

MAGNIFICENT JEWELS
INCLUDING

The Pink Legacy

Geneva 13 November 2018



CHRISTIE'S



(lot 228)



INTERNATIONAL JEWELLERY AUCTIONS

AUCTION CALENDAR 2018

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
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30 OCTOBER-6 NOVEMBER

JEWELS

ONLINE HK

13 NOVEMBER

MAGNIFICENT JEWELS

GENEVA

27 NOVEMBER

MAGNIFICENT JEWELS

HONG KONG

28 NOVEMBER

IMPORTANT JEWELS

LONDON

4 DECEMBER

JEWELS

PARIS

29 NOVEMBER-7 DECEMBER

JEWELS

ONLINE NY

5 DECEMBER

MAGNIFICENT JEWELS

NEW YORK



(lot 227)

MAGNIFICENT JEWELS

TUESDAY 13 NOVEMBER 2018



(lot 204)

AUCTION

Tuesday 13 November 2018 at
14.30 h (Lots 1-192) & 19.00 h (Lots 193-311)

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

Friday - Monday, 10.00 - 18.00 h
Sunday, 13.00 - 18.00 h
Tuesday, 10.00 - 12.00 h

VIEWING

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

AUCTIONEERS

François Curiel
Maximillian Fawcett
Rahul Kadakia

EXCHANGE RATE

US\$1 = CHF 1.00

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

AUCTION CODE AND NUMBER

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

LEGACY-16112

AUCTION RESULTS

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CONDITIONS OF SALE

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

[60]



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AFTERNOON SESSION AT 2.30 PM
LOTS 1-192



(lot 186)



•1

GOLD AND DIAMOND 'TUBOGAS' CHOKER, BULGARI

Pear-shaped diamond, gold, 36.0 cm, signed Bvlgari, brown Bulgari pouch

CHF5,000–7,000

\$5,000–7,000



•2

TOURMALINE AND SAPPHIRE EARRINGS, POIRAY

Pear-shaped green tourmalines, kite-shaped yellow and blue sapphires, gold, 5.3 cm, maker's marks, grey Poiray pouch and white Poiray case

CHF6,000–8,000

\$6,000–8,000



•3

CITRINE, PERIDOT AND SAPPHIRE RING, CHANEL

Cushion-shaped citrine, cabochon peridots and sapphires, gold (French mark), ring size 5 ¼, signed Chanel, numbered, black and white Chanel case

CHF3,000–4,000

\$3,000–4,000

THE PROPERTY OF A LADY OF TITLE



• 4

MOONSTONE RING, HEMMERLE

Cabochon moonstone, ring size 8 ½, signed Hemmerle, grey Hemmerle pouch

CHF1,000–1,500

\$1,000–1,500



• 5

COLOURED DIAMOND EARRINGS, HEMMERLE

Circular-cut brown diamonds, silver and blackened gold, 4.0 cm, signed Hemmerle, grey Hemmerle pouch

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

CHF6,000–8,000

\$6,000–8,000



• 6

DIAMOND BANGLE

Circular-cut diamonds, gold, inner circumference 17.0 cm

CHF2,000–3,000

\$2,000–3,000



• 7

AGATE, COLOURED DIAMOND AND DIAMOND RING, THEO FENNEL

Agate cameo, circular-cut pink diamonds and diamonds, black enamel, gold, ring size 7 ¼, signed Theo Fennell, numbered

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

CHF5,000–7,000

\$5,000–7,000



8

RUBY, SAPPHIRE AND DIAMOND NECKLACE, CARTIER

Baguette-cut rubies, sapphires and diamonds, black and navy blue interchangeable rope necklaces, gold, 33.0 and 35.0 cm, signed Cartier N.Y., numbered, red Cartier case

CHF20,000–30,000

\$20,000–30,000



• 9

SAPPHIRE EARRINGS

Calibré-cut sapphires, gold, 4.2 cm

CHF800–1,200

\$800–1,200



10

DIAMOND EARRINGS

Circular and baguette-cut diamonds, gold, 3.2 cm

CHF10,000–15,000

\$10,000–15,000



• 11

**EARLY 20TH CENTURY GOLD HUNTER CASE
KEYLESS LEVER MINUTE REPEATER CHRONOGRAPH
POCKETWATCH, BOUCHERON**

White enamel dial, mechanical movement, gold, 1910s, case width 5.3 cm, chain 39.5 cm, movement signed Boucheron, signed Fic Boucheron Paris

CHF5,000–7,000

\$5,000–7,000



12
DIAMOND RING

Pear brilliant-cut diamond of 5.64 carats, gold, ring size 6

GIA, 2018, report no. 2195496805: 5.64 carats, G colour, SI1 clarity

CHF50,000–70,000

\$50,000–70,000

BOIVIN

The Maison Boivin was a precursor of its era with an uncompromising style free from fashion trends and conventional designs. Jeanne Boivin, who considered every jewel as a piece of architecture, almost completely abandoned the traditional ring mounts. She designed some of the most iconic rings of the house such as 'Clou', 'Escalier', 'Toit', and 'Bande'. The first 'Bande' ring was created in 1931.



