. CS69517 dated 24 August 2015 from the AGL American Gemological Laboratories stating that the origin of the emerald is Colombia, with no clarity enhancement.

CHF250,000-350,000 \$250,000-350,000 CHF450,000-650,000 \$450,000-650,000

253

GOLCONDA DIAMONDS

It is believed that diamond mining in India began during the 4th century BC. Diamonds were found in the eastern part of the country which was the only source of diamonds for about 2000 years, until new mines were discovered in Brazil in 1725 and then in South Africa in 1866.

However, it is the famous Golconda mines located within the realm of the Qutb Shahi Sultanate in the southern Deccan of India which are renowned to have produced the best quality diamonds. Most historic diamonds such as the *Koh-i-Noor*, now part of the Crown Jewels of England, were probably discovered in this area in the 15th century.

Golconda conjures up the mystery of India and the marvellous stories related to the city of Hyderabad. From the time of the ancient Rajas and Sultans, to the reign of the Nizams, diamond mining activity enlivened the heart of the city. Chemically pure, Golconda diamonds are limpid and have a very high degree of transparency and brilliance, setting them apart from all other diamonds.



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

+237

A CHARMING COLOURED DIAMOND RING

Set with an octagonal-cut coloured diamond, weighing approximately 11.49 carats, to the plain hoop, ring size 6 ½, mounted in platinum

Accompanied by report no. 16030179 dated 1 April 2016 from the Gübelin GemLab stating that the diamond is Fancy Light Orangy-Pink colour, VS1 clarity, a Note indicating that the diamond is Type Ila and an Appendix stating that this diamond, 'outstandingly pink, displays (...) a superior quality in purity of colour and transparency unique to the finest of type Ila diamonds. Diamonds of this kind (...) are extremely rare and comparable to those famous and exquisite diamonds which originated from the kingdom of 'Golconda'.

Report no. 5172487962 dated 17 February 2016 from the GIA Gemological Institute of America stating that the diamond is Fancy Brown-Pink colour, VVS2 clarity.

CHF1,000,000-1,500,000

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





A 128.10 CARAT INSCRIBED MUGHAL SPINEL BEAD



MUGHAL SPINELS

In Indian imperial miniatures such as in the Windsor Padhahnama, which documents the reign of Shah Jahan (1628-1658), pearls and spinels tended to be worn by the ruler and his most intimate circle. Many of these stones were inscribed with the names of Mughal emperors, some bearing personalized inscriptions in the names of Jahangir, his son Shah Jahan or later owners. It is known that Jahangir was a great connoisseur of gems. He was described by a contemporary English visitor, the Rev. Edward Terry, as 'the greatest and richest master of precious stones that inhabits the whole Earth'. His passion for gems was continued by his son, Shah Jahan.

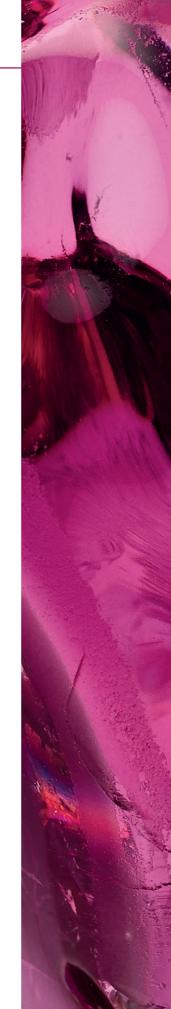
The habit of inscribing objects and gems in order to personalize them was a Timurid fashion. The Timurids were founded by Timur (Tamerlane), they ruled over Afghanistan, large parts of Iran and Central Asia, from the late 14th to the late 15th centuries. It was to the Timurids that the Mughals ultimately owed many debts in the development of their particular imperial style. A very large red spinel, known as the Timor Ruby, now in the British Crown Jewels, was once in the possession of Jahangir. The stone was presumably once inscribed with Tamerlane's name and thus may have set a precedent for the habit of inscribing precious stones. Several objects made of semi-precious stones and inscribed with his name are known. In the case of gemstones, every new royal owner had his own inscription added as a mark of ownership, often having the old eradicated.



Emperor Shah Jahan © V&A Images, Victoria and Albert Museum

Exceptional inscribed spinel beads sold at **Christie's**:

- A rare and important inscribed spinel bead and cultured pearl necklace
 Geneva, Magnificent Jewels, 2014 (sold CHF1,625,000)
- An imperial Mughal necklace, set with inscribed spinels
 Geneva, Magnificent Jewels, 2011 (sold CHF4,579,000)
- A highly important inscribed spinel, weighing 178.96 carats
 London, Arts of India, 2003 (sold £341,250)
- A highly important inscribed spinel bead, diamond and pearl necklace
 London, Important Indian Jewellery, 1997 (sold £881,500)





Gemstone Report No. 81037



Weight:

128,104 ct

Shape & cut:

baroque, engraved, polished and drilled

Measurements:

approximately 36.00 x 23.45 x 18.60 mm

Colour:

pinkish red

Identification:

SPINEL

Comments:

The analysed properties confirm the authenticity

of this transparent spinel.

No indications of heating.

Origin: Tajikistan

Important Note: The conclusions on this Gernstone Report reflect our findings at the time it is issued. A gemetone could be modified and/or enhanced at any time. Therefore the SSEF can reassess at any time if a stone is in line with the Gernstone Report. Only the report with valid original signatures, emblossed stamp and Proof TagTM label affixed on to the surface of the laminated report is a valid document. See terms and conditions on reverse side. ® This Gernstone Report is copyright of SSEF.

SWISS GEMMOLOGICAL INSTITUTE - SSEF

Basel, 29 June 2015 mr





Dr. M. S. Krzemnicki, FGA

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





Appendix letter

Exceptional Spinel

The natural spinel described in Gemstone Report No. 81037 from the Swiss Gemmological Institute SSEF possesses extraordinary characteristics and merits special mention and appreciation.

The described spinel exhibits a very impressive size and weight of 128.104 ct, combined with an attractive and saturated pinkish red colour and an excellent purity. The rough spinel was only slightly polished so as to yield the current shape. Thus, the baroque shape of this spinel represents the shape of the original crystal fragment.

The few tiny inclusions found by microscopic inspection and the analysed properties are consistent with those of spinels from the reputed historic spinel mine at Kuh-i-Lal, located in a remote part of the Pamir mountains in Tajikistan. Some of the most exceptional historic spinels – at that time often named 'Balas rubies' - originate from this mining site and are treasured as part of the historic crown jewels of Great Britain, Russia, and Persia. Its saturated pinkish red colour is due to a combination of well-balanced trace elements in the gemstone, typical and characteristic for the finest spinel from Tajikistan.

In addition to these qualities, this spinel has been spared exposure to heat treatment. Its colour is thus all natural.

Based on the information provided by the client, this spinel was part of the historic jewels of a noble Indian family, and was used as the central part of a crown. Although we have no scientific proof for its history, the two Arabic engravings present on the surface of this spinel also evoke a historic provenance. Similar engraved spinels were especially famed and appreciated during the Mughal Empire (mid 15th to mid 18th century).

A natural spinel from Tajikistan of this exceptional size and quality is very rare and exceptional. Together with the historical context of such spinels, this jewel can be considered a true treasure of nature.

SWISS GEMMOLOGICAL INSTITUTE - SSEF

Basel, 29 June 2015 mr

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

SSEF
www.praeftag.com
ref. 0 JB00 XWZF 37194

S. Hänsel, MSc, FEEG

Dr. M. S. Krzemnicki, FGA



'...this jewel can be considered a true treasure of nature.' SSEF Appendix letter



Jahangir Shah Akbar Shah, dated AH 1018/1609-10 AD



Shah Jahan, Jahangir Shah, dated AH 1049/1639-40 AD









+238

A MUGHAL SPINEL BEAD PENDANT

The spinel bead, weighing approximately 128.10 carats, engraved 'Jahangir Shah Akbar Shah', dated 'AH 1018/1609-10 AD', and 'Shah Jahan, Jahangir Shah', dated 'AH 1049/1639-40 AD', to the fabric torsade necklace

Accompanied by report 81037 dated 29 June 2015 from the SSEF Swiss Gemmological Institute stating that the origin of the spinel is Tajikistan, with no indications of heating, and an Appendix letter stating that 'A natural spinel from Tajikistan of this exceptional size and quality is very rare and exceptional. Together with the historical context of such spinels, this jewel can be considered a true treasure of nature'.

CHF200,000-300,000

\$200,000-300,000





(side view)





(side view)

+239

A PEARL, NATURAL PEARL AND DIAMOND RING, BY BHAGAT

Set with a button-shaped natural pearl, measuring approximately 14.96-15.21x11.06 mm, to the pavé-set diamond gallery, the sprung hoop set with graduated pearls and briolette-cut diamond finials, ring size $5 - 7 \, \frac{1}{2}$

Accompanied by report no. 64217 dated 17 July 2012 from the SSEF Swiss Gemmological Institute stating that the button-shaped pearl is a saltwater natural pearl.

Further accompanied by copy of a letter from Bhagat

CHF170,000-250,000 \$170,000-250,000

+240

AN EMERALD AND DIAMOND RING, BY BHAGAT

Set with an oval cabochon emerald, weighing approximately 15.51 carats, to the flat-cut diamond gallery, the sprung hoop set with graduated diamond rondelles, to the emerald bead finials, ring size $5-7\,\%$

Accompanied by report no. CS62223 dated 22 July 2014 from the AGL American Gemological Laboratories stating that the origin of the 15.51 carat emerald is Colombia, with minor clarity enhancement.

Further accompanied by copy of a letter from Bhagat

CHF170,000-250,000 \$170,000-250,000



AN EXCEPTIONAL DROP-SHAPED NATURAL PEARL







Test Report No. 84264

on the authenticity of the following loose pearl

Weight:

30.309 ct (121.24 grains)

(including metal lining)

Shape:

drop-shaped, half-drilled

Measurements:

13.78 - 14.87 x 22.10 mm

Colour:

white

Identification:

NATURAL PEARL

Comments:

The analysed properties confirm the authenticity

of this saltwater natural pearl.

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

SWISS GEMMOLOGICAL INSTITUTE - SSEF

Basel, 24 February 2016 mr

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



Dr. T. Dzikowski, SGC

Dr. M. S. Krzemnicki, FGA



Appendix letter

Exceptional Natural Pearl

The natural pearl described in Test Report No. 84264 from the Swiss Gemmological Institute SSEF possesses extraordinary characteristics and merits special mention and appreciation.

The described pearl exhibits a very impressive size and weight of 33.309 ct (121.24 grains) combined with a regular drop shape and a fine pearl lustre. The surface colour of the pearl is delicate white.

The combination of well-balanced trace elements found in this pearl is characteristic for a saltwater pearl.

A natural pearl of this size and quality is rare and exceptional.

SWISS GEMMOLOGICAL INSTITUTE - SSEF

Basel, 24 February 2016 mr

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

ral. O JB00 NBXC 71194

Dr. T. Dzikowski, SGC

Dr. M. S. Krzemnicki, FGA



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

+241

AN EXCEPTIONAL NATURAL PEARL AND DIAMOND PENDANT NECKLACE

Set with a drop-shaped pearl, weighing approximately 121.24 grains and measuring approximately 13.78-14.87x22.10 mm, to the marquise-cut diamond cap and marquise and circular-cut diamond surmount, with cable-link chain, pendant 3.8 cm, chain 42.0 cm

Accompanied by report no. 84264 dated 24 February 2016 from the SSEF Swiss Gemmological Institute stating that the pearl is a saltwater natural pearl, and an Appendix letter stating that 'The (...) pearl exhibits a very impressive size and weight of 33.309 ct (121.24 grains) combined with a regular drop shape and a fine pearl lustre. The surface colour of the pearl is delicate white'.

CHF800,000-1,200,000

\$800,000-1,200,000



'A natural pearl of this size and quality is rare and exceptional.'

SSEF Appendix letter



THE LARGEST FANCY VIVID BLUE DIAMOND AT AUCTION



'It is well known that extraordinary skill is required to extract the "best" color from fancy colored diamonds. Achieving the strongest colors in traditional shapes such as the 15 carat Oppenheimer Vivid Blue can only be achieved with a highly saturated intrinsic color of the rough diamond. This blue diamond's color and clarity combined with its traditional cutting style and provenance is truly exceptional.'

Tom Moses, Executive Vice President GIA



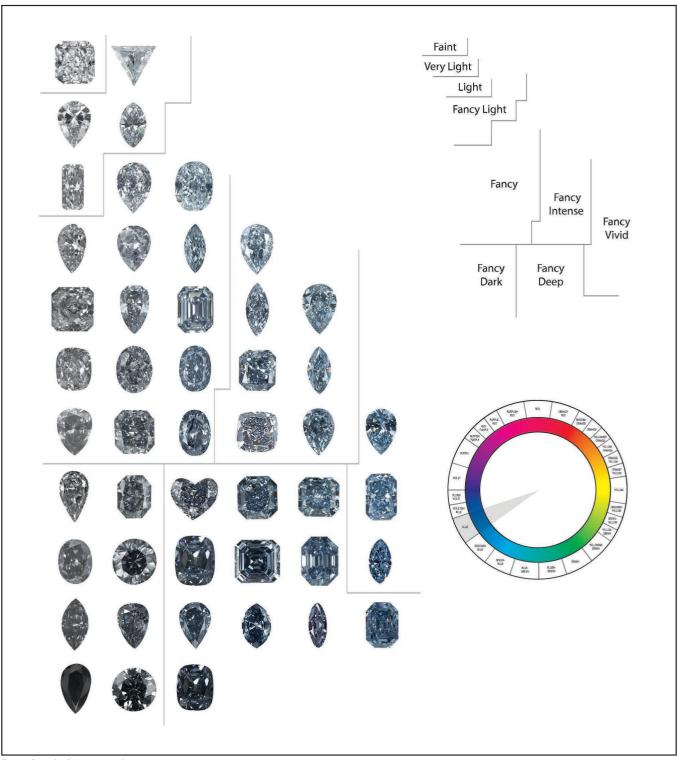








'Rich and vibrant Fancy Vivid blue color beams from every precisely cut facet of the 14.62 ct emerald-cut diamond.' Extract from the GIA monograph



Extract from the GIA monograph



INSIDE BLUES

Along the spectrum of all coloured diamonds, few fancy colours take pole position for their celebrity and rarity: reds, pinks, greens, and of course, blues. Few other colours can stand equal to the phenomenon of a fancy vivid blue. It is rarely seen in diamonds, and when it does occur, is generally a faint blue; just a few examples display a more intense colour. Blue diamonds are structurally the purest of all diamonds, with barely any impurities within their crystal lattice. Most have a trace of the element boron which in addition to their blue colour gives them semi-conducting properties; they account for less than one percent of all diamonds mined.