13

ART DÉCO DIAMOND 'BANDE' RING, RENÉ BOIVIN

Old-cut diamonds, platinum (French mark), 1930s, ring size 8 ¼, unsigned

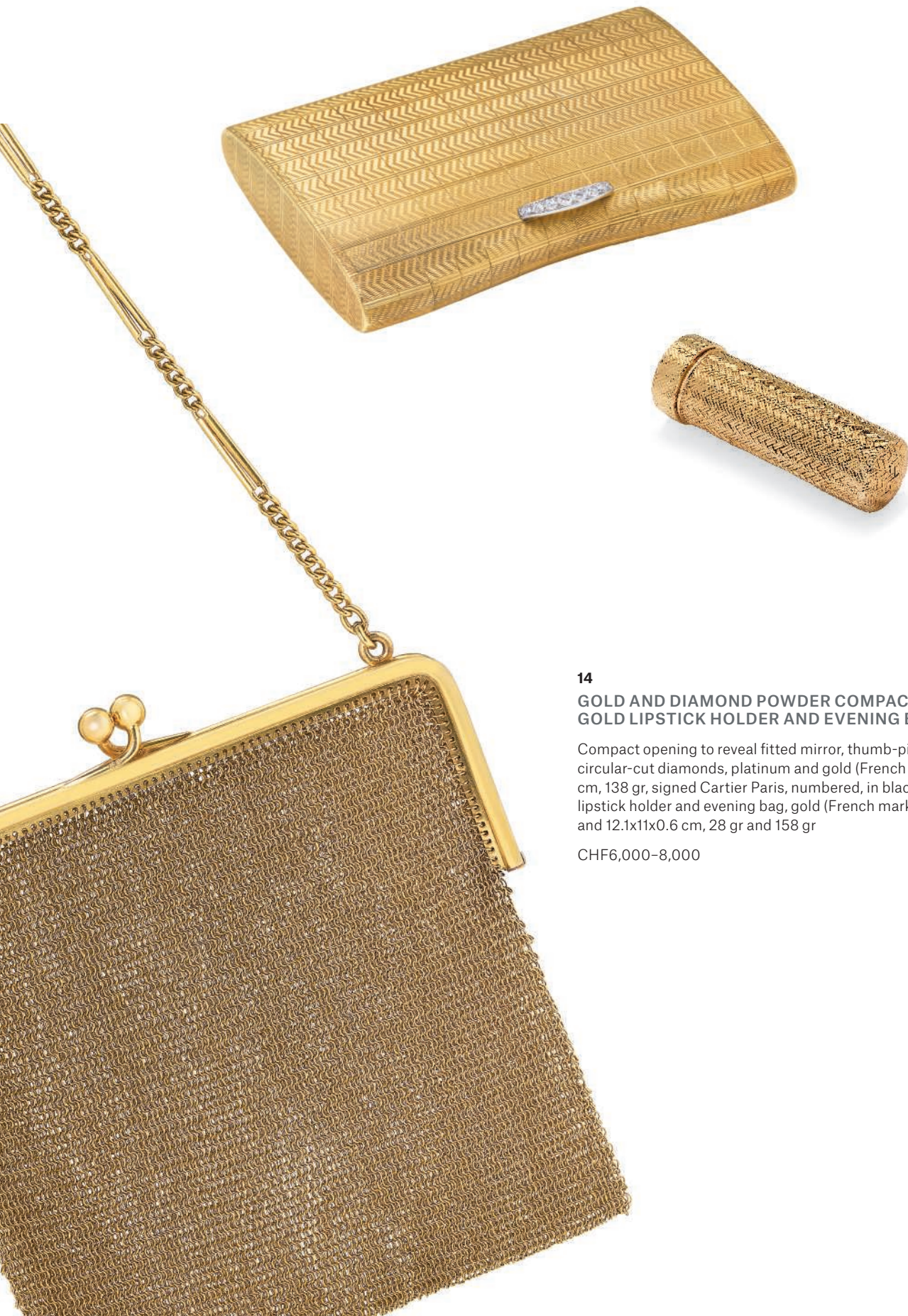
Ms Françoise Cailles, 2012: certificate of authenticity

CHF100,000–150,000

\$100,000–150,000

THE PROPERTY OF A LADY OF TITLE





14

**GOLD AND DIAMOND POWDER COMPACT BY CARTIER,
GOLD LIPSTICK HOLDER AND EVENING BAG**

Compact opening to reveal fitted mirror, thumb-piece with circular-cut diamonds, platinum and gold (French marks), 8.5x6.3x1.4 cm, 138 gr, signed Cartier Paris, numbered, in black fitted pouch; lipstick holder and evening bag, gold (French marks), 5.4x1.8x1.8 cm and 12.1x11x0.6 cm, 28 gr and 158 gr

CHF6,000-8,000

\$6,000-8,000

• 15

GOLD WRISTWATCH, AUDEMARS PIGUET

White dial, gold, quartz movement, case width 2.3 cm, inner circumference 15.9 cm, signed Audemars Piguet, numbered

CHF3,000–5,000

\$3,000–5,000



• 16

DIAMOND RING

Circular-cut diamonds, gold (French mark), ring size 3 ½

CHF2,000–3,000

\$2,000–3,000



• 17

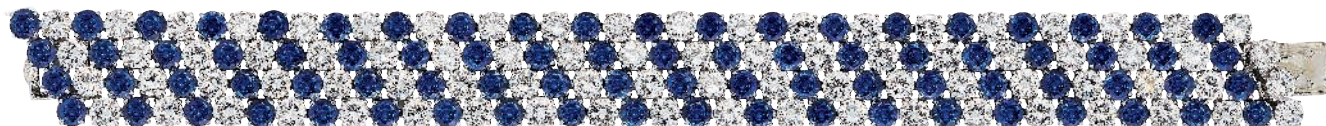
SAPPHIRE AND DIAMOND BRACELET

Circular-cut sapphires, circular-cut diamonds, woven gold, 1960s, 17.0 cm, numbered

CHF3,000–5,000

\$3,000–5,000





18
**CULTURED PEARL AND DIAMOND NECKLACE,
VAN CLEEF & ARPELS**

Seventy-seven cultured pearls, circular and baguette-cut diamonds, platinum and gold (French marks), 75.8 cm, signed Van Cleef & Arpels, numbered