A stone with an overriding blue body colour, no matter where on the grading scale, from faint through to vivid, and including any stones with a gray colour modifier, is extremely rare. Gray is a common modifier in blue diamonds, and can detract from the value compared with a 'straight' fancy colour grade. Although still desirable, a fancy grayish blue is still far outclassed by a pure fancy blue. Furthermore, the rarity and value of a fancy coloured diamond rises exponentially depending on its position on the scale of colour saturation. Starting with faint, through to light, fancy light, fancy dark and fancy deep to describe the strength of the stone's colour, the extreme grades of fancy intense and finally fancy vivid reach the heights of a diamond's intense colour saturation. A fancy vivid blue diamond of 14.62 carats, with no mention of gray, has a star pedigree.





SIR PHILIP OPPENHEIMER

Philip Oppenheimer was born on 29th October 1911 in Britain. He graduated from Harrow and then later from Jesus College at Cambridge University. Son of Otto Oppenheimer, who controlled the Diamond Syndicate in London, Philip began working in the family business at De Beers in London in 1934, sitting at a bench sorting and valuing diamonds.

After serving as a lieutenant colonel in the British Army during World War II, and participating in the liberation of Sicily, he returned to De Beers in London. As head of the London-based Central Selling Organisation for 45 years, until 1993, Sir Philip oversaw a diamond sales cartel set up by De Beers to keep strict control over the diamond supply worldwide. The goal was to end the price swings that led to the failure of many diamond mines throughout the beginning of the 20th century.

The sales cartel was backed by the enormous influence of De Beers in the industry. It became very successful and eventually controlled the sale of nearly all diamonds produced at the De Beers' mines in South Africa, as well as other mines. One of Sir Philip's greatest coups was to bring the Soviet Union and its huge diamond reserves into the cartel in the late 1950's. Although the cartel did show strains from time to time, the organization generally controlled 80 percent of diamond production under the direction of Sir Philip.

Sir Philip was knighted in 1970. He worked closely over the years with his cousin, Harry Oppenheimer, the chairman of De Beers Mining, in building and protecting the family's diamond empire as it dealt with the complex politics of Africa whilst it emerged from colonial rule. South Africa especially was subject to much corruption and instability throughout this time.

Sir Philip was known in Britain as a social liberal, seeking to use the economic influence of the family's company to improve the living standards of its employees. In addition to his role at De Beers, Sir Philip was well known for his involvement in horse racing, owning a stable of winning horses. He pushed for De Beers to sponsor the King George VI and Queen Elizabeth Diamond Stakes at Ascot, one of the United Kingdom's most prestigious annual horse races.







'Sir Philip Oppenheimer, born to immense wealth, could possess nearly anything he desired.

A reserved and elegant man, he had two surpassing passions: spectacular diamonds and magnificent thoroughbreds'

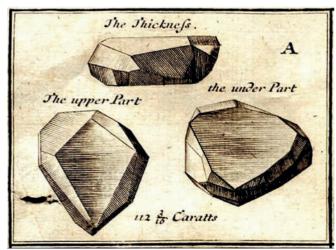
GIA, Gemological Institute of America



BLUES IN HISTORY

Important blue diamonds are in noble company, with some of the world's most famous, even infamous diamonds having a blue body colour, and possibly ranking highest among other coloured diamonds in importance and intrigue. Arguably the most famous blue diamond of all time, and perhaps the most famous diamond of any colour, is the legendary *Hope Diamond*.

Although not the largest recorded in existence, falling third according to lan Balfours' *Famous Diamonds*, after an unnamed brilliant-cut weighing 51.84 carats and the 45.84 carats *Copenhagen Blue*, it is the largest whose whereabouts are currently publicly known. The incredible 45.52 carat fancy dark grayish-blue gem is notorious not only for it marvelous size and colour, but also for the 'curse said to hang over all who owned or wore it'. The unproven story was certainly woven well by Pierre Cartier in 1911 as a sale strategy to entice the young Evalyn Walsh McLean, American socialite and wife of the heir to the Washington Post fortune, into buying such an enigmatic jewel. Yet another fabled, and far more consequential account behind the *Hope* was recently proven to be true in 2005: a team of researchers, gemmologists and cutters from the Smithsonian Institute were able to verify the long-standing rumor that the *Hope* was cut from a diamond of the French Crown, otherwise known as the *French Blue*, which in turn was refashioned from the *Tavernier Blue*.



Drawing of the Tavernier Blue diamond



The Hope Diamond All rights reserved



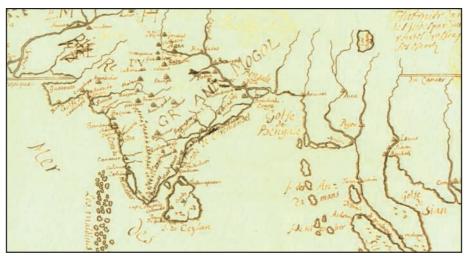
At some point during the mid-17th century, the renowned French explorer and merchant Jean-Baptiste Tavernier, during his final voyage to India, was offered a large steely blue gem. Weighing 112 3/16 Florentine carats (115.16 metric carats), it was said to have been stolen from the eye of an idol. The dark blue diamond was taken by Tavernier back to France where he sold it in 1668, together with a collection of his finest purchases, to King Louis XIV. Four years later the Sun King had the stone re-cut into a heart-shape weighing the equivalent of 69.03 metric carats, and as one of the Crown Jewels of France, it became known as the *Blue Diamond of the Crown*. It passed through the hands of successive kings until September 1792, when it was among the jewels stolen from the *Garde-Meuble* during the French Revolution.





The diamond appears to have re-surfaced exactly twenty years later, again re-cut, in the accounts of a London diamond dealer. It was at one point rumored, although probably inaccurately, to have been acquired by King George IV. Finally, in 1839, the diamond was in the gem collection of Henry Philip Hope, part of the Hope Banking Family, and it remained in the family until 1901. The *Hope* as it became known, was resold several times on the international market until it passed through the hand of Pierre Cartier in 1909. Thereafter it would become the emblem of Evalyn Walsh McLean, closely tying its fate with her own, until her death and its sale in 1949 to Harry Winston. Winston donated the historic stone to the Smithsonian Institute in Washington in 1958, where it still resides today.

Historically the earliest and most legendary diamond 'mines' were the alluvial gravels in the banks or beds of rivers in India, known as early as 800BC. Jean-Batiste Tavernier visited a number of the Indian Mines between 1639 and 1668, recording the most important surviving geographical, geological and sociological account of early mining and dealing practices. The most famous mine was Kollur, a mine in the kingdom of Golconda, now part of the State of Hyderabad, celebrated for producing fine large whites of a special 'water' and the earliest known pinks and blues: the *Great Moghul*, as well as the pink *Dara-i-Nur*, and, most importantly, the *Tavernier Blue*. Given the relatively late discovery of alternative blue diamond sources, nearly all 'historic' blues are assumed to be of Indian origin. However, expecting sporadic exploitation, the mines were effectively commercially worked out by the nineteenth century, leaving true Golconda diamonds with a legendary label and the production of blues scant and scarce until the new African deposits would take over.



Ancient map of Golconda All rights reserved



BLUES IN THE SALEROOM

Christie's has been privileged to have handled and sold some of the world's greatest blues: several which would be listed as historic blues, and some which have appeared in more recent times, but which have already taken their place in the Blue Hall of Fame.

One of the earliest historic blue diamonds to have appeared for sale at Christie's was the *Idol's Eye*, a stone sharing a common myth with the *Hope*, having been rumored to have once been stolen from the eye of an Indian idol. Its first authenticated appearance was on 14th July 1865 in the saleroom of Christie's London, where the catalogue described a 'splendid large diamond known as the *Idol's Eye* set round with 18 smaller brilliant and framework of small brilliants'. The 70.21 carat blue Golconda stone passed into ownership of 34th Ottoman Sultan, Abd al-Hamid II, who would be deposed from his autocratic position in 1909, after his time in Paris. Bought by a nobleman, the *Idol's Eye* rested in a London bank until after the end of the Second World War. Harry Winston acquired the diamond in 1946, selling it the following year to Mrs May Bonfils Stanton, daughter of the co-founder of the Denver Post and avid jewellery collector. After her death in 1962, the *Idol's Eye* was sold through auction once more, in 1967, and by 1979 the diamond was in the ownership of M. Laurence Graff. The ensuing sale conducted by M. Graff together with two other large and named stones, is thought to be one the most expensive diamond deals in history.

Also of Indian origin, the *Wittelsbach* is a historic diamond fortunate to have avoided the doom of latter-day obscurity. From the seventeenth century, this dark blue 35.56 carat gem mostly led a quiet and imperial life. Through the Spanish Royal Family, via King Philip IV and his daughter, to the Austrian Royal Family, via Emperor Leopold I and his daughter, it finally resided in the possession of the Wittelsbach family, the ruling house of Bavaria. The diamond remained in the royal family for the following two centuries until a decision was made to alleviate the hardship of family descendants by auctioning certain parts of the Bavarian Crown Jewels at Christie's London in 1931. Following the auction, the diamond was neither seen nor heard of again, until an unmanaged large diamond was placed on the display at the World Fair in Brussels in 1958. A skilled cutter in the Belgian diamond industry, Joseph Komkommer, fortuitously identified the diamond as the lost Wittelsbach and so saved its story for prosperity, until Christie's sold it again in 2008 for a world record price at the time.

Through the years **Christie's** has been privileged to have offered for sale many of **the world's most historic and famous blue diamonds:**

- 1864: The 70.21 carat *Idol's Eye*
- 1931: The 35.56 carat *Wittelsbach*
- 1984: The 42.92 carat *Tereschenko*
- 1995: The 13.78 carat *Begum Blue*
- 2008: The 35.56 carat Wittelsbach





THE OPPENHEIMER BLUE

Record prices for Vivid Blue Diamonds at auction:

- \$48,468,153: the 12.03 carat Blue Moon of Josephine
 \$4,028,940 per carat, November 2015
- \$32,645,000: the 9.75 carat *Zoe Diamond* \$3,348,205 per carat, November 2014
- \$23,795,372: the 13.22 carat Winston Blue
 \$1,799,952 per carat, May 2014
- \$15,762,500: the 10.95 carat *Bvlgari Blue* \$1,439,498 per carat, October 2010
- \$9,488,754: the 7.03 carat Star of Josephine
 \$1,349,752 per carat, May 2009



The largest blue diamond ever to have appeared at auction is the incredible 42.92 carat pear-shaped *Tereschenko* diamond. Ranking the fourth largest fancy blue on record, it follows only the unnamed brilliant-cut weighing 51.84 carat. The original owners of the diamond, the Tereschenko family, were wealthy pre-Revolution sugar magnates, who had the gem mounted in an incredible multi-coloured diamond necklace by Cartier in 1913. It was reputed to be one the most extravagant and beautiful fancy coloured diamond jewels of the twentieth century. The *Tereschenko* was smuggled out of Russia in 1916 on the eve of the Revolution, passing into new private hands. Following seven decades of elusive silence, the diamond reappeared to great excitement in 1984, when Christie's announced the auction of this spectacular blue in Geneva. With a shout of 'Ten million Swiss Francs', the hammer was brought down to M. Robert Mouawad, setting a new world record price at the time for a blue diamond, and indeed for a diamond of any colour.

Several newer blues have recently attracted a world reception, not only through their rare quality, but also with the Graff name. Leading with the 6.07 carat *Graff Blue Heart* and the 39.31 carat *Graff Imperial Blue*, is the original 6.19 carat *Graff Blue*. Sold in 15 November 1990 at Christie's, in supporting what would become the *Graff Orange*, this beautiful dark blue circular-cut diamond would be recorded and remembered ever after.

Most recently in the world of named blues sold at Christie's is the beautiful *Begum Blue* diamond. When the jewellery collection of her Highness Princess Salimah Aga Khan came under the hammer in Geneva on 13th November 1995, it hit the headlines as the most important comprehensive and magnificent single owner jewellery collection to have appeared at auction since the jewels of the Duchess of Windsor were sold in 1987. The 13.78 carat fancy deep blue heart-shaped diamond known as the *Begum Blue*, mounted together with a D colour Internally Flawless heart-shaped diamond of 16.03 carats, was undoubtedly the star of the show.

However, of the important historic blue diamonds mentioned above, many are deep or dark blue colour and some even with a touch of grey; only a few could be described as intense sky blue. In this fancy vivid blue range, diamonds of even five or six carats are seldom seen in the saleroom, and those of over ten carats are virtually unheard of. Given the current market and the increasing rarity of blue diamonds, the appearance of such a gem at auction today – likely to take its place amongst other world class famous blue diamonds - is to be expected only once in a lifetime.

THE OPPENHEIMER BLUE

VERDURA

Fulco Santostefano della Cerda, Duke of Verdura, moved from his native Palermo to Paris in 1926, where he began working with Coco Chanel, initially in textiles, and eventually as their head jewellery designer. After relocating to the United States in 1937, he took a position at Paul Flato's jewellery establishment, first in New York, then in California. He remained with Flato for two years before opening his own salon in 1939 at 712 Fifth Avenue and a second, in 1947, in Paris, on rue Boissy d'Anglas.

His jewellery featured gold mountings with precious and semi-precious stones, a bold undertaking at the time when platinum was the most popular metal. In 1972, Verdura sold the business to his associate, Joseph G. Alfano, and retired to London, living there until his death in 1978. In 1985, Edward J. Landrigan purchased Verdura, Inc. and established a salon at 745 Fifth Avenue, where he continues to produce fine jewels from Verdura's original drawings in a manner consistent with the Duke's tradition.

Christie's is honoured to offer a prime example of the Verdura style, combining bold design with an exceptional gemstone. It is a testament to Verdura talent that they were chosen to design the mounting of this exceptional fancy vivid blue diamond. The 'Eight Blades' ring, created in 2004, demonstrates exceptional finesse as well as intangible beauty.