CHF6,000–8,000

\$6,000–8,000

19
**SAPPHIRE AND DIAMOND BRACELET,
VAN CLEEF & ARPELS**

Circular-cut sapphires, circular-cut diamonds, platinum and gold (French marks), 17.3 cm, signed Van Cleef & Arpels, numbered

CHF15,000–20,000

\$15,000–20,000

• + 20

PAIR OF DIAMOND EARRINGS

Pear-shaped and tapered baguette-cut diamonds, platinum and gold,
3.1 cm

CHF6,000–8,000

\$6,000–8,000



THE PROPERTY OF A GENTLEMAN

• 21

SAPPHIRE AND DIAMOND CUFFLINKS

Cushion-shaped sapphires, rose-cut diamonds, platinum and gold,
1.2 cm

Gübelin, 2018, report no. 18010336/1 and 2: Basaltic, no indications
of heating

CHF1,000–2,000

\$1,000–2,000



THE PROPERTY OF A GENTLEMAN

• 22

SAPPHIRE RING

Cabochon sapphire of 8.82 carats, gold, ring size 7 ¼

SSEF, 2018, report no. 98933: 8.828 carats, Ceylon (Sri Lanka),
no indications of heating

CHF8,000–12,000

\$8,000–12,000





• + 23

**RUBY AND DIAMOND NECKLACE AND EARRING SET,
VAN CLEEF & ARPELS**

Cabochon rubies, circular-cut diamonds, gold (French marks),
necklace 41.0 cm, earrings 2.2 cm, maker's marks, numbered

CHF6,000–8,000

\$6,000–8,000



+ 24

**DIAMOND, EMERALD AND ONYX 'PANTHÈRE' BROOCH,
CARTIER**

Circular-cut diamonds, pear-shaped emeralds, onyx panels, gold,
6.5 cm, signed Cartier, numbered

CHF80,000–120,000

\$80,000–120,000



~ + 25

GOLD, TORTOISESHELL AND DIAMOND VANITY CASE, CARTIER

Vari-cut diamonds, tortoiseshell, textured gold (French marks), platinum, opening to reveal a mirror, a powder compartment, lipstick holder, comb holder and cigarette compartment, with rotating oval diamond-set panel on one side, 1952, 14.3x5.5x4.4 cm, 483 gr, maker's marks, numbered, red Cartier fitted case

Cartier: certificate of authenticity

CHF60,000-80,000

\$60,000-80,000

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



(detail of the rotating panel)



THE PROPERTY OF A LADY

26

COLOURED DIAMOND AND DIAMOND BROOCH

Fancy intense yellow round brilliant-cut diamond of 3.49 carats, circular-cut diamonds, circular-cut yellow diamonds, gold, 9.4 cm
GIA, 2018, report no. 5191651029: 3.49 carats, Fancy Intense Yellow colour, VVS1 clarity

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

CHF15,000–20,000

\$15,000–20,000



+ 27

RUBY AND DIAMOND RING

Oval-cut ruby of 2.65 carats, old-cut diamonds, platinum and gold, ring size 5 1/2

SSEF, 2017, report no. 96862: 2.652 carats, Burma (Myanmar), no indications of heating

CHF15,000–20,000

\$15,000–20,000



• + 28

RUBY AND DIAMOND BROOCH, VAN CLEEF & ARPELS

Circular-cut diamonds and rubies, gold (French marks), 5.7 cm, signed Van Cleef & Arpels, numbered

CHF8,000–12,000

\$8,000–12,000



THE PROPERTY OF A LADY OF TITLE

29

GOLD AND DIAMOND SET, VAN CLEEF & ARPELS

Circular-cut diamonds, platinum and gold (French marks), 1960s, bracelets can be worn as a necklace, bracelets 19.0 and 18.9 cm, earrings 5.5 cm, maker's mark, numbered, brown Van Cleef & Arpels pouches

CHF20,000–30,000

\$20,000–30,000



+ 30

GOLD AND DIAMOND EVENING BAG, LIPSTICK HOLDER, COMPACT AND COMB, VAN CLEEF & ARPELS

Woven gold, circular-cut diamonds, bag with fitted mirror, 1960s, bag 17.4x9.9x4.8 cm, 365 gr, powder compact 8.2x7.2x1.9 cm, 118 gr, lipstick holder 7.3x2.0x2.0, 35 gr, comb 11.3x2.9x0.5 cm, 19 gr, bag signed Van Cleef & Arpels NY, numbered, others unsigned, red or black Van Cleef & Arpels fitted cases

CHF30,000–50,000

\$30,000–50,000



(illustrated closed)

+ 31

**RETRO GOLD, RUBY AND DIAMOND WRISTWATCH,
ROLEX**

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

CHF10,000-15,000

\$10,000-15,000



THE PROPERTY OF A LADY



+ 32

GOLD, EMERALD AND ENAMEL 'PANTHÈRE' NECKLACE AND BROOCH, CARTIER

Pear-shaped emeralds, enamel spots, gold (French marks), necklace 43.0 cm, brooch 7.0 cm, necklace signed Cartier Paris, numbered, brooch signed Cartier, numbered, red Cartier pouches

CHF8,000–12,000

\$8,000–12,000



+ 33

GOLD 'ROYAL EAGLE' WRISTWATCH, VACHERON CONSTANTIN

Cream dial, black Arabic numerals, gold (European Convention mark), automatic movement, dial width 3.5 cm, inner circumference 17.5 cm, signed Vacheron Constantin, numbered

CHF6,000–8,000

\$6,000–8,000

THE PROPERTY OF A LADY

+ 34

DIAMOND EARRINGS, CHOPARD

Circular-cut diamonds, gold, 3.5 cm, signed Chopard

CHF5,000–7,000

\$5,000–7,000



+ 35

DIAMOND RING, MOUNT BY CARTIER

Circular and baguette-cut diamonds, gold (French mark),
ring size 8 ½, signed Monture Cartier

CHF12,000–18,000

\$12,000–18,000



+ 36

TWO WRISTWATCHES, CARTIER, AND A WRISTWATCH, MUST DE CARTIER

White dials, circular-cut diamonds, blued steel, gold and silver
(French marks), automatic and quartz movements, case width 3.0,
2.8 and 2.0 cm, signed Cartier and Must de Cartier, numbered

CHF3,000–5,000

\$3,000–5,000

THE PROPERTY OF A LADY



+ 37

CULTURED PEARL AND DIAMOND EARRINGS, CARTIER

Drop-shaped cultured pearls, circular-cut diamonds, platinum and gold (French marks), detachable pendants, 4.2 cm, maker's marks, red Cartier case

CHF15,000–20,000

\$15,000–20,000



+ 38

RUBY AND DIAMOND 'TOI & MOI' RING

Pear-shaped diamond of 1.70 carat, pear-shaped ruby of 2.36 carats, tapered baguette-cut diamonds, ring size 5 1/2

CHF8,000–12,000

\$8,000–12,000



+ 39

DIAMOND BRACELET, VAN CLEEF & ARPELS

Square step-cut diamonds, 18.0 cm, maker's mark, numbered, green Van Cleef & Arpels pouch

CHF120,000–180,000

\$120,000–180,000

THE PROPERTY OF A LADY

+ 40

DIAMOND PENDANT

Pear-shaped diamonds of 5.73 and 2.07 carats, circular-cut diamond of 0.95 carat, 3.5 cm

CHF20,000–30,000

\$20,000–30,000



+ 41

UNMOUNTED SAPPHIRE

Octagonal step-cut sapphire of 5.95 carats

SSEF, 2018, report no. 101645: 5.957 carats, Kashmir, no indications of heating

Gübelin, 2018, report no. 18060199: 5.95 carats, Kashmir, no indications of heating

CHF120,000–180,000

\$120,000–180,000



+ 42

DIAMOND RING

Rectangular step-cut diamond of 17.06 carats, triangular-shaped diamonds, platinum, ring size 8 ½

GIA, 2018, report no. 4012872: 17.06 carats, H colour, VVS2 clarity, potentially Internally Flawless

CHF380,000–580,000

\$380,000–580,000









43

43

GOLD CIGARETTE CASE

MAKER'S MARK CYRILLIC 'PP', WITH RETAILER'S MARKS OF N. MEKHOV., ST PETERSBURG, 1908-1917

Rectangular with round corners, all over reeded with burnished bands, the cover applied with a signature and a silver double-headed eagle with crossed swords, sapphire cabochon thumb-piece, silver and gold, 9.9x6.7x1.5 cm, 155 gr

CHF2,000-3,000

\$2,000-3,000

44

GOLD AND ENAMEL CIGARETTE CASE

MAKER'S MARK CYRILLIC 'VK', MOSCOW, 1908-1917

Rectangular with round corners, white and red enamelled and silver Soviet badge figuring Lenin and Stalin, possibly added later, sapphire cabochon thumb-piece, 10.9x8.0x1.6 cm, 191 gr

CHF800-1,200

\$800-1,200



44



(detail of the reverse)



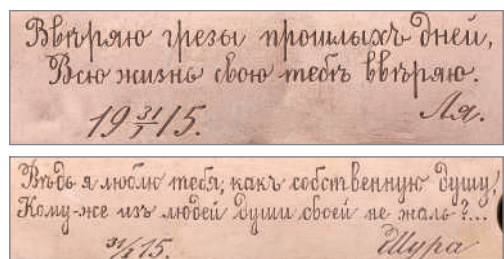
45

**SILVER, PARCEL-GILT AND ENAMEL CIGARETTE CASE
MAKER'S MARK CYRILLIC 'P.TS', MOSCOW, 1908-1917**

Rectangular with round corners, the cover, reverse and sides applied with gold cyphers and inscriptions, the front with enamelled motifs, yellow tinsel cord, 11.7x7.6x1.8 cm, 300 gr

CHF1,500-2,500

\$1,500-2,500



(details of the sides)



46
SILVER, PARCEL-GILT AND ENAMEL CIGARETTE CASE
INDISTINCT MAKER'S MARK, MOSCOW, 1899-1908

Rectangular with round corners, the cover and reverse applied with various facsimile signatures and enameled motifs, the interior inscribed with a facsimile signature, chrysoprase cabochon thumb-piece, 11.0x 9.5x14.6 cm, 200 gr

CHF1,000-1,500

\$1,000-1,500



(reverse, not actual size)



47
SILVER AND PARCEL-GILT SAMORODOCK
CIGARETTE CASE

MAKER'S MARK CYRILLIC 'SD', ST PETERSBURG, 1904-1908

Rectangular with round corners, one corner of the cover applied with a diamond-set gold Imperial double-headed eagle, the interior inscribed with facsimile signatures, sapphire cabochon thumb-piece, silver and gold, 9.9x6.5x1.5 cm, 152 gr

CHF2,000-3,000

\$2,000-3,000



48

SILVER TROMPE-L'OEIL CIGAR BOX

**MARK OF THE 11TH ARTEL, MOSCOW, 1908-1917, WITH
LATER SOVIET MARKS**

Rectangular, the hinged cover and sides chased and engraved to
simulate tree bark and tax bands, silver, 15.7x10.5x4.2 cm, 552 gr