The front door of the Verdura shop, New York All rights reserved







Verify this report at gialedu

GIA REPORT

GIA COLORED DIAMOND REPORT

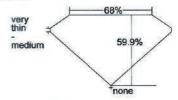
 May 14, 2015
 Grading Report

 Report Type
 Grading Report

 GIA Report Number
 10387774

 Shape and Cutting Style
 Emerald Cut

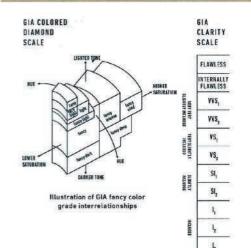
 Measurements
 18.64 x 12.09 x 7.24 mm



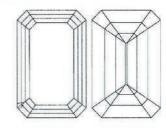
Profile not to actual proportions

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

ADDITIONAL INFORMATION



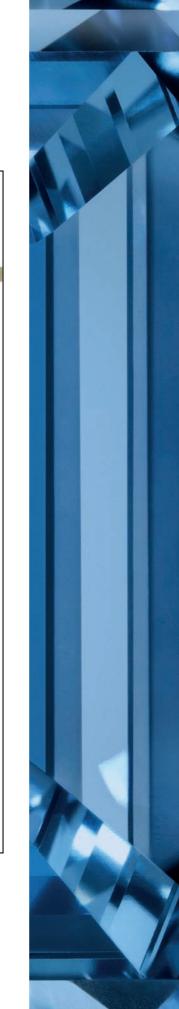
CLARITY CHARACTERISTICS



KEY TO SYMBOLS*

- Feather
- ~ Chip
- ↑ Extra Facet

www.gia.edu



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

THE OPPENHEIMER BLUE Fancy Vivid Blue 14.62 carats



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

+242

THE OPPENHEIMER BLUE

A SENSATIONAL COLOURED DIAMOND RING

Set with a fancy vivid blue rectangular-cut diamond, weighing approximately 14.62 carats, flanked on either side by a trapeze-shaped diamond; also accompanied by the original 'Eight Blades' mounting from Verdura, ring size 6, mounted in platinum

'Eight Blades' ring signed Verdura

Accompanied by report no. 10387774 dated 14 May 2015 from the GIA Gemological Institute of America stating that the diamond is Fancy Vivid Blue, natural colour, VVS1 clarity.

Further accompanied by a hardbound monograph from the GIA Gemological Institute of America, featuring additional photography, data collection charts and gemological research, attesting to the rarity and provenance of The Oppenheimer Blue.

CHF38,000,000-45,000,000

\$38,000,000-45,000,000

PROVENANCE:

Sir Philip Oppenheimer (1916-1995)

EXHIBITED

New York, Verdura, *The Power of Style: Verdura at 75*, 14 October 2014 - 23 December 2014

243-300 No Lots

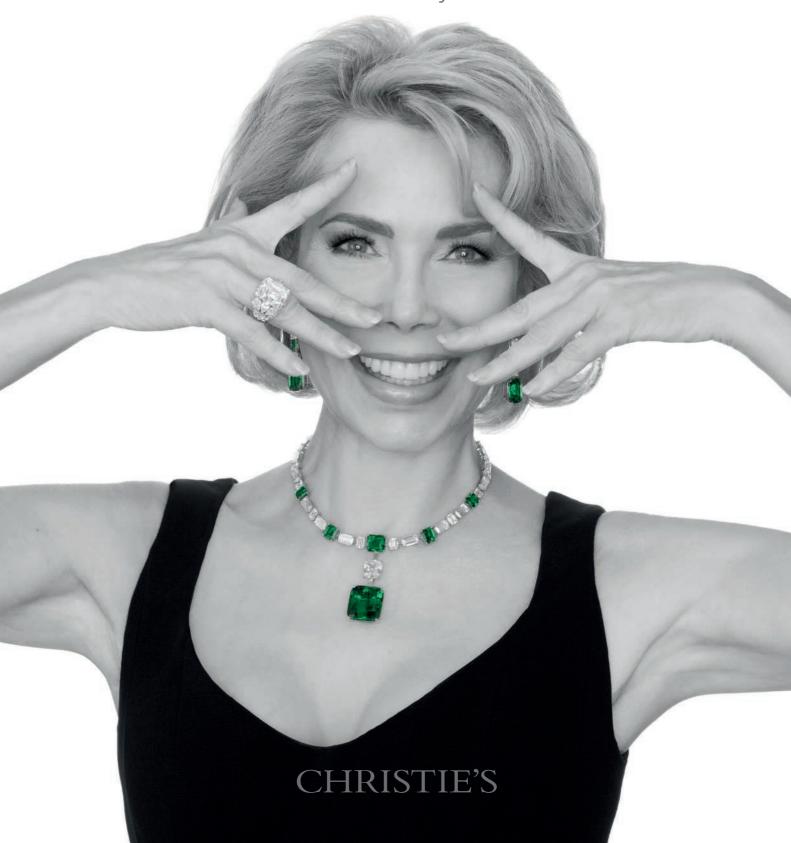




SUPERB JEWELS FROM THE COLLECTION OF

H.S.H. Gabriela Princess zu Leiningen

Geneva 18 May 2016







An invitation to view jewellery is always an amazing adventure, but one extended by Princess Gabriela zu Leiningen would certainly be a spectacular experience, even for industry veterans.

So on a cold, crisp December morning, Francois Curiel, Pedro Girao and I, along with colleagues from our Geneva and Zurich offices, made the special trip. We congregated in a meeting room of the beautiful old Clariden Leu Bank Building at the Bahnhofstrasse in Zurich, and waited to meet the Princess.

Moments later, the elegant and statuesque Princess arrived, and we had a brief discussion about her collection and vision of the sale. She shared with us images and particulars of the items, in a meticulous system worthy of a professional.

Every jewel was well documented with weights of the important gems, complete with images and reports from various laboratories. She knew her pieces inside out, and was able to give us an impeccable description of her collection, promising an exciting day ahead, even before we saw the jewels.

"Shall we go see the jewels?" she asked, and off we went into the bank. As we made our way several levels deeper towards the mysterious vault, we finally arrived at an impressive two storey safe from the turn of the century, located in the heart of the bank, many meters below the ground. On the way Princess Gabriela explained to us that much to her regret, she had not been wearing some very important pieces of her collection and that these pieces were housed by this bank.. We settled ourselves around the safe and as the Aladdin's cave opened, we saw towers of boxes neatly stacked up, and wondered how many more tables we would need to lay out their entire content. And the wonders began... "Here is a cultured pearl and diamond fringe necklace which used to belong to the Begum Mohamed Shah Aga Khan", said the Princess. She also showed us a wonderful matching bracelet and earrings, explaining that they were commissioned for her at Van Cleef and Arpels "in order to match the existing necklace". She remembered wearing

this set at a private dinner dance that she and her then husband were hosting at the Château Chantilly. Then she showed us a truly exciting diamond. "This is the famous Pohl Diamond," the Princess told us. Originally found as a large 287 carat rough stone, this D color gem was sold to Bernice Chrysler Garbisch of the Chrysler Family in 1943, and acquired for the Princess at Cartier in 1998.

Then there was the sensational emerald and diamond necklace by Cartier, suspending a richly coloured Colombian emerald of almost 40 carats with matching ear-pendants en suite. As we gathered around to admire the necklace, she opened another box, saying "and here you see the sapphire version with a 55 carat Burmese sapphire stone...the emerald is interchangeable and together with another diamond navette can be suspended from either diamond necklace." Afterwards, a set of ruby and diamond mystery-set jewellery by Van Cleef & Arpels, a whimsical frog brooch by Cartier, a wonderful five-row natural pearl necklace interspersed with diamond beads and rondelles, followed by stacks of brightly coloured enamel bangles by Schlumberger.

The day went on as boxes were opened one by one, revealing fabulous jewels set with superb gemstones. The Princess contributed comprehensive commentary on the pieces' provenance, where and when she wore them, and the joy they brought her. Princess Gabriela is a great jewellery expert and an enchanting storyteller, and we were her captivated audience. It was a truly special day, and for those few magical hours at the vault, we got an exclusive glimpse of the Princess's world, a colourful active life with beautiful memories, chronicled by the marvelous jewellery she had collected along the way.

It is Christie's great honor to present Princess Gabriela's magnificent jewels to collectors worldwide, so that, in the Princess's own words, they "continue bringing joy and happiness to their new owners".

Rahul Kadakia
International Head of Jewellery





H.S.H. Gabriela Princess zu Leiningen (wearing lot 335), Berlin, Aids Reminders Days 2006 © Sabine Brauer

G abriela Princess zu Leiningen, born Thyssen, hails from a German entrepreneurial and philanthropic family.

A qualified lawyer, she completed in 1990 magna cum laude her doctoral dissertation in international law. Princess Gabriela was married to Prince Karl-Emich zu Leiningen for seven years, a marriage which resulted in her daughter Princess Theresa zu Leiningen. Furthermore she became a consultant for UNESCO in Paris, advising on the promotion of equality and women's rights.

In May 1998, Princess Gabriela married His Highness Prince Karim Aga Khan IV, 49th Imam of the Ismaili community, international entrepreneur, horse-breeder and founder of the Aga Khan Development Network.

Alongside the Aga Khan, Princess Gabriela supported numerous educational, cultural, and crisis management programs. Together they undertook travels, around the globe, meeting decision makers and heads of states in the aim of working towards an improved quality of life; the economic and financial development, as well as the cultural areas of traditional music, architecture and art. During the 16 year period of their marriage, the Princess held the title Begum Inaara Aga Khan. In 2000 their son Prince Aly Aga Khan was born. The princess received superb and unique jewels from her then husband, a great art connoisseur, furthering her already extensive collection. Several of them are being presented here at this Christies' auction.

In 2004, the Princess founded the Princess Inaara Foundation. This aid organization is committed to supporting projects in both Germany and in developing countries, striving to protect and ameliorate the rights of women and children in-need, often through microcredit projects. She campaigns for greater understanding and tolerance across diverse cultures, whilst also being committed to fighting the HIV/AIDS epidemic, and continues to serve as a member of the Board of Trustees for the German AIDS Foundation.

Since her youth, Princess Gabriela has a passion for art and music; her lifelong hobby is singing, and she sometimes does so to entertain her friends. For seven years she has headed the Board of Trustees for the Grand Opera Gala in Berlin, Germany. She loves the Austrian Alps, is a great skier and has a passion for animals.



India, 2007 Image courtesy of Princess Inaara Foundation





(side view)



(top view)

Ψ**301**

A 'MYSTERY-SET' RUBY AND DIAMOND 'DOUBLE BOULE' RING, BY VAN CLEEF & ARPELS

Of crossover design, one side mystery-set with rubies, one side pavé-set with diamonds, size 5 ½, with French assay marks for platinum and gold, in grey suede Van Cleef & Arpels case

Signed Van Cleef & Arpels, no. 24049

Accompanied by copy of a valuation dated 17 January 2000 from Van Cleef & Arpels.

CHF40,000-60,000

\$40,000-60,000



H.S.H. Gabriela Princess zu Leiningen (wearing lot 303) attending a dinner at the Munich Security Conference, 2010





Ψ302

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

Each designed as a mystery-set ruby poppy flower, centering a circular-cut diamond cluster pistil, to the two diamond-set leaves, 3.6 cm, with French assay marks for platinum and gold Signed Van Cleef & Arpels, no. 23670

Accompanied by copy of a valuation dated 17 January 2000 from Van Cleef & Arpels.

CHF100,000-150,000 \$100,000-150,000

Ψ303

A 'MYSTERY-SET' RUBY AND DIAMOND FLOWER BROOCH, BY VAN CLEEF & ARPELS

Designed as a mystery-set ruby flower, centering a circular-cut diamond cluster pistil, 6.3 cm, mounted in platinum and gold, in beige suede Van Cleef & Arpels case

Signed Van Cleef & Arpels, no. 23461

Accompanied by copy of a valuation dated 17 January 2000 from Van Cleef & Arpels.

CHF150,000-250,000 \$150,000-250,000





·304

A PAIR OF ENAMEL AND DIAMOND 'ÉGLANTINE' BROOCHES, BY BOUCHERON

Each enamelled wild rose flowerhead, one blue, one yellow, with diamond-set pistil, leaves and stem, 1999, 4.5 cm, mounted in gold Signed Boucheron, nos. A 384 948 (blue) and A 384 883 (yellow)

Accompanied by copy of an invoice dated 3 June 1999 from Boucheron.

CHF7,000-10,000

\$7,000-10,000

(2)



A DIAMOND AND COLOURED DIAMOND 'ÉGLANTINE' BROOCH, BY BOUCHERON

The twin wild rose flowerheads pavé-set with either diamonds or yellow diamonds to the baguette-cut diamond stem and pavé-set diamond leaves, 1999, 5.3 cm, with French assay mark for gold Signed Boucheron, no. A429968

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

CHF15,000-20,000

\$15,000-20,000



A MULTI-GEM FLOWER BROOCH, BY JEAN SCHLUMBERGER, TIFFANY & CO.

Designed as a spray of flowers, each pavé-set with diamonds, to the yellow diamond, pear-shaped sapphire and emerald details, with a polished gold stem, 2000, 8.4 cm, mounted in gold

Signed Tiffany & Co. Schlumberger

Accompanied by copy of a valuation dated 15 December 2000 from Tiffany & Co.

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

CHF15,000-20,000

\$15,000-20,000



Grace Kelly, Princess of Monaco, with Begum Sultan Mohamed Shah Aga Khan III (wearing lot 307), attend a gala dinner in Monaco © James Andanson/Sygma/Corbis

Ψ307

A RUBY, EMERALD AND DIAMOND FLOWER BROOCH, BY ROBERT POUGET

The rose flowerhead and rosebud set with calibré-cut rubies, to the similarly-set emerald leaves and baguette-cut diamond stem, 8.5 cm, with French assay marks for gold Signed Robert Pouget, no. D.668.955

CHF40,000-60,000

\$40,000-60,000

PROVENANCE:

H.H. Begum Sultan Mohamed Shah Aga Khan III













H.S.H. Gabriela Princess zu Leiningen (wearing lot 308) in Chateau de Versailles, 2001 Image courtesy of H.S.H. Gabriela Princess zu Leiningen

A CULTURED PEARL AND DIAMOND FRINGE NECKLACE; AND A BANGLE AND PAIR OF EARRINGS, BY VAN CLEEF & ARPELS

The necklace designed as a series of diamond-set yellow gold flowerheads between marquise and circular-cut diamond white gold clusters, suspending fifteen cultured pearls to the front and one to the back, each with marquise-cut diamond cap and pear-shaped diamond surmount, together with matching bangle and pair of earpendants, necklace 36.0 cm, bangle inner circumference 16.0 cm, earrings 5.2 cm, mounted in platinum and gold, the bangle in a grey suede Van Cleef & Arpels case, the earrings in a green suede Van Cleef & Arpels case

Bangle and earrings signed Van Cleef & Arpels, nos. ML967 (bangle) and ML969 (earrings)

Bangle and earrings accompanied by copy of an invoice dated 29 March 2001 from Van Cleef & Arpels.

CHF200,000-300,000

\$200,000-300,000

(3)

PROVENANCE:

H.H. Begum Sultan Mohamed Shah Aga Khan III Sotheby's Geneva, 15 November 2000, Lot 516





•309

A DIAMOND AND COLOURED DIAMOND 'ESCARGOT' BROOCH, BY BOUCHERON

Modelled as a snail, the pavé-set diamond shell to the pavé-set yellow diamond body, 1999, 4.8 cm, with French assay marks for gold

Signed Boucheron, no. P20945

Accompanied by copy of an invoice from Boucheron.