CHF4,000-6,000

\$4,000-6,000



+ 49

EMERALD AND DIAMOND RING

Octagonal step-cut emerald of 5.11 carats, circular-cut diamonds, ring size 7 ¾

SSEF, 2016, report no. 85883: 5.11 carats, Colombia, minor oil

CHF50,000–70,000

\$50,000–70,000



+ 50

EARLY 20TH CENTURY DIAMOND BRACELET, KÖCHERT

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

CHF30,000–50,000

\$30,000–50,000

LITERATURE:

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



Δ • + 51

ART DÉCO EMERALD AND PASTE BRACELET

Three cushion-shaped emeralds, square-cut green paste, gold, 1930s, 17.8 cm

SSEF, 2017, report no. 93902 : approximately 1.6 and 1.2 carat, Colombia, minor oil; approximately 1.5 carat, Colombia, moderate oil

CHF4,000–6,000

\$4,000–6,000



THE PROPERTY OF A GENTLEMAN

+ 52

NATURAL PEARL AND DIAMOND NECKLACE, BVLGARI

Sixty-nine, sixty-seven and sixty-three graduated natural pearls of approximately 8.1 to 5.1 mm, baguette and brilliant-cut diamonds, platinum and gold (French marks), 1930s, 47.5 cm, signed Bvlgari, numbered

SSEF, 2018, report no. 101758: approximately 8.1 to 5.1 mm, 199 saltwater natural pearls

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

CHF150,000–250,000

\$150,000–250,000



IMPORTANT GEMS & JEWELS FROM A PRIVATE
COLLECTION

+ 53

**COLOURED DIAMOND AND DIAMOND PENDENT
NECKLACE**

Fancy brownish yellow pear brilliant-cut diamond of 36.23 carats,
heart-shaped and circular-cut diamonds, platinum, pendant 4.5 cm,
necklace 46.0 cm

GIA, 2015, report no. 6192860668: 36.23 carats, Fancy Brownish
Yellow colour, SI2 clarity

CHF200,000–300,000

\$200,000–300,000



PARENTESI

The word 'Parentesi' in Italian means 'parentheses'. This design, created by Bulgari, was inspired by the stones that paved the roads of Rome.





THE PROPERTY OF A LADY

+ 54

**MOTHER-OF-PEARL, GOLD AND DIAMOND 'PARENTESI'
SUITE, BVLGARI**

Circular-cut diamonds, mother-of pearl, gold, necklace 42.7 cm, cuff inner circumference 18.0 cm, wristwatch inner circumference 17.6 cm, ring size 10, earrings 2.2 and 2.9 cm, signed, numbered, beige Bulgari pouches

CHF30,000-50,000

\$30,000-50,000

LITERATURE:

Cf. D. Mascetti & A. Triossi, *Bulgari*, Milan, Leonardo Arte, 1996, pp. 136-137, for a bracelet, a wristwatch and a ring of similar design

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





THE PROPERTY OF A LADY

55

DIAMOND BRACELET AND NECKLACE

Vari-cut diamonds, gold, necklace 43.1 cm, bracelet 19.1 cm

CHF40,000-60,000

\$40,000-60,000



THE PROPERTY OF A LADY

56

DIAMOND AND SAPPHIRE RING

Circular-cut diamond, pear-shaped sapphires, platinum and gold, ring size 5 ½

CHF8,000–12,000

\$8,000–12,000



+ 57

SAPPHIRE AND DIAMOND RING

Oval-cut sapphire of 24.00 carats, circular-cut diamonds, platinum and gold, ring size 5 ½

Gübelin, 2018, report no. 18052005: 24.00 carats, Burma (Myanmar), no indications of heating

AGL, 2018, report no. 1092354: 24.00 carats, Burma (Myanmar), no gemological evidence of heat, no clarity enhancement

CHF40,000–60,000

\$40,000–60,000



+ 58

COLOURED DIAMOND AND DIAMOND RING

Fancy vivid yellow-orange cut-cornered rectangular step-cut diamond of 3.05 carats, circular-cut diamonds, platinum, ring size 6

GIA, 2018, report no. 11578062: 3.05 carats, Fancy Vivid Yellow-Orange colour, SI2 clarity

CHF100,000–150,000

\$100,000–150,000





+ 59

RUBY AND DIAMOND SUITE

Pear and oval-cut rubies, circular-cut diamonds, gold, necklace 41.0 cm, bracelet 18.9 cm, wristwatch 18.5 cm, case width 4.5 cm, earrings 10.8 cm, ring size 7 ¼

Please note that as there is no gemmological report available for this lot, we assume that the coloured stones are enhanced.

CHF50,000–80,000

\$50,000–80,000





+ 60

EMERALD AND DIAMOND SUITE

Drop-shaped emeralds, marquise and circular-cut diamonds, gold,
necklace 39.0 cm, bracelet 18.4 cm, earrings 9.7 cm, ring size 7 ½

Please note that as there is no gemmological report available for this
lot, we assume that the coloured stones are enhanced.