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

CHF10,000-15,000

\$10,000-15,000







A DIAMOND AND EMERALD 'ORFY COEUR' BROOCH,

Of heart-shaped design, modelled as two pavé-set diamond dolphins facing each other, with emerald eyes, 1997, 5.0 cm, with French assay marks for gold

Signed Cartier, no. 735124

Accompanied by copy of an invoice dated 28 October 1997 from Cartier.

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

311

A MULTI-GEM BIRD RING, BY CARTIER, AND A PAIR OF EARRINGS

The broad ring designed as two pavé-set diamond swallows with emerald eyes and calibré-cut sapphire tail and wings, together with a pair of matching earrings, each set with three similarly-set swallows, ring size 5 ½, earrings 3.0 cm, mounted in gold (2)

Ring signed Cartier, no. 942 801; the earrings unsigned

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



Ψ**312**

A DIAMOND, RUBY AND EMERALD NOVELTY BROOCH, BY CARTIER

Modelled as a pavé-set diamond frog with emerald eyes, under a polished umbrella suspending cabochon rubies and briolette-cut diamonds, to the carved ruby base and emerald detail, 2002, 7.5 cm, mounted in platinum and gold

Signed Cartier, no. 843930

Accompanied by copy of an invoice dated 29 January 2002 from Cartier.

CHF30,000-50,000

\$30,000-50,000



~Ψ**313**

A MULTI-GEM AND ENAMEL 'PARROT SABRE' BROOCH, BY JEAN SCHLUMBERGER, TIFFANY & CO.

Modelled as a parrot, the blue enamel body and yellow enamel tail to the pavé-set yellow sapphire head with ruby eye, black enamel beak and coral detail, 2000, 11.5 cm, mounted in gold

Signed Tiffany & Co Schlumberger

Accompanied by copy of a valuation dated 17 January 2001 from Tiffany & Co.

CHF15,000-20,000

\$15,000-20,000





AN ELEGANT FIVE-STRAND NATURAL PEARL AND DIAMOND NECKLACE

seven and one hundred and three graduated natural pearls, measuring approximately 11.05 to 4.90 mm, with diamond roundel spacers and old-cut diamond bar clasp, detachable to be worn as a two and three-strand separate necklaces, shortest row 66.0 cm, mounted in gold

Accompanied by report no. 84909 dated 11 March 2016 from the SSEF Swiss Gemmological Institute stating that the 468 pearls are saltwater natural pearls.

CHF350,000-500,000

\$350,000-500,000

PROVENANCE:

314

Christie's London, 27 September 2001, Lot 43





(top view)



(top view with surround)



(side view with surround)

Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

315

A SUPERB DIAMOND RING, BY BOUCHERON

Set with a rectangular-cut diamond, weighing approximately 20.42 carats, to the pear-shaped diamond shoulders, with an additional marquise-cut and pear-shaped diamond cluster encasing ring, 1998, ring size 6 ½, with French assay marks for gold With maker's marks for Boucheron

Accompanied by report no. 2175529970 dated 21 March 2016 from the GIA Gemological Institute of America stating that the diamond is D colour, VS1 clarity; also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

Further accompanied by copies of invoices dated 2015 and 1998 from Boucheron.

CHF2,000,000-3,000,000

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





AN IMPORTANT SAPPHIRE AND DIAMOND RING, BY CARTIER

Set with an octagonal step-cut sapphire, weighing approximately 21.06 carats, between baguette-cut diamond shoulders, ring size 6 $\frac{1}{2}$, with French assay mark for platinum

Signed Cartier, no. 847537

Accompanied by report no. 16030061 dated 16 March 2016 from the Gübelin GemLab stating that the origin of the sapphire is Burma, with no indications of heating, and an Information Sheet on 'Unheated sapphires'

Further accompanied by copy of an invoice dated 28 December 2000 from Cartier.

CHF600,000-800,000

\$600,000-800,000





Ψ**317**

A CULTURED PEARL AND MULTI-GEM NECKLACE, BY CARTIER

The three-row cultured pearl necklace set to the front with ovalshaped yellow sapphire and diamond clusters, each between diamond-set leaves shoulders, with cabochon ruby and emerald details, 38.0 cm, mounted in gold, in red leather Cartier case Signed Cartier, no. HPS 1686

CHF15,000-20,000

\$15,000-20,000



H.S.H. Gabriela Princess zu Leiningen (wearing lot 318) with Aung San Suu Kyi, Myanmar, 2012 Image courtesy of H.S.H. Gabriela Princess zu Leiningen

·318

A DIAMOND AND GOLD WRISTWATCH, BY CARTIER

The circular cream dial within a broad glazed surround and baguette-cut diamond bezel, to the fancy-link bracelet with double deployant buckle, case 3.8 cm, inner circumference 15.0 cm, with French assay marks for gold, in red leather Cartier case Dial, case and buckle signed Cartier, no. HPS 02641

CHF6,000-8,000 \$6,000-8,000













(side view)



~319

A SET OF MOTHER-OF-PEARL AND DIAMOND JEWELLERY, BY MAUBOUSSIN

Comprising: a necklace of diamond-set rope-twist design, each link set to the centre with oval fluted mother-of-pearl, an articulated bracelet en suite, necklace 37.0 cm, bracelet inner circumfrence 16.0 cm, with French assay marks for gold, the necklace in a grey suede Mauboussin case

Signed Mauboussin, nos. 48315 (necklace) and 48316 (bangle) (2

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

•~320

A GROUP OF CORAL AND DIAMOND JEWELLERY

Comprising: a pair of earrings, each pear-shaped cabochon coral, enhanced on one side by a graduated line of baguette-cut diamonds, and a ring set with a continuous line of channel-set rectangular cabochon coral, between square-cut diamond line shoulders, earrings 2.5 cm, ring size 6 ½ (2)

CHF3.000-5.000 \$3.000-5.000



'PAILLONNE' ENAMEL JEWELLERY,









321

•321

A PAIR OF ENAMEL AND DIAMOND 'BANANA' EARRINGS, BY JEAN SCHLUMBERGER, TIFFANY & CO.

Each red *paillonné* enamel bombé half hoop earring enhanced with diamond collets on linear gold details, 2.9 cm, with French assay marks for platinum and gold

Signed Tiffany & Co. Schlumberger

CHF8,000-10,000 \$8,000-10,000

322

AN ENAMEL AND DIAMOND BRACELET, BY JEAN SCHLUMBERGER, TIFFANY & CO.

The red *paillonné* enamel hinged bracelet enhanced with collet-set diamonds and reeded gold band spacers, inner circumference 17.0 cm, with French assay marks for platinum and gold

Signed Tiffany & Co. Schlumberger

CHF12,000-15,000 \$12,000-15,000





324



325

•323

AN ENAMEL 'CROISILLON' BRACELET, BY JEAN SCHLUMBERGER, TIFFANY & CO.

The red *paillonné* enamel articulated bracelet with applied cross-shaped gold details and reeded band spacers, inner circumference 17.0 cm, with French assay marks for gold Signed Tiffany & Co. Schlumberger

CHF7,000-10,000 \$7,000-10,000

.324

AN ENAMEL 'CROISILLON' BRACELET, BY JEAN SCHLUMBERGER, TIFFANY & CO.

The yellow *paillonné* enamel articulated bracelet with applied cross-shaped gold details and reeded band spacers, inner circumference 16.5 cm, with French assay marks for gold Signed Tiffany & Co. Schlumberger

CHF7.000-10.000

\$7,000-10,000

·325

AN ENAMEL 'CROISILLON' BRACELET, BY JEAN SCHLUMBERGER, TIFFANY & CO.

The blue *paillonné* enamel articulated bracelet with applied cross-shaped gold details and reeded band spacers, 2000, inner circumference 17.0 cm, with French assay marks for gold Signed Tiffany & Co. Schlumberger

Accompanied by copy of a valuation dated 15 December 2000 from Tiffany & Co.

CHF7,000-10,000 \$7,000-10,000



AN ENAMEL BRACELET, BY JEAN SCHLUMBERGER, TIFFANY & CO.

The red *paillonné* enamel articulated bracelet with applied gold details and reeded band spacers, 17.0 cm inner circumference, with French assay marks for gold

Signed Tiffany & Co. Schlumberger

CHF10,000-15,000

\$10,000-15,000





AN ENAMEL 'CONES' BRACELET, BY JEAN SCHLUMBERGER, TIFFANY & CO.

The red *paillonné* enamel hinged bracelet with applied gold fluted cones, stylized leaves details and reeded band spacers, inner circumference 16.5 cm, with French assay marks for gold Signed Tiffany & Co. Schlumberger

CHF12,000-15,000

\$12,000-15,000

328

AN ENAMEL 'CONES' BRACELET, BY JEAN SCHLUMBERGER, TIFFANY & CO.

The yellow *paillonné* enamel hinged bracelet with applied gold fluted cones, stylized leaves details and reeded band spacers, 2000, inner circumference 16.5 cm, with French assay marks for gold

Signed Tiffany & Co. Schlumberger

Accompanied by copy of a valuation dated 15 December 2000 from Tiffany & Co.

CHF12,000-15,000

\$12,000-15,000





329

·329

A PAIR OF ENAMEL AND DIAMOND 'BANANA' EARRINGS, BY JEAN SCHLUMBERGER, TIFFANY & CO.

Each blue *paillonné* enamel bombé half hoop earring enhanced with diamond collets on linear gold details, 2000, 2.7 cm, with French assay marks for platinum and gold

Signed Tiffany & Co Schlumberger

Accompanied by copy of a valuation dated 15 December 2000 from Tiffany & Co.

CHF8,000-10,000 \$8,000-10,000

330

AN ENAMEL AND DIAMOND BRACELET, BY JEAN SCHLUMBERGER, TIFFANY & CO.

The blue *paillonné* enamel hinged bracelet enhanced with collet-set diamonds and reeded band spacers, inner circumference 16.5 cm, with French assay marks for platinum and gold

Signed Tiffany & Co. Schlumberger

CHF12,000-15,000 \$12,000-15,000



'PERSEPOLIS' AND 'PERSANE' JEWELLERY,





H.S.H. Gabriela Princess zu Leiningen (wearing lot 308) with her mother, Renate Thyssen (wearing lot 331), at the Château de Chantilly, 2004 © Sabine Brauer



A MULTI-GEM 'PERSEPOLIS' NECKLACE AND A PAIR OF 'PERSANE' EARRINGS, BY CARTIER

The 'Persepolis' fringe necklace set to the front with two lines of alternately-set oval cabochon emeralds and oval-cut sapphires, the second line interspersed with rose-cut diamonds, suspending thirteen drops set with vari-cut emeralds, oval-cut sapphires, rose-cut diamonds and cultured pearls, to the similarly-set clasp and sapphire and emerald bead torsade necklace, together with a pair of 'Persane' earpendants, each cabochon emerald drop suspended from a briolette-cut diamond and pearl line to the cultured pearl top, 2001, necklace 38.0 cm, earrings 6.5 cm, mounted in platinum and gold, the necklace in red leather Cartier case

Signed Cartier, nos. 754436 (necklace) and 772312 (earrings)
Accompanied by report no. 84905 dated 15 March 2016 from the
SSEF Swiss Gemmological Institute stating the origin of the emeralds
is Colombia (except 2 from Zambia and 1 from Zimbabwe), with minor
to moderate amount of oil (except 1 with no oil) and that the origin of
the sapphires is Ceylon, with no indications of heating

Further accompanied by copy of an invoice dated 16 July 2001 from Cartier.

CHF700,000-1,000,000

\$700,000-1,000,000

(2)

These jewels were gifted to H.S.H. Gabriela Princess zu Leiningen by her mother Renate Thyssen.











A SUITE OF DIAMOND AND GOLD JEWELLERY, BY BOUCHERON

Comprising: a necklace composed of a series of basketweave panels, enhanced to the front by diamond-set stylised flowers, a bangle, a pair of ear clips and a ring en suite, necklace 37.5 cm, bangle inner circumference 16.5 cm, earrings 2.7 cm, ring size 6 ¼, with French assay marks for gold

Signed Boucheron, nos. P55565 (necklace), P6032 (bangle) and P36835 (earrings) (4)

CHF20,000-30,000

\$20,000-30,000



A PAIR OF COLOURED DIAMOND EARRINGS

Each hoop pavé-set to the front and reverse with circular-cut brown diamonds, $5.0\ \rm cm$, mounted in gold

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

CHF10,000-15,000

\$10,000-15,000





A CULTURED PEARL, SAPPHIRE AND DIAMOND NECKLACE, BY HEMMERLÉ, AND A PAIR OF EARRINGS

The cultured pearl necklace suspending an octagonal-shaped panel with pavé-set diamond centre and sapphire and diamond surround, together with a pair of earrings, each set with a row of calibré-cut sapphires between diamond twin line shoulders, necklace 39.5 cm, earrings 2.1 cm, mounted in gold

Necklace signed Hemmerlé

(2)

CHF6,000-8,000

\$6,000-8,000







H.S.H. Gabriela Princess zu Leiningen (wearing lot 335) and her mother, Renate Thyssen, at the charity Gala of the "AIDS-Stiftung" at the Deutsche Oper, Berlin, 2000 © Sabine Brauer



•Ψ335

A RUBY AND DIAMOND NOVELTY BROOCH, BY CARTIER

Modelled as a violin, the calibré-cut ruby belly with diamond fingerboard and tailpiece, to the pavé-set diamond ribs, one side opening to reveal a watch with circular dial, Roman numerals and quartz movement, together with its bow, 1989, violin 6.8 cm, bow 8.0 cm, mounted in gold

Violin signed Cartier, no. 001; bow unsigned

Accompanied by copy of an invoice dated 5 January 1990 from Cartier.

(2)

CHF10,000-15,000

\$10,000-15,000

PROVENANCE

H.H. Begum Sultan Mohamed Shah Aga Khan III

A MAGNIFICENT BURMESE SAPPHIRE AND DIAMOND PARURE, BY CARTIER









GEMMOLOGICAL REPORT

Report Number 16030062 / 1 and 2

Date

14 March 2016

Item

Two faceted gemstones set in a pair of ear-pendants

Weight

1) 24.69 ct (as indicated by client) 2) 25.63 ct (as indicated by client)

Shape

pear-shape

Cut brilliant cut / step cut

Measurements

1) approx. 19.00 x 14.60 x 10.80 mm 2) aaprox. 19.00 x 14.60 x 11.10 mm

Transparency transparent

Colour blue

Species Natural corundum

Variety Sapphire

Origin Burma (Myanmar)

Condition No indications of heating (NTE).

Comments See Appendix. See Information Sheet(s).