CHF100,000–150,000

\$100,000–150,000





THE PROPERTY OF A LADY

+ 61

SAPPHIRE AND DIAMOND EARRINGS

Cushion-shaped sapphires, tapered baguette-cut diamonds, gold,
2.2 cm

CHF10,000–15,000

\$10,000–15,000



THE PROPERTY OF A LADY

+ 62

**MID-20TH CENTURY SAPPHIRE AND DIAMOND
BRACELET, CARTIER**

Oval-shaped sapphires, marquise, circular and baguette-cut
diamonds, platinum (French marks), 1950s, 15.0 cm, signed Cartier,
numbered

CHF15,000–25,000

\$15,000–25,000



THE PROPERTY OF A LADY OF TITLE

• + 63

**PAIR OF NATURAL PEARL AND DIAMOND BANGLES,
AND DIAMOND BANGLE**

Baroque button-shaped natural pearls of approximately 10.05-10.85x9.50 and 10.00-10.65x8.35 mm, old and circular-cut diamonds, 1950s, inner circumferences 16.0 and 20.0 cm

SSEF, 2018, report no. 99013: approximately 7.3 and 6.2 carats, saltwater natural pearls

CHF10,000-15,000

\$10,000-15,000

THE PROPERTY OF AN ITALIAN LADY

+ 64

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire, tapered baguette-cut diamonds, platinum, ring size 5 ½

SSEF, 2018, report no. 99494 : approximately 12 carats, Ceylon (Sri Lanka), no indications of heating

CHF40,000-60,000

\$40,000-60,000





+ 65

FIRE OPAL AND DIAMOND RING, BVLGARI

Cushion-shaped fire opal, pear-shaped diamonds, platinum and gold, ring size 6, signed Bvlgari

CHF10,000–15,000

\$10,000–15,000

+ 66

ZIRCON AND DIAMOND NECKLACE

Oval-cut blue zircons, pear-shaped and circular-cut diamonds, gold, 40.0 cm

CHF30,000–50,000

\$30,000–50,000



+ 67

**SAPPHIRE AND DIAMOND RING AND BROOCH SET,
MEISTER**

Cushion and oval-cut sapphires, pear, marquise, circular and baguette-cut diamonds, gold, ring size 6 ½, brooch 3.8 cm, ring with maker's mark, brooch signed Meister

CHF6,000–8,000

\$6,000–8,000



+ 68

SAPPHIRE AND DIAMOND BRACELET

Pear, baguette and calibré-cut sapphires, circular and baguette-cut diamonds, platinum (French marks), 16.6 cm, numbered

CHF10,000–15,000

\$10,000–15,000







(illustrated detached)

THE PROPERTY OF A LADY

69

DIAMOND RIVIÈRE NECKLACE

Eighty-three old-cut diamonds, 41.9 cm

CHF30,000–50,000

\$30,000–50,000

THE PROPERTY OF A LADY

70

ART DÉCO DIAMOND DOUBLE CLIP BROOCH

Old, circular, square and baguette-cut diamonds, 1930s, detachable for wear as two brooches, 7.7 cm

CHF7,000–9,000

\$7,000–9,000



THE PROPERTY OF A LADY

72

DIAMOND NECKLACE

Circular-cut diamond of 9.77 carats, old-cut diamonds, gold, detachable pendant 5.4 cm, necklace 37.8 cm

CHF50,000–70,000

\$50,000–70,000



THE PROPERTY OF A LADY

71

UNMOUNTED DIAMOND

Circular-cut diamond of 3.22 carats

CHF8,000–12,000

\$8,000–12,000



THE PROPERTY OF A LADY

73

DIAMOND EARRINGS

Old and baguette-cut diamonds, 2.9 cm

CHF45,000–65,000

\$45,000–65,000



+74

**GOLD, JASPER AND LAPIS LAZULI DESK CLOCK,
CARTIER**

Jasper, lapis lazuli, silver and *guilloché* gold (French mark),
mechanical movement, 1961, 12.8x12.8x3.3 cm, signed Cartier
France, numbered

Cartier, 2001: certificate of authenticity

CHF30,000–50,000

\$30,000–50,000

+ 75

COLOURED DIAMOND RING

Fancy deep brown-yellow old mine brilliant-cut diamond
of 8.13 carats, gold, ring size 6

GIA, 2018, report no. 2191438385: 8.13 carats, Fancy Deep
Brown-Yellow colour, VS1 clarity

CHF60,000–80,000

\$60,000–80,000



+ 76

UNMOUNTED RUBY

Oval-cut ruby of 7.13 carats

SSEF 2014, report no. 77297: 7.132 carats, Siam (Thailand), indication
of heating, minor residue in healed fissures

CHF30,000–50,000

\$30,000–50,000



+ 77

RUBY AND DIAMOND RING, CARTIER

Circular-cut rubies, circular-cut diamonds, gold (French mark),
ring size 7, signed Cartier, numbered, red Carter case

CHF12,000–15,000

\$12,000–15,000





THE PROPERTY OF A LADY

• 78

JADEITE PENDANT/NECKLACE, MEISTER

Carved jadeite, gold, necklace 41.8 cm, detachable pendant 6.5 cm,
maker's mark

CHF1,000–1,500

\$1,000–1,500

THE PROPERTY OF A LADY

• 79

MABÉ PEARL AND DIAMOND RING

Mabé pearl, circular-cut diamonds, gold, ring size 5

CHF1,000–1,500

\$1,000–1,500



+ 80

SAPPHIRE AND DIAMOND BROOCH, MEISTER

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

CHF8,000–12,000

\$8,000–12,000



+ 81

RUBY AND DIAMOND RING

Cushion-shaped ruby of 3.67 carats, tapered baguette-cut diamonds, gold, ring size 7

SSEF, 2018, report no. 100068: 3.671 carats, Burma (Myanmar), no indications of heating, minor amount of oil in fissures

CHF10,000–15,000

\$10,000–15,000



82 No Lot



+ 83

MID-20TH CENTURY SILVER CLOCK, CARTIER

Silver, mechanical movement, 1950s, 11.4x6.6x4.6 cm, signed Cartier, numbered

CHF10,000–15,000

\$10,000–15,000



+ 84

NATURAL PEARL, SEED PEARL AND DIAMOND NECKLACE

Forty natural pearls of approximately 17.65 to 7.20 mm, seed pearls, old, single and rose-cut diamonds, 46.2 cm