Important notes and limitations on the reverse.

p. Long done Kill

Dr. Anna Malsy

Dr. Lore Kiefert







GEMMOLOGICAL REPORT

Report Number 16030063 / 1 and 2

Date 14 March 2016

Item
Two faceted gemstones set in a pendant

Weight
1) 3.48 ct (as indicated by client)
2) 55.61 ct (as indicated by client)

Shape cushion-shape

Cut brilliant cut / step cut

Measurements

1) approx. 8.90 x 7.50 x 5.50 mm 2) approx. 20.60 x 18.90 x 5.15 mm

Transparency transparent

Colour blue

Species Natural corundum

Variety Sapphire

Origin Burma (Myanmar)

Condition
No indications of heating (NTE).

Comments
See Appendix.
See Information Sheet(s).

Important notes and limitations on the reverse.

1. L. J. C. L.

Dr. Anna Malsy

Alessandra Spingardi

Gibelin Gem Lab Lucerne Hong Kong. New York www.gubelingemlab.com



A PAIR OF SAPPHIRE AND DIAMOND EARRINGS, BY CARTIER

Each detachable pear-shaped sapphire drop, weighing approximately 24.69 and 25.63 carats, to the circular-cut and pear-shaped diamond flowerhead surmount and pear-shaped and circular-cut diamond line suspension, 1998, 6.0 cm, with French assay marks for platinum and gold

Signed Cartier, no. 781628

Accompanied by report no. 16030062 dated 14 March 2016 from the Gübelin GemLab stating that the origin of the sapphires is Burma, with no indications of heating.

Further accompanied by copy of an invoice dated 18 November 1998 from Cartier.

CHF600,000-800,000

\$600,000-800,000





Necklace lot 337 shown suspending the emerald and diamond pendant from lot $345\,$

Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

337

A MAGNIFICENT SAPPHIRE AND DIAMOND NECKLACE,

The detachable pendant set with a cushion-shaped sapphire, weighing approximately 55.61 carats, a pear-shaped diamond, weighing approximately 6.05 carats, and a cushion-shaped sapphire surmount, weighing approximately 3.48 carats, to the necklace set with a continuous line of graduated pear-shaped diamonds, 1998, 37.0 cm, with French assay marks for platinum and gold, in red leather Cartier case

Signed Cartier, nos. 770099 (pendant) and 710722 (necklace)

Accompanied by report no. 16030063/1 and 2 dated 14 March 2016 from the Gübelin GemLab stating that the origin of the sapphires is Burma, with no indications of heating.

Report no. 1176529998 dated 15 March 2016 from the GIA Gemological Institute of America stating that the 6.05 carat diamond is D colour, VVS1 clarity; also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

Further accompanied by copy of an invoice dated 18 November 1998 from Cartier.

CHF2,000,000-3,000,000

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











Ψ**338**

A SET OF MULTI-GEM 'TUILERIE' JEWELLERY, BY BOUCHERON

Comprising: a necklace with pavé-set diamond articulated panels, enhanced by heart-shaped ruby, emerald and sapphire collets to the front, a bracelet and pair of earrings en suite, 1997, necklace 39.0 cm, bracelet 17.0 cm, earrings 2.7 cm, with French assay marks for gold

Signed Boucheron, nos. P55479 (necklace), P6017 (bracelet) and P36792 (earrings)

Accompanied by copy of an invoice dated 24 January 1998 from Boucheron.

(3)

CHF60,000-80,000

\$60,000-80,000

THE EMERALD DROP SUITE, BY CARTIER





H.S.H. Gabriela Princess zu Leiningen (wearing lot 339) with Cherie Blair QC, at the Gala evening for the Asian Women of Achievement Awards, London, 2003 © Sabine Brauer



A SUITE OF EMERALD, DIAMOND AND PEARL JEWELLERY, BY CARTIER

The necklace designed as a fringe of graduated emerald bead drops, interspersed with diamond briolette drops and pearls, suspending a larger emerald bead pendant with briolette-cut diamond and oval cabochon emerald surmount, to the similarly-set pendant clasp, a bracelet and a pair of ear pendants en suite, 2003, necklace 39.0 cm, bracelet 18.0 cm, earrings 6.0 cm, with French assay marks for platinum and gold, in red leather Cartier case Signed Cartier, no. 744887

Accompanied by report no. 84907 dated 14 March 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Colombia, with minor to moderate amount of oil (except 1 with moderate amount of artificial resin).

Further accompanied by copy of an invoice dated 26 June 2003 from Cartier.

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

(3)

CHF500,000-700,000

\$500,000-700,000







·340

A SAPPHIRE AND DIAMOND BOW BROOCH

Pavé-set with circular-cut diamonds, to the calibré-cut sapphire line accents, $5.0\ \mathrm{cm}$, mounted in gold

CHF4,000-6,000 \$4,000-6,000

341

A SET OF CULTURED PEARL AND DIAMOND JEWELLERY

The necklace designed as a double strand of cultured pearls, to the circular and rectangular-cut diamond cluster clasp, together with a pair of earrings, each cultured pearl set within a baguette-cut diamond undulating surround, with four circular-cut diamond accents, necklace 46.0 cm, earrings 2.0 cm, mounted in gold

Clasp engraved AK (2)

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

PROVENANCE

H.H. Begum Sultan Mohamed Shah Aga Khan III







A DIAMOND-SET 'BAIGNOIRE' WRISTWATCH, BY CARTIER

The oval cream dial bearing black Roman numerals, secret signature at seven and blued steel hands, within a pavé-set diamond bezel, 'C'-link bracelet and double deployant buckle, quartz movement, 2001, inner circumference 15.5 cm, with French assay marks for platinum and gold, in red leather Cartier case

Case and buckle signed Cartier, nos. 1954 CC795339 771293 (case) and 771293 (buckle)

Accompanied by copy of an invoice dated 7 December 2001 from Cartier.

CHF20,000-30,000

\$20,000-30,000

343

A SET OF DIAMOND 'GALAXIE' JEWELLERY, AND A PAIR OF 'TAJ MAHAL' EARRINGS, BY CARTIER

The 'Galaxie' necklace designed as a series of diamond-set chevron-shaped articulated links, a bracelet en suite, together with a pair of 'Taj Mahal' ear pendants, each diamond-set drop to the collet diamond-set line suspension and surmount, necklace 41.0 cm, bracelet 19.2 cm, earrings 6.0 cm, with French assay marks for gold, in red leather Cartier pouch

Signed Cartier, nos. 630641 (necklace), 700080 (bracelet) and 655833 (earrings)

Accompanied by copy of an invoice dated 3 January 2002 from Cartier.

(3)

CHF150,000-200,000 \$150,000-200,000







H.S.H. Gabriela Princess zu Leiningen (wearing lots 344 and 345) arriving at the official dinner the evening before the wedding of Prince Felipe of Spain and Letizia Ortiz, Madrid, 2004 © Sabine Brauer





Test Report No. 84908

on the authenticity of the following gernstones, set in a pair of ear-pendants (A + B) with diamonds

Total weight:

A: 13.8 grams B: 13.7 grams (including setting and diamonds)

Shape & cut:

A1, A2, B1, B2: octagonal, step cut
A3, B3: antique cushion, brilliant / step cut

Pos.: Measurements: Calculated weight: 9.90 × 9.90 × 7.85 mm 5.1 ct 15.75 × 5.60 × 4.15 mm 0.9 ct 15.75 × 13.15 × 7.80 mm 10 ct 9.90 × 9.90 × 7.90 mm 5.2 ct 5.75 × 5.50 × 3.85 mm 0.8 ct 15.75 × 13.10 × 8.25 mm 10 ct 15.75 × 13.10 × 8.25 mm 10 ct (see also the declared weights in the comments) A1: A2: A3: B1: B2:

Calculated total weight: approximately 35 ct (see also the declared weights in the comments)

Colour: green of medium strong saturation

Asschengraben 26, CH-4051 Basel, Switzerland Tel. +41 61 262 06 40 Fax + 41 61 262 06 41 admin@ssel.ch



Test Report No. 84908

Page 2 / 2

Identification: 6 EMERALDS (variety of natural beryl)

The analysed properties confirm the authenticity of these transparent emeralds. Comments:

> A2, B1: No indications of clarity modification. A1, A3, B2: Indications of clarity modification. Minor amount of oil in fissures. Indications of clarity modification.
>
> Moderate amount of oil in fissures.

Origin: Colombia

The calculated weights are in accordance with the declared weights of A1: 5.04 ct, A2: 0.85 ct, A3: 10.40 ct, B1: 5.19 ct, B2: 0.81 ct and B3: 10.14 ct.

Text	Correspondence table for filler quantification Minor amount of Moderate amount Significant amount of filer in features Siler in features			Filter in cavities		
Aphanumeric	Pi	F2	19	01	02	C3

SWISS GEMMOLOGICAL INSTITUTE - SSEF

Basel, 14 March 2016 dh

Dr. W. Zhou, FGA



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



Test Report No. 84906

on the authenticity of the following gernstones (A - F), set in a necklace with diamonds



Total weight:

73.9 grams (including setting and diamonds)

Shape & out:

A - C, E, F: octogonal, step cut D: antique cushion, brilliant / fancy cut

Pos.:

Measurements:

Measurements: 2.1 ct 9.40 x 9.20 x 5.05 mm 2.1 ct 11.75 x 10.70 x 6.85 mm 6.0 ct 23.50 x 10.00 mm 39 ct 9.00 x 8.90 x 5.05 mm 3.0 ct 9.00 x 8.90 x 5.05 mm 2.2 ct Measurements and calculated weights are approximate only. (see also the declared weights in the comments) A'BODE

Asschengreben 26, CH4051 Basel, Switzerland Tel. +41 61 262 06 40 Fax + 41 61 262 06 41 adminifessef.ch

Calculated total weight: approximately 55 ct

green of medium strong saturation

Colour:



Calculated weight:

Test Report No. 84906

Page 2/2

Identification:

6 EMERALDS (variety of natural beryl)

Comments:

The analysed properties confirm the authenticity of these transparent emeralds.

Indications of clarity modification. Minor amount of oil in fissures.

Origin: Colombia

The calculated weights are in accordance with the declared weights of A: 2.06 ct, B: 3.10 ct, C: 6.03 ct, D: 39.70 ct, E: 3.02 ct, and F: 2.23 ct.

Conclusion as far as the setting permits,

Text		Correspondence table for filler quantification More amount of Moderate amount of figure an amount of the in financial filter in filter i			Filter in cavilies		
Alphanumeric	PI	ft	FS	01	C2	C3	

SWISS GEMMOLOGICAL INSTITUTE - SSEF

Basel, 11 March 2016 cp



Dr. W. Zhou, FGA





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A PAIR OF EMERALD AND DIAMOND EARRINGS, BY CARTIER

The two cushion-shaped emerald pendants, weighing approximately 10.40 and 10.14 carat, each suspended from octagonal step-cut diamonds and an octagonal step-cut emerald, weighing approximately 0.85 and 0.81 carat, to the detachable surmount set with an octagonal step-cut emerald, weighing approximately 5.19 and 5.04 carats, within a baguette-cut diamond cluster, 2002, 5.5 cm, mounted in platinum and gold Signed Cartier, no. 977677

Accompanied by report no. 84908 dated 14 March 2016 from the SSEF Swiss Gemmological Institute stating that the origin of the emeralds is Colombia, with 2 emeralds showing no indications of clarity modification, 3 emeralds with minor amount of oil and 1 emerald with moderate amount oil.

Further accompanied by copy of an invoice dated 30 May 2002 from Cartier.

CHF600,000-800,000

\$600,000-800,000





Lot 345 shown with the additional 5.14 carats marguise-cut diamond.

Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

345

A MAGNIFICENT EMERALD AND DIAMOND NECKLACE, BY CARTIER

The detachable cushion-shaped emerald pendant, weighing approximately 39.70 carats, to the interchangeable surmount alternately-set with a marquise-cut diamond, weighing approximately 5.14 carats, or a rectangular-cut diamond, weighing approximately 7.50 carats, suspended from the octagonal step-cut diamond necklace, interspersed with five octagonal step-cut emeralds, weighing approximately 6.03, 3.10, 3.02, 2.23 and 2.06 carats, 2000, pendant 5.0 cm, necklace 38.0 cm, mounted in platinum and gold, in red leather Cartier case

Signed Cartier, no. 849868

Accompanied by report no. 84906 dated 11 March 2016 from the SSEF Swiss Gemmological Institute stating the origin of the emeralds is Colombia, with minor amount of oil.

Report no. 6177530016 dated 17 March 2016 from the GIA Gemological Institute of America stating that the 5.14 carat diamond is E colour, VVS1 clarity; also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

Report no. 2171530019 dated 15 March 2016 from the GIA Gemological Institute of America stating that the 7.50 carat diamond is D colour, Internally Flawless clarity, and a Diamond Type Classification letter stating that the diamond has been determined to be Type IIa.

Further accompanied by copy of an invoice dated 3 March 2000 from Cartier.

CHF2,500,000-3,500,000

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



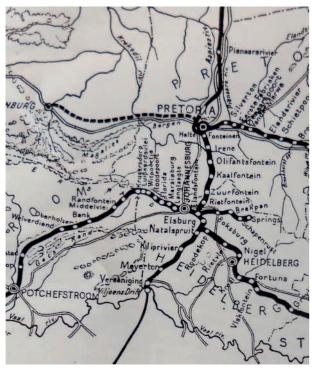


H.S.H. Gabriela Princess zu Leiningen (wearing lots 305 and 346) at the Prix de Diane, Chantilly, 1999 © Sabine Brauer





Shirley Temple holding the Jonkers rough diamond, California, 1933 © Getty images/Keystone-France



Map of the Elandsfonstein mine

amous diamonds enchant the mind. They bring back childhood memories of stolen treasures and mysterious expeditions.

In January 1934, two major diamonds were discovered at the Elandsfontein diggings near Pretoria, South Africa: a 726-carat diamond called the Jonker, and a 287-carat alluvial diamond called the Pohl. J.D. Pohl was the miner who found the latter, only a few hundred meters from where the Jonker had been a few days earlier. The Pohl was 'of an extremely fine colour, it contained several imperfections'.

Both the Pohl and the Jonker were sold through the De Beers Central Selling Organisation. It was the first of many large diamond transactions between Harry Winston and De Beers, it is thought that both diamonds were purchased for over £150,000 at the time.

The Pohl diamond was the first major piece of rough diamond to be cut in America. Harry Winston chose Lazare Kaplan, who was descended from three generations of jewellers, and who had learnt the craft of diamond cutting in Belgium, to begin working on the stone. Mr Kaplan had established a reputation as an outstanding cleaver and cutter, especially known for his insistence on obtaining the maximum fire and brilliance in a gem, even if this resulted in a slightly greater loss of weight.

In 1936, after a year of planning, Lazare Kaplan gained international fame by successfully cutting the 726-carat Jonker diamond. It is little known that he was chosen to cut the Jonker because he had previously cut the 287-carat Pohl so successfully.