SSEF, 2018, report no. 101335: approximately 17.65 to 7.20 mm, 40 saltwater natural pearls

CHF40,000–60,000

\$40,000–60,000



+ 85

EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND EARRINGS

Two natural pearls of approximately 19.00 to 9.20 mm, old, rose and cushion-shaped diamonds, 1900s, 4.3 cm

SSEF, 2015, report no. 79891: approximately 13 carats each, saltwater natural pearls

CHF30,000–50,000

\$30,000–50,000



+ 86

COLOURED SAPPHIRE AND DIAMOND NECKLACE

Twenty-eight oval-cut purple and pink sapphires, baguette and marquise-cut diamonds, platinum and gold, 42.5 cm

GIA, 2015, 13 reports: 3.17 to 1.43 carats, no indications of heating

AGL, 2014 & 2015, 15 briefs: 4.82 to 1.57 carats, no gemological evidence of heat

CHF20,000–30,000

\$20,000–30,000

THE PROPERTY OF A GENTLEMAN

+ 87

DIAMOND RING

Round brilliant-cut diamond of 6.89 carat, gold, ring size 4 ½

GIA, 2018, report no. 5191538454: 6.89 carats, K Faint Brown colour, VVS1 clarity

CHF50,000–70,000

\$50,000–70,000



+ 88

RUBY AND DIAMOND RING

Heart-shaped ruby, baguette and circular-cut diamonds, gold, ring size 6

CHF15,000–25,000

\$15,000–25,000



+ 89

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 9.84 carats, marquise-cut diamonds, platinum and gold, ring size 6 ¼, numbered

SSEF, 2018, report no. 101116: 9.846 carats, Ceylon (Sri Lanka), no indications of heating, royal blue

CHF80,000–120,000

\$80,000–120,000





+ 90

UNMOUNTED COLOURED DIAMOND AND UNMOUNTED DIAMOND

Pink rectangular-cut diamond of 0.47 carat, pear-shaped diamond of 1.08 carat

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

CHF8,000–12,000

\$8,000–12,000



+ 91

DIAMOND EARSTUDS

Circular-cut diamonds of 1.63 and 1.45 carat, gold

CHF10,000–15,000

\$10,000–15,000



+ 92

DIAMOND EARSTUDS

Pear brilliant-cut diamonds of 3.53 and 3.42 carats, gold, 1.3 cm

GIA, 2018, report no. 2195421851: 3.53 carats, D colour, VVS2 clarity, potentially Internally Flawless, type IIa

GIA, 2018, report no. 1196421803: 3.42 carats, D colour, VVS2 clarity, type IIa

CHF130,000–200,000

\$130,000–200,000



+ 93

DIAMOND RING

Rectangular-cut diamond of 10.08 carats, baguette-cut diamonds, platinum, ring size 8 ¾

GIA, 2018, report no. 6197421763: 10.08 carats, I colour, VVS1 clarity, potentially Internally Flawless

CHF80,000–120,000

\$80,000–120,000





• + 94

MOONSTONE AND DIAMOND NECKLACE, PETOCHI

Oval cabochon moonstones, circular-cut diamonds, gold, 46.8 cm,
signed Petochi

CHF15,000–25,000

\$15,000–25,000

+ 95

COLOURED SAPPHIRE AND DIAMOND RING, BULGARI

Cushion-shaped pink sapphire of 10.85 carats, half-moon-shaped diamonds, gold, ring size 6 ½, signed Bvlgari, brown Bulgari case
Gübelin, 2018, report no. 18090132: 10.85 carats, Sri Lanka (Ceylon), no indications of heating

CHF30,000–50,000

\$30,000–50,000



+ 96

DIAMOND 'TROMBINO' RING, BULGARI

Cushion brilliant-cut diamond of 3.16 carats, circular and baguette-cut diamonds, gold, ring size 6 ¼, signed Bvlgari, brown Bulgari case
GIA, 2017, report no. 2181175550: 3.16 carats, G colour, VS2 clarity

CHF25,000–35,000

\$25,000–35,000



+ 97

SAPPHIRE RING, BULGARI

Cabochon sapphire, gold, ring size 8, signed Bvlgari, brown Bulgari case

CHF10,000–15,000

\$10,000–15,000





+ 98

STAR RUBY AND DIAMOND EARRINGS

Oval cabochon star rubies of 22.68 carats total, circular-cut diamonds, gold, 3.5 cm

SSEF, 2017, report no. 96743: approximately 10 and 12 carats, Burma (Myanmar), no indications of heating, minor amount of oil in fissures, distinct star effect

CHF20,000–30,000

\$20,000–30,000



+ 99

RUBY AND DIAMOND BRACELET, MEISTER

Oval-cut rubies, marquise-cut diamonds, gold, 17.8 cm, maker's mark

SSEF, 2018, report no. 101470: 7 rubies, Burma (Myanmar), no indications of heating

CHF25,000–35,000

\$25,000–35,000

• + 100

COLOURED DIAMOND AND DIAMOND RING

Fancy deep yellow oval modified brilliant-cut diamond of 1.51 carat, oval-cut diamonds, circular-cut yellow diamonds, gold, ring size 6

GIA, 2014, report no. 1162548881: 1.51 carat, Fancy Deep Yellow colour

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

CHF20,000–30,000

\$20,000–30,000



+ 101

RUBY AND DIAMOND RING

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

CHF12,000–18,000

\$12,000–18,000



+ 102

DIAMOND RING

Round brilliant-cut diamond of 5.01 carats, gold, ring size 6 ½

Gübelin, 2009, report no. 0909048: 5.01 carats, Q to R colour, SI1 clarity, type Ia

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

CHF12,000–18,000

\$12,000–18,000





+ 103

RUBY AND DIAMOND SUITE

Cushion and oval-cut rubies, baguette and circular-cut diamonds, gold, necklace 40.0 cm, bracelet 18.4 cm, earrings 9.0 cm, ring size 6 ½

Please note that as there is no gemmological report available for this lot, we assume that the coloured stones are enhanced.