Fifteen gems were yielded from the rough of the Pohl. They were all flawless except for one. The largest diamond, an emerald-cut of 38.10 carats, has retained the name 'Pohl' and it was reportedly sold to an opera singer.



Bernice Chrysler Garbisch © Getty images/Bert Morgan



Lazare Kaplan and his son Leo Kaplan in the process of cleaving the Jonker Diamond as photographed by the American Museum of Natural History, 1936

The diamond re-surfaced at auction, on 13th October 1976, as part of the 'Property of Bernice Chrysler Garbisch'.

Madame Garbisch was born in 1906, the daughter of Walter Percy Chrysler, of the Chrysler Corporation. On the 4th January 1930, she married Edgar William 'Ed' Garbisch, who later became a colonel in the army during World War II. Together they became keen art collectors, with a widely recognised collection of both American Art and Furniture. Throughout their lives, much of it was donated to museums. A smaller collection of paintings, including Picasso's 'Seated Acrobat with Folded Arms', was sold at auction on 13 May 1980. This painting was at the time the most expensive picture ever sold at auction in the United States, for 3 million dollars.

The famous Pohl diamond was re-cut to 36.09 carats before being purchased from Cartier in November 1998 for Princess Gabriela.



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Shipping 53 W-46th Street, Unit 500 New York, NY 10036

March 16, 2016

To Whom It May Concern:

An examination of our records indicates that the 36.09 ct diamond described in GIA Diamond Grading Report #2175530182, dated March 15, 2016, was linked to previous GIA Diamond Grading Reports. Our records indicate the 36.09 ct diamond was graded under GIA Report #10245773, dated March 5, 1998, and notes it as having been re-cut from the diamond previously weighing 38.10 ct (known as the Pohl Diamond) described in GIA Report #107599 dated July 12, 1976.

Sincerely,

GIA Laboratory



GIA REPORT 2175530182

Verify this report at gia.edu

GIA DIAMOND GRADING REPORT

March 14, 2016	
GIA Report Number	2175530182
Shape and Cutting Style	Emerald Cut
Measurements	19.65 x 17.77 x 12.62 mm

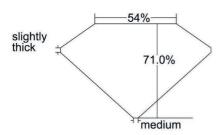
GRADING RESULTS

Carat Weight	36.09 carat
Color Grade	D
Clarity Grade	VVS1

ADDITIONAL GRADING INFORMATION

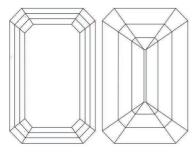
Polish	Excellent
Symmetry	Excellent
Fluorescence	None

PROPORTIONS



Profile not to actual proportions

CLARITY CHARACTERISTICS



KEY TO SYMBOLS*

- Chip
- Feather
- * Bruise

^{*} 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.

www.gia.edu

THE 'POHL' DIAMOND



Should you wish to bid on this lot, you will be required to obtain a High Value Paddle.

346

THE POHL DIAMOND

AN EXCEPTIONAL DIAMOND RING, BY CARTIER

Set with a rectangular-cut diamond, weighing approximately 36.09 carats, between tapered baguette-cut diamond shoulders, ring size $6\,\%$, mounted in platinum and gold, in red leather Cartier case Signed Cartier, no. 770591

Accompanied by report no. 2175530182 dated 14 March March 2016 from the GIA Gemological Institute of America stating that the diamond is D colour, VVS1 clarity; also with a working diagram indicating that the clarity of the diamond is potentially Internally Flawless; and a letter of authentication.

Further accompanied by copy of an invoice dated 18 November 1998 from Cartier.

CHF3,800,000-5,500,000

\$3,800,000-5,500,0000

PROVENANCE:

Harry Winston Bernice Chrysler Garbisch Sotheby's New York, 'Property of Bernice Chrysler Garbisch', 13 October 1976 Cartier





"Aside from their rare beauty, many of these jewels bare a compelling history of their own. To me they embody wonderful and loving personal memories as well as exciting chapters of my life, full of colour, travel and encounters. They have brought me great joy and happiness. Now I wish their journey to continue, bringing joy and happiness to their new owners".

H.S.H. Gabriela Princess zu Leiningen

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BIOGRAPHIES

GUSTAVE BAUGRAND

Gustave Baugrand, born in 1826, learned the fundamentals of the jewellery trade from his father, Victor, a noted Parisian stone setter and jeweller. In 1852 he began an association with Paul Marret, who, six years previously, had taken over his uncle's business, located at 19 rue de la Paix. With Marret's unexpected death the following year, Baugrand took over the atelier, working in conjunction with his partner's widow until her remarriage, at which time he became the sole proprietor. Baugrand elevated his maison to rival the other French jewellers, receiving commissions from members of the court, including Napoleon III. His critically acclaimed exhibit at the Paris Exposition in 1867 earned him the Legion of Honor. Baugrand died in 1870. The same year, the jeweller, Ernest Vever, moved his well-established house from Metz to Paris and acquired Baugrand's business, enabling him to become an important jeweller of the Art Nouveau movement.

BHAGAT

Mumbai-based jeweler Bhagat produces fewer than 60 pieces a year. They work with a strictly limited but opulent palette of precious gemstones - often rare and important stones in vintage cuts - and platinum. Each jewel is made by hand. Each is unique. The essence of Bhagat's originality lies in the manner in which they unite classical Indian forms and motifs with a contemporary sensibility that, while it combines aspects of east and west, is entirely international, and entirely their own. Now in its fourth and fifth generations, Bhagat is run by Viren along with his two sons, Varun and Jay. In recent years, their works have been displayed at the Kremlin State Museum in Moscow, The Metropolitan Museum of Art in New York and the Victoria & Albert Museum in London.

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 expositions, 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.

BUCCELLATI

In 1903, Mario Buccellati began an apprenticeship in goldsmithing at Beltrami e Besnati in Milan, and in 1919 he opened his first shop in Via Santa Margherita. In the following years, the fame of Buccellati jewels began to attract the attention of royalty all over the world. In 1925 he opened a shop in Rome, in Via dei Condotti, followed in 1929 by one in Florence, in Via Tornabuoni, and it was in 1953 that a shop in New York opened.

When Mario Buccellati died in 1965, the jewellery house went into the hands of his sons who each kept part of the responsibilities, continuing their father's legacy by preserving all his ideas. Gianmaria and Federico each launched brands under their own names, maintaining the tradition of elegance of the Buccellati family.

Today, the Italian house carries on creating their very distinctive jewellery in the respect of the family's values and characteristics for impeccable execution and strong design, now under the supervision of Andrea Buccelatti, Gianmaria's son. Today the Italian house is owned by the private equity fund Clessidra SGR.

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 'Bylgari' 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.

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 Jacqueau, 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.

CHANTECLER

Chantecler was founded in Capri by Pietro Capuano, son of a Neapolitan jeweller, and Salvatore Aprea, a native of Capri, in 1947. The initial shop was located on the via Camerelle. As they came of age, Aprea's three children entered into the business. Upon Salvatore's untimely death in 1994, Gabriele Aprea, aided by his wife Teresa and his younger sisters Maria Elena and Costanza, resumed control of the firm. The family has two boutiques in Capri, one in the Italian ski resort, Cortina, and one in Milan at the Hotel Principe di Savoia. In the United States, their jewels are available exclusively at Le Vieux Saint Honoré in New York.

CHOPARD

Chopard was founded in 1860 by Louis-Ulysse Chopard in Sonvilier, Switzerland, as creators of high precision pocket watches. Not having any heirs, the grandson of the original founder sold his company in 1963 to a German family, the Scheufeles, who had already been in the jewellery and watch business for four generations. The firm manufactures all its watches and jewellery in Geneva in their own workshops. The Chopard collection consists of many famous lines such as "Happy Diamonds", "Casmir", "Happy Sport" and classical ladies' and gentlemen's watches as well as a wide range of jewellery products.

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.

FALIZE

The firm of Falize lasted for three generations. Alexis Falize (1811-1898) opened his workshop in 1838 in the Gallery Valois of the Palais Royal in Paris. He established a reputation for his gold jewellery with cloisonné enamel and his variations on antique designs. After his retirement, his son Lucien (1839-1897) took over the firm, and was in turn succeeded by his son André Falize (1872-1936). The latter worked with his brothers Jean and Pierre under the name Falize Frères. They were especially known for their Art Nouveau designs.

FRED

In 1936 Fred Samuel founded the jewellery firm which bears his name at 6 rue Royale in Paris, creating jewellery for such screen luminaries as Marlene Dietrich and Douglas Fairbanks. After the war, when business resumed its pre-war pace, he re-established his foothold in the world of "haute joaillerie", creating not only his trademark pearl jewellery, but also bold contemporary designs. The business expanded to the United States, beginning in 1977 with their first branch location in Beverly Hills, followed by Houston, and then Costa Mesa in 1995. They also have salons in Cannes, Monte Carlo and Tokyo. In 1995, the firm was purchased by the luxury group LVMH.

FURST

Just after the Second World War Maurizio Fürst opened two boutiques in Italy, one in Torino and one in Rome. He quickly became one of the most prestigious and well-known Italian jewellers. In 1960 he changed locations in Rome from Via Bissolati to the famous Via Veneto. At this location, he began to represent Harry Winston, further enhancing his reputation as a leader in important classic jewellery. Upon his death, the boutique was run by his family for a few years. They eventually moved to Caracas, Venezuela, where they still own a boutique.

GÉRARD

Louis Gérard, formerly of Van Cleef & Arpels, founded the firm of M. Gérard in 1968 at 8 Avenue Montaigne in Paris. Within nine years he was sighted as the largest French exporter of fine jewellery. In November 1985 he sold the company to a group of American investors, but continued to operate it until his retirement, when it closed its doors. In September 1988 Louis Gérard reopened the firm at 16 Avenue Montaigne, near its original location, under the name of Louis Gérard, Joaillier International. It closed its doors definitively in December 1991

HEMMERLE

The firm of Hemmerle in Munich was founded in 1893 when the brothers Josef and Anton Hemmerle took over the jeweller Elchinger, located at the Frauenplatz. They developed an excellent reputation for their reproductions of antique pieces, in particular for their facility with filigree work and enamel. They received many prizes at such prestigious events as the Paris World Fair of 1900. They eventually became purveyors to the Bavarian Court. In 1903 the firm moved to Maximilianstrasse. Today they continue to produce high quality pieces under the leadership of Stefan Hemmerle. His design, strongly influenced by the Bauhaus, can be seen in his boutique in Munich, as well as at the art fairs of Basel, Maastricht and Palm Beach.

ΙΔΗΔΝ

Jahan, one of the most famous Middle-Eastern jewellery house, has been in family hands since its beginnings generations ago. Their one-of-a-kind jewels, as well as their service to the elite through the years, have allowed them numerous opportunities to create objects for royalty and dignitaries. Their prestigious rue du Rhône showroom, the flagship store, presents the company's high quality jewelry and watches produced in their Geneva factories. Mr. Jahan is always involved in all levels of creation and realization of outstanding pieces. Their showrooms in Riyadh and Jeddah are continuing the tradition.

JANESICH

Leopoldo Janesich opened his first shop in Trieste in 1835, offering jewellery and silverware to an international clientele. At the end of the century, he established a branch store in Paris at 19, rue de la Paix, followed by locations in Biarritz, London, Monte Carlo and Vichy. Their clients included such eminent personalities as the Archduke of Austria, King Nicholas of Montenegro and the Duke of Aosta. Janesich is well known for powder compacts and card cases in the Art Deco style. The firm remained in family hands until it closed in 1968.

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 facade. Mr. Rosenthal works with his partner Pierre Jeannet, 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.

MAUBOUSSIN

In 1827 Mr. Rocher and his cousin, Baptiste Noury, established a jewellery shop in Paris which, by 1850, had been taken over by Noury. His nephew. Georges Mauboussin, joined the firm, assuming control in 1896. In 1922 the business was named 'Mauboussin, Successeur de Noury', and later, simply 'Mauboussin'. The house of Mauboussin contributed to all major international exhibitions in the first half of the 20th century, including Milan in 1923 and 1924; New York in 1924 and 1939; Strasbourg in 1924; and Paris in 1925, 1931 and 1937. They were awarded the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris and, for his contributions to the world of jewellery, Georges Mauboussin was awarded the "Légion d'Honneur". The firm opened branches in London and Buenos Aires, which have subsequently closed. In October 1929 they opened an office in New York, but following the stock market crash less than one month later, a merger was negotiated with the American jeweller, Trabert & Hoeffer. Trabert & Hoeffer took over the location and stock, and all jewellery retailed under this contract was signed "Trabert & Hoeffer Inc. - Mauboussin' This agreement lasted until the 1950s. In 2002, Dominique Frémont, a Swiss businessman, acquired a majority of the firm with Patrick Mauboussin remaining involved in the creation of the jewellery The firm is currently located at 20, Place Vendôme.

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.

DAVID MORRIS

David Morris began working as a goldsmith in the 1960s, quickly winning two prestigious Diamond International awards, and launching his own business. His son Jeremy now oversees the Bond Street atelier as the Head of Design. Being also a passionate about innovation and ingenuity in jewellery design, he now scours the globe for ideas to keep him one step ahead of fashion and design trends, and delves into jewellery history, updating themes and details to create refined iewels for today's most stylish women. The company also offers a bespoke engagement ring service From the early days the company has enjoyed an association with Hollywood, providing stars such as Madonna, Pierce Brosnan, Catherine Zeta-Jones and Elizabeth Taylor, with spectacular jewels. They also provided the diamonds for the James Bond films 'Diamonds Are Forever', 'Tomorrow Never Dies' and 'the World Is Not Enough', and more recently, in Guy Ritchie's hit movie 'Snatch'.

ALEXANDRE REZA

Born in Moscow, of ancient Samarkand heritage, Alexandre Reza, who retired in 1995, grew up in Nice, France, In the late 1930s he apprenticed in his father's jewelry shop and developed a lifelong passion for gemstones. After World War II, he founded the eponymous company that would soon become a supplier of rare gemstones and finished jewelry to many of the world's master jewelers. Reza began to design jewelry in the 1960s and opened his own workshop on Place Vendôme in Paris, in the late 1970s, focusing his characteristic style on capturing the beauty and brilliance of the stones. In 1985, Alexandre Reza opened a salon on the Place Vendôme, and, subsequently, salons in Geneva, Monte Carlo, and Cannes. Alexandre Reza's legacy remains vibrant into the 21st century, led by his family on Place Vendôme.

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.

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 CLEFF & ARPFLS

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.

VERDURA

Fulco Santostefano della Cerda, Duke of Verdura, moved from his native Palermo to Paris in 1926, where he began working with Coco Chanel, initially as a textile designer, and eventually as head jewellery designer. After relocating to the United States in 1937, he took a position as designer at Paul Flato's jewellery establishment, first in New York, then in California. He remained with Flato for two years before opening his own salon in 1939 at 712 Fifth Avenue and a second, in 1947, in Paris on rue Boissy d'Anglas. His jewellery featured gold mountings with precious and semi-precious stones, a bold undertaking at the time when platinum was the most popular metal. In 1972, Verdura sold the business to his associate, Joseph G. Alfano, and retired to London, living there until his death in 1978. In 1985, Edward J. Landrigan purchased Verdura, Inc. and established a salon at 745 Fifth Avenue, where he continues to produce fine jewels from Verdura's original drawings in a manner consistent with the Duke's tradition.

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.

WOLFERS

Philippe Wolfers (1858-1929) was a leading Belgian proponent of Art Nouveau jewellery. The son of the goldsmith Louis Wolfers (1820-92), owner of Wolfers Frères, Court Jewellers, he joined his father's workshop in Brussels in 1875. His initial designs were in the Rococo style, but by 1890 he had begun ascribing to Art Nouveau aesthetics. His creations dating between 1897 and 1905 were stamped "ex [emplaire] unique" to differentiate them from the pieces made by his father's firm. In 1908, he halted his jewellery production to become a sculptor. Since 1987, Patrick Descamps has been managing this prestigious company whose luxurious premises are currently located at Boulevard de Waterloo. Apart from an exceptional collection of antique jewellery of worldwide reputation, Wolfers also designs custom made contemporary jewellery.

CONVERSION CHART

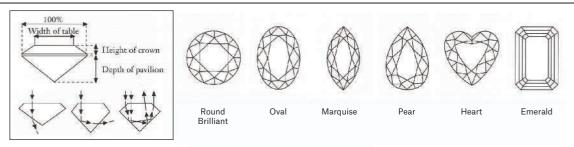
RING SIZE

MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	СМ
			_		
1/2	_	A	37.8252		
3/4	_	A½	38.4237		
1	_	В	39.0222		1
1 1/4	_	B½	39.6207		
1 1/2	_	С	40.2192		2
1 3/4	_	C½	40.8177	1	
2	1	D	41.4162	1	
21/4	2	D½	42.0147		3
2½	_	E	42.6132		
23/4	3	E½	43.2117		4
3	4	F	43.8102		'
3 1/4	_	F½	44.4087		
3 1/4	5	G	45.0072	2	5
3 1/2	_	G½	45.6057		
3 3/4	6	Н	46.2042		6
4	_	H½	46.8027		O
41/4	7	I	47.4012		
4½	8	I½	47.9997		7
$4^{3/4}$	_	J	48.5982		
5	9	J½	49.1967	3	8
5 1/4	10	K	49.7952		0
5½	_	K½	50.3937		
53/4	1 1	L	50.9922		9
6	_	L½	51.5907		
61/4	12	M	52.1892		
6½	13	M½	52.7877	4	10
63/4	_	N	53.4660		
7	14	N½	54.1044		11
7	15	0	54.7428		
71/4	_	O½	55.3812		-
7½	16	P	56.0196		12
$7^{3/4}$	_	P½	56.6580		
8	17	Q	57.2964	5	13
8 1/4	18	Q½	57.9348		13
8 ½	_	R	58.5732		
83/4	19	R½	59.2116		14
9	20	S	59.8500		
91/4	_	S½	60.4884		1.5
9½	2 1	T	61.1268	6	15
93/4	22	T½	61.7652		
10	_	U	62.4026		16
101/4	23	U½	63.0420		
10½	24	V	63.6804		
103/4	_	V½	64.3188		17
11	25	W	64.8774	_	
111/4	_	W½	65.4759	7	18
11½	26	X V1/	66.6744		
1 1 3/4	_	X½ V	66.6729		
12	_	Y V1/	67.2714 67.8699		
$12\frac{1}{4}$ $12\frac{1}{2}$	_	$Y^{1/2}$ Z			
1 4 /2	_ _	L	68.4684		

DIAMONDS • THE 4 C'S

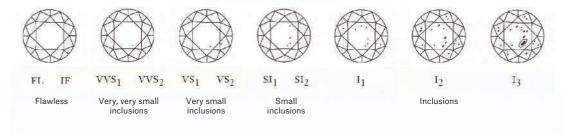
Cut



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	COLOUR	CLARITY	WEIGHT	CUT
345	7.5 ct	D	IF	rectangular
96	5.25 ct	D	IF	pear
96	5.07 ct	D	IF	pear
346	36.09 ct	D	VVS1 Pot	rectangular
174	25.94 ct	D	VVS1 Pot	pear
181	9.45 ct	D	VVS2 Pot	ashoka
171	5.04 ct	D	VVS2	marquise
315	20.42 ct	D	VS1 Pot	rectangular
138	5.9 ct	D	VS1	pear
192	5.04 ct	D	VS1	marquise
164	3.00 ct	D	VS1	marquise
234	1.51 ct	D	VS1	heart
164	3.89 ct	D	VS2	marquise
224	3.03 ct	D	VS2	oval
224	3.02 ct	D	VS2	oval
4	1.70 ct	D	VS2	pear
345	5.14 ct	E	VVS1 Pot	marquise
4	2.25 ct	Е	VS2	pear
4	1.50 ct	E	VS2	pear
234	1.45	Е	VS2	heart
226	12.67 ct	F	VVS2	brilliant
23	5.01 ct	F	VS1	heart
215	19.64 ct	F	VS2	heart
186	5.59 ct	F	VS2	octagonal
4	1.15 ct	F	VS2	pear
164	2.70 ct	G	VVS2 Pot	marquise
202	21.32 ct	G	VS2	pear
202	21.73 ct	G	VS1	pear
4	1.07 ct	G	VS1	Pear
232	6.83 ct	Н	VS2	circular
179	16.03 ct	I	VS2	marquise
91	18.92 ct	J	VS1	brilliant
120	10.58 ct	J	VS1	cushion
225	4.03 ct	K	SI ₂	old-cut
220	24.80 ct	L	VVS2	octagonal
113	38.43 ct	L	VS2	cushion
103	29.39 ct	L	VS2	cushion
103	28.03 ct	L	VS2	cushion
207	5.65 ct	Y-Z	VS1	radiant

COLOURED DIAMOND INDEX

LOT	WEIGHT	COLOUR	CLARITY	CUT
242	14.62 ct	Fancy Vivid Blue	VVS1	rectangular
224	12.20 ct	Fancy Vivid Orange Yellow	VVS2	oval
224	11.96 ct	Fancy Vivid Orange Yellow	VS1	oval
196	3.02 ct	Fancy Intense Blue	IF	octagonal
196	2.50 ct	Fancy Intense Blue	IF	octagonal
234	3.08 ct	Fancy Intense Pink	VVS2	pear
234	3.02 ct	Fancy Intense Blue	VS2	pear
234	1.65 ct	Fancy Intense Pink	VS2	pear
234	1.51 ct	Fancy Intense Blue	VS1	pear
237	11.49 ct	Fancy Brown Pink	VVS2	octagonal
90	10.03 ct	Fancy Vivid Yellow	VVS2	oval
83	5.18 ct	Fancy Vivid Yellow	VS1	brilliant
225	1.51 ct	Fancy Vivid Yellow	VS1	octagonal
230	7.58 ct	Fancy Bluish Green	VS1	round cornered square
14	1.44 ct	Fancy Pink	VS1 Pot	pear
78	1.00 ct	Fancy Intense Yellowish Green	SI2	marquise
225	3.93 ct	Fancy Pink Brown	SI1	old-cut
82	6.77 ct	Fancy Light Brownish Pink	VVS2	oval
176	12.61 ct	Fancy Deep Brown Yellow	I1	oval
177	11.12 ct	Fancy Intense Yellow	VVS2 Pot	cushion
208	25.99 ct	Fancy Yellow	IF	cushion
206	9.03 ct	Fancy Yellow	VVS1 Pot	octagonal
206	7.47 ct	Fancy Yellow	VVS1 Pot	octagonal
41	7.63 ct	Fancy Yellow	VVS2	heart
89	14.04 ct	Fancy Yellow	VS2	heart
207	7.15 ct	Fancy Yellow	VVSS2	radiant
207	6.04 ct	Fancy Yellow	VS1	radiant
207	7.77 ct	Fancy Light Yellow	VVS2	radiant
207	7.33 ct	Fancy Light Yellow	VVS2	radiant
207	13.27 ct	Fancy Light yellow	VS1	radiant
207	6.72 ct	Fancy Light Yellow	VS1	radiant

COLOURED STONES INDEX

EMERALD

LOT	WEIGHT	COLOUR	CLARITY	CUT	
229	49.59 ct	Colombia	No oil	cabochon	
236	28.33 ct	Colombia	No oil	octagonal	
185	8.20 ct	Colombia	No oil	octagonal	
344	5.19 ct	Colombia	No oil	octagonal	
54	1.96 ct	Colombia	No oil	octagonal	
54	1.92 ct	Colombia	No oil	octagonal	
99	55.35 ct	Colombia	Minor oil	cushion	
229	48.73 ct	Colombia	Minor oil	cabochon	
345	39.70 ct	Colombia	Minor oil	cushion	
168	30.05 ct	Colombia	Minor oil	octagonal	
209	21.26 ct	Colombia	minor oil	sugarloaf	
150	13.64 ct	Colombia	Minor oil	octagonal	
344	10.4 ct	Colombia	Minor oil	cushion	
344	5.04 ct	Colombia	Minor oil	octagonal	
92	4.49 ct	Colombia	Minor oil	octagonal	
211	14.59 ct	Colombia	Moderate oil	pear	
344	1.14 ct	Colombia	Moderate oil	cushion	
212	11.63 ct	Zambia	Minor oil	pear	
212	10.91 ct	Zambia	Minor oil	pear	

RUBY

LOT	WEIGHT	COLOUR	CLARITY	CUT
195	8.42 ct	Burma	No heat	oval
88	4.77 ct	Burma	No heat	cushion
87	4.17 ct	Burma	No heat	oval
87	4.13 ct	Burma	No heat	oval
60	3.50 ct	Burma	No heat	oval
60	2.70 ct	Burma	No heat	oval
58	2.08 ct	Burma	No heat	oval
15	9.38 ct	Burma	Heated	rectangular
123	10.70 ct	Thai	Heated	cushion
24	5.01 ct	Thai	Heated	pear

SAPPHIRE

LOT	WEIGHT	COLOUR	CLARITY	CUT
227	16.33 ct	Kashmir	No heat	oval
219	9.29 ct	Kashmir	No heat	cushion
194	9.19 ct	Kashmir	No heat	cushion
76	4.22 ct	Kashmir	No heat	cabochon
66	5.41 ct	Kashmir	No heat	cushion
95	7.03 ct	Kashmir	No heat	cushion
98	5.20 ct	Kashmir	No heat	cushion
187	4.57 ct	Kashmir	No heat	cushion
187	1.74 ct	Kashmir	No heat	cushion
337	55.61 ct	Burma	No heat	cushion
199	28.44 ct	Burma	No heat	octagonal
70	26.05 ct	Burma	No heat	cabochon
336	25.63 ct	Burma	No heat	pear
336	24.69 ct	Burma	No heat	pear
48	22.68 ct	Burma	No heat	oval
54	21.17 ct	Burma	No heat	cabochon
54	20.57 ct	Burma	No heat	cabochon
316	21.06 ct	Burma	No heat	octagonal
172	20.38 ct	Burma	No heat	oval
231	13.36 ct	Burma	No heat	cushion
93	12.03 ct	Burma	No heat	octagonal
127	8.79 ct	Burma	No heat	cushion
53	7.42 ct	Burma	No heat	sugarloaf
50	7.04 ct	Burma	No heat	cushion
119	44.68 ct	Ceylon	No heat	sugarloaf
222	40.29 ct	Ceylon	No heat	octagonal
222	38.60 ct	Ceylon	No heat	octagonal
124	22.32 ct	Ceylon	No heat	cushion
112	20.26 ct	Ceylon	No heat	cushion
151	10.88 ct	Ceylon	No heat	oval
59	7.89 ct	Ceylon	No heat	cushion

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID I NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE 1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

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 and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVETM (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.

BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) 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.

THE BUYER'S PREMIUM AND TAXES 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 SFr 100,000, 20% on that part of the hammer price over SFr 100,000 and up to and including SFr 2,000,000, and 12% of that part of the hammer price above SFr 2,000,000.

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

WARRANTIES

SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the

(a) 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

to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase **price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

Heading as amended by any Saleroom Notice.

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

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

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

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

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction:

(ii) 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

(iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

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

PAYMENT HOW TO PAY

(b) has the right to transfer ownership of the lot (a) Immediately following the auction, you must

pay the purchase price being: the hammer price; and

(ii) the buyer's premium; and

(iii) any amounts due under section D2 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

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

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

We accept cash subject to a maximum of SFr. 12.500 per buyer per year at our Cashier's Department only (subject to conditions). (iv) Banker's draft

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

(v) Cheque

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

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

TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

When you collect the lot; or

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

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;

(ii) we can cancel the sale of the lot. If we do this, we may sell the **lot** again, publically 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;

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

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

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

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

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

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

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

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

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

KEEPING YOUR PROPERTY

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

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 Cashiers +41 22 310 1740.

(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:

(i) we will charge you storage costs from that date. (ii) 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.

(iii) we may sell the lot in any commercially reasonable way we think appropriate.

(iv) the storage terms shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

TRANSPORT AND SHIPPING 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 1758. See the information set out at www.christies.com/shipping or contact us at shippinggeneva@christies.com. will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +41 (o)22 319 1758. See the information set out at www.christies.com/shipping or contact us at shippinggeneva@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol \(\psi\) in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

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

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

(g) Watches

(g) Watchies

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale: or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services. (d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any lot

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by Swiss law. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Swiss Rules of a Commercial Mediation of the Swiss Chambers of Commerce and Industry (SCCI). We will use a mediator affiliated with SCCI who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of the Canton of the sale location subject to any appeal to the Federal Tribunal. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture.

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in

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 F2

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type : means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	No VAT will be charged on the hammer price . VAT at 8% will be charged on the buyer's premium .
+	VAT will be charged at 8% on both the hammer price and buyer's premium .