CHF80,000-120,000

\$80,000-120,000



+ 104

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

Fifty-nine, fifty-three, fifty-one and forty-nine pearls, old-cut
diamonds, red paste, silver and gold, 39.0 cm

SSEF, 2018, report no. 103064: 208 saltwater natural pearls,
4 cultured pearls

CHF80,000-120,000

\$80,000-120,000





+ 105

**COLOURED NATURAL PEARL AND DIAMOND EARRINGS,
MOUNT BY CARTIER**

Slightly grey natural pearl of approximately 12.05-12.45 mm, light brown freshwater natural pearl of approximately 12.80-13.00 mm, circular-cut diamonds, platinum and gold, 1960s, 2.2 cm, signed Monture Cartier, numbered, red Cartier case

SSEF, 2018, report no. 103050: approximately 13 carats, saltwater natural pearl, slightly grey colour, no artificial colour modification; approximately 15 carats, freshwater natural pearl, light brown colour, no artificial colour modification

CHF45,000-65,000

\$45,000-65,000



+ 106

**COLOURED NATURAL PEARL, NATURAL PEARL
AND DIAMOND 'TOI & MOI' RING**

Coloured natural pearl of approximately 14.05-14.55 mm, natural pearl of approximately 14.25-14.50 mm, baguette-cut diamonds, platinum, ring size 5

SSEF, 2018, report no. 103049: approximately 20 carats each, saltwater natural pearls, one pearl of light grey colour, no artificial colour modification

CHF100,000-150,000

\$100,000-150,000



+ 107

DIAMOND RING

Cushion-shaped diamond, circular-cut diamonds, gold, ring size 6 $\frac{1}{4}$

CHF65,000–85,000

\$65,000–85,000



+ 108

DIAMOND PENDANT

Old-cut diamond of 6.76 carats, vari-cut diamonds, platinum and gold, 4.8 cm

CHF30,000–40,000

\$30,000–40,000



+ 109

SAPPHIRE AND DIAMOND EARRINGS

Cabochon sapphires, baguette-cut diamonds, platinum and gold, 2.3 cm

CHF8,000–12,000

\$8,000–12,000



+ 110

**RUBY, EMERALD, DIAMOND AND ENAMEL RAM BANGLE,
BULGARI**

Cabochon rubies and emeralds, circular and rectangular-cut diamonds, black enamel, platinum and gold, inner circumference 17.8 cm, signed Bulgari, brown Bulgari pouch

CHF60,000-80,000

\$60,000-80,000







+ 111

**SAPPHIRE AND DIAMOND NECKLACE, BRACELET
AND EARRING SUITE**

Cabochon sapphires, circular and marquise-cut diamonds, gold (French marks), necklace 37.0 cm, bracelet inner circumference 19.0 cm, earrings 6.2 cm, blue fitted case

SSEF, 2017, report no. 90270: 29 sapphires, Burma (Myanmar), no indications of heating; 20 sapphires, heated

CHF60,000–80,000

\$60,000–80,000



+ 112

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 6.26 carats, baguette-cut diamonds, gold, ring size 5 ½

Gübelin, 2012, report no. 12080090: 6.26 carats, Sri Lanka (Ceylon), no indications of heating

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

CHF15,000–20,000

\$15,000–20,000



THE PROPERTY OF A LADY

113

DIAMOND BRACELET

Rectangular step-cut diamond of 4.01 carats, baguette and square-cut diamonds, platinum, together with choker fitting, bracelet 18.5 cm, choker 41.5 cm

GIA, 2011, report no. 5131772352: 4.01 carats, D colour, VS1 clarity

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

CHF60,000–80,000

\$60,000–80,000



THE PROPERTY OF A LADY OF TITLE

114

**TURQUOISE, RUBY AND DIAMOND SUITE,
VAN CLEEF & ARPELS**

Cabochon turquoises, circular-cut rubies and diamonds, gold (French marks), 1960s, bracelets can be worn as a choker, bracelets 18.8 and 18.5 cm, earrings 2.4 cm, ring size 6, signed Van Cleef & Arpels, numbered

CHF20,000–30,000

\$20,000–30,000

LITERATURE:

Cf. S. Raulet, *Van Cleef & Arpels*, Paris, Éditions du Regard, 1986, p. 246 for a bracelet of similar design



+ 115

SAPPHIRE AND DIAMOND RING

Cabochon sapphire of 23.10 carats, circular and fancy-cut diamonds, platinum, ring size 5 ½

Gübelin, 2018, report no. 18059015: 23.10 carats, Sri Lanka (Ceylon), no indications of heating

CHF20,000–30,000

\$20,000–30,000

+ 116

**NATURAL PEARL AND DIAMOND NECKLACE,
TIFFANY & CO.**

Fifty-eight graduated natural pearls of approximately 9.40 to 4.25 mm, platinum and gold, 41.5 cm, signed Tiffany & Co.

SSEF, 2018, report no. 99103: approximately 9.40 to 4.25 mm, 58 saltwater natural pearls

CHF25,000–45,000

\$25,000–45,000



+ 117

CULTURED PEARL AND DIAMOND SUITE

Cultured pearls, circular-cut diamonds, gold, necklace