VAT Exemptions/Refunds on Export

- 1. If you appoint Christie's Art Transport or one of our authorised shippers to arrange export/shipping of your purchased lots out of the Swiss customs territory (being Switzerland and the principality of Liechtenstein), we will issue you an export invoice exempt from Swiss VAT. If you later cancel or change the shipment we will issue a revised invoice charging you all applicable tax charges.
- 2. If you wish to arrange your own export of your purchased **lots** out of the Swiss Customs territory either:
- a) using your own shipper or by hand carrying your purchase out of the Swiss customs territory; or

- b) if you request us to deliver your purchase to a Freeport in Switzerland (for non-Swiss resident buyers only);
- then you must pay all applicable Swiss VAT charges in full, before we release or deliver the **lots** to you or your authorised agents.
- 3. Please note that Christie's is only able to issue refunds of the applicable Swiss VAT charged in the circumstances outlined in paragraph 2 above, if we receive the following:
- a) satisfactory evidence of a definitive export of the purchased **lots** out of the Swiss customs territory (e.g. a customs stamped Swiss export assessment) demonstrating a correct export of the purchased **lots** within
- (i) three months of the date of the auction for direct exports (not via the Freeport); or (ii) six months from the date of the auction for exports via the Freeport;
- b) your written confirmation that you have not used the **lot** in Switzerland prior to its export; and
- c) your written confirmation that you have not and will not request a refund of the Swiss VAT from the Swiss VAT authority.
- 4. If you have any questions about VAT please contact Christie's Client Services on +41 22 319 1740 or info@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.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice. **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

See VAT Symbols and Explanation.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

 Δ 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 Δ next to its **lot** number.

o 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 onext to the **lot** number.

Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol • •

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see http://www.christies.com/ financialinterest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

STORAGE AND COLLECTION

Buyers are advised that all purchases not collected on the day of the auction will be held for collection at no charge for twenty-eight days.

SELLERS

Unsold lots that are not going to be re-offered in a later sale and are not collected from the saleroom by Thursday 19 May 12.00h can be collected at Christie's, 8 place de la Taconnerie, 1204 Geneva.

Tel: +41 (0)22 319 1736, Fax: +41 (0)22 319 1731

COLLECTION TIMES

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

Wednesday 18 May until 1 hour after the sale and Thursday 19 May from 09.00h to 12.00h

After this, items can be collected from Christie's offices in Geneva at 8 place de la Taconnerie from Friday 20 May, for a period of approximately 28 days.

AUTHENTICITY CERTIFICATES

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the **authenticity warranty** provided in the Conditions of Sale, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

REGARDING WEIGHTS AND MEASUREMENTS

Please note that weights and measurements in the catalogue should be considered as approximate. These figures are to be used as guidelines and should not be relied upon as exact.

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 the authenticity warranty.

Jewellers in the Title

1. By Boucheron

When maker's name appears in the title, in Christie's qualified opinion it is by that maker.

Jewellers beneath the description

2. Signed Boucheron

Has signature which in Christie's qualified opinion is authentic.

3. With maker's mark for Boucheron

Has a mark denoting a maker which in Christie's qualified opinion is authentic.

4. By Boucheron

In Christie's qualified opinion the object is by the jeweller although unsigned.

5. Mounted by Boucheron

In Christie's qualified opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

6. Mount only by Boucheron

In Christie's qualified opinion the mounting is by the jeweller, but either the gemstones have been replaced or the piece has been altered in some way after its manufacture.

PERIODS

1. Antique: Over 100 years old 2. Art Nouveau: 1895-1910 3. Belle Epoque: 1895-1914 4. Art Deco: 1915-1935 5. Retro: 1940s

FOR FABERGE

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 the **authenticity warranty**.

"Marked Fabergé, Workmaster ..."

In our opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé …"

In our opinion, a work of the master's workshop, but without his mark.

"In the style of ..."

In our opinion a work of the period of the master and closely related to his style.

"Bearing marks ..."

In our opinion not a work of the master's workshop and bearing later marks.



Property from an Important Private Collection
AMEDEO MODIGLIANI (1884-1920)

Jeune femme à la rose (Margherita)
signed 'modigliani' (upper right)
oil on canvas
25% x 18% in. (64.9 x 46.1 cm.)
Painted in 1916
\$12,000,000-18,000,000

IMPRESSIONIST & MODERN ART

EVENING SALE
New York, 12 May 2016

VIEWING

30 April - 12 May 2016 20 Rockefeller Plaza New York, NY 10020

CONTACT

Jessica Fertig jfertig@christies.com +1 212 636 2050





PATEK PHILIPPE

An early, extremely rare and highly important, possibly unique and previously unknown staybrite stainless steel chronograph wristwatch with sector dial retailed by Astrua Torino Ref. 530, manufactured in 1938

Estimate: CHF 500,000-800,000 / USD 520,000-820,000

RARE WATCHES INCLUDING IMPORTANT PRIVATE COLLECTIONS

Geneva, 16 May 2016

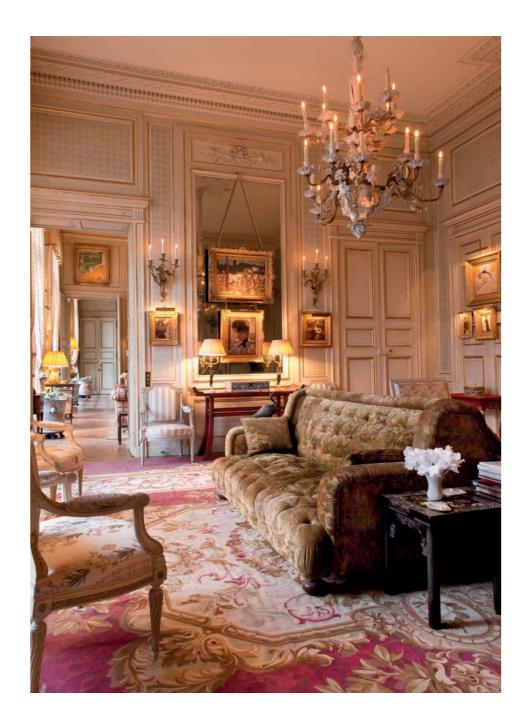
VIEWING

13-15 May 2016 Four Seasons Hotel des Bergues 33, quai des Bergues, 1201 Geneva

CONTACT

Thomas Perazzi tperazzi@christies.com +41 (0) 22 319 17 26





THE ZEINEB AND JEAN-PIERRE MARCIE-RIVIÈRE COLLECTION

8-9 June 2016

VIEWING

3 - 8 June 2016 9, avenue Matignon 75008 Paris

CONTACT

Lionel Gosset Igosset@christies.com +33 (0)1 40 76 85 98





30 YEARS: THE SALEHong Kong, 30 May 2016

VIEWING

26-31 May 2016 HKCEC, No 1 Harbour Road Wanchai, Hong Kong

CONTACT

Vickie Sek vsek@christies.com +852 2978 9922

A SUPERB PAIR OF 10.02/9.09CT OVAL-SHAPED RUBY AND DIAMOND EARRINGS HK\$78,000,000 - 150,000,000 US\$1,000,000 - 1,800,000



A PAIR OF 'COQUILLAGES' ENAMEL AND DIAMOND CLIP BROOCHES, BY SUZANNE BELPERRON $40\ 000\text{-}60\ 000\text{-}$

PARIS JEWELS

Paris, 1st June 2016

VIEWING

Geneva 14-17 May Paris 28 May-1st June 9, Avenue Matignon 75008 Paris

CONTACT

Marie-Laurence Tixier mltixier@christies.com +33 (0)1 40 76 85 81

CALDER'S VOYAGE TO

POST-WAR AND CONTEMPORARY ART

EVENING SALE New York, 10 May 2016

VIEWING 30 April - 10 May 2016 20 Rockefeller Plaza New York, NY 10020

CONTACT

Sara Friedlander sfriedlander@christies.com +1 232 636 2100



JEWELLERY

London, South Kensington, 22 June 2016

VIEWING

18-21 June 2016 85 Old Brompton Road London SW7 3LD

CONTACT

Geoff Young gyoung@christies.com +44 (0)20 7752 3267

AN ART DECO ENAMEL AND GEM-SET CIGARETTE CASE £2,000-3,000

WRITTEN BIDS FORM

CHRISTIE'S GENEVA

MAGNIFICENT JEWELS

WEDNESDAY 18 MAY 2016 2.00 PM (LOTS 1-174) 7.00 PM (LOTS 175-242 & 301-346)

Auction:

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

CODE NAME: PRINCESS SALE NUMBER: 1415

(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 used to make payments to Christie's. Please fax the relevant documents together with this bid form to our bid department.

BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set out 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 30,000-50,000 2,000, 5,000, 8,000 CHF 100,000 + Auctioneer's discretion

Auction Results: +41 (0)22 319 1766

Christie's is instructed to bid on the following lots up to the price stated.

Î understand that Christie's provides this service of executing bids on behalf of clients for the client's convenience and that Christie's will not be held responsible for errors relating to its execution of bids. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. In the event of identical bids, the bid received first will take precedence.

I understand that if my bid is successful the purchase price will be the aggregate of the final bid and a premium of 25% up to CHF 100,000, plus 20% from CHF 100,001 to CHF 2,000,000 and 12% for any amount in excess of it. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'.

All bids will be executed subject to the conditions of sale of Christie's (International) S.A., which I herewith fully accept.

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 24 hours before the sale. Bids can be sent by post or fax:

Christie's Bid Department Tel: +41 (0)22 319 1740 Fax: +41 (0)22 319 1767 on-line: www.christies.com

Contracting Party		Client Number (if applicable)	
Address			
City	Zip Code	Country	
Daytime Telephone	Evening Telephone	Mobile	
Fax (Important)	Email		
Please tick if you prefer not to receive infor	mation about our upcoming sales	by email	
The contracting party is the beneficial owner			
(The beneficial owner may neither be an offshore nor a domiciliary company) ○ Yes			
O No Beneficial owner			

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a photocopy of the company register. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +41 (0)22 319 1740 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person/entity on whose behalf you are bidding, together with a signed letter of authorisation from the person/entity. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)		Account Number(s)
Address of Banks(s)		
Telephone	Fax	Email

PLEASE PRINT CLEARLY IN BLOCK LETTER

(in numerical order)	Maximum Bid CHF (excluding buyer's premium)	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 any changes made to them either by notices posted in the saleroom or by saleroom announcements made prior to or during the auction.

Signature	Date

ORDRE D'ACHAT CHRISTIE'S GENÈVE

MAGNIFICENT JEWELS

MERCREDI 18 MAI 2016 14.00H (LOTS 1-174) 19.00H (LOTS 175-242 & 301-346)

Salle de vente:

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

CODE DE LA VENTE: PRINCESS NUMERO DE LA VENTE: 1415

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

PLACEZ UN ORDRE D'ACHAT SUR CHRISTIES.COM

REMARQUES IMPORTANTES

Christie's attire l'attention de l'acheteur sur le fait qu'il est nécessaire de vérifier l'identité de ce dernier sur la base, soit d'une pièce d'identité (personnes physiques), soit d'un extrait du Registre du Commerce ou tout autre document équivalent (personnes morales). Il est également indispensable que l'acheteur révèle l'identité de l'ayant droit économique des fonds utilisés pour effectuer les paiements. Merci de retourner par fax les documents requis avec cet ordre d'achat.

PALIERS D'ENCHERES

Les enchères débutent généralement en dessous de l'estimation basse. Le montant minimal des surenchères est fixé à 10%, toutefois l'huissier judiciaire ou le commissaire priseur peut modifier ce taux de façon discrétionnaire. Veuillez noter que les ordres d'achat qui ne sont pas conforme avec les paliers d'enchères cités ci-dessous, pourront être abaissés au palier d'enchère du niveau inférieur.

CHF 1,000-2,000 par 100's CHF 2,000-3,000 par 200's CHF 3,000-5,000 200, 500, 800 CHF 5,000-10,000 par 500's CHF 10,000-20,000 par 1,000's CHF 20,000-30,000 par 2,000's CHF 30,000-50,000 2,000, 5,000, 8,000 CHF 100,000+ à la discrétion du

Résultats de vente: +41 (0)22 319 1766

commissaire priseur

Christie's se charge d'exécuter les ordres d'achat qui lui sont confiés, en particulier pour les amateurs ne pouvant assister à la vente. Ni Christie's, ni ses employés ne pourront être tenus pour responsables en cas d'erreurs éventuelles et ces enchères seront en accord avec les conditions de vente imprimées en fin de catalogue. Lorsque deux ordres d'achat sont identiques, la priorité revient au premier ordre reçu. En cas d'adjudication, le prix à payer sera le prix marteau ainsi que les frais, au taux en vigueur au moment de la vente, soit 25% sur les premiers CHF 100,000, plus 20% sur tout montant au-delà de CHF 100,001 et jusqu'à CHF 2,000,000, L'acheteur est responsable de la vérification et du paiement des taxes dues.

Vous trouverez les informations relatives à la TVA et aux mécanismes permettant de la récupérer dans la section du catalogue intitulée « TVA Symboles et explications ». En portant une enchère, toute personne accepte d'être liée par les Conditions Générales de Christie's (International) S.A., insérées dans ce catalogue.

Les ordres d'achat doivent nous parvenir au plus tard 24 heures avant le début de la vente. Les ordres d'achat en monnaies étrangères seront convertis en francs suisses au taux de change en vigueur un jour ouvrable avant la vente.

Les ordres d'achat peuvent être envoyés par poste ou fax :

Cocontractant			Numéro de client (si connu)	
Adresse				
Ville et Etat	Code po	stal	Pays	
Tél. (journée)	(soir)		Portable	
Fax (Important)	Email			
Je ne veux pas rec	evoir les informations des prochai	nes ventes par ema	il	
Le cocontract	tant est l'ayant droit e	économique	!	
(L'ayant droit écon Oui Non Ayant dr	omique ne peut être ni une	société offshore	ni une société de domicile)	
Adresse				
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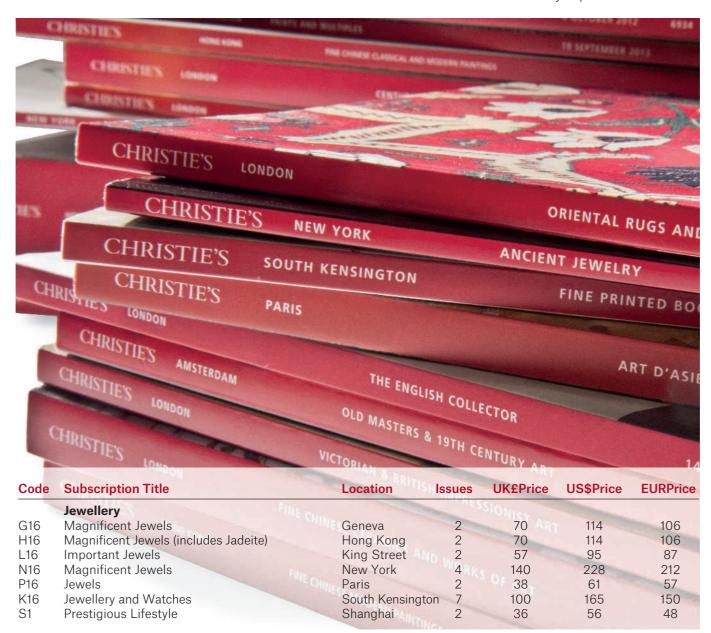


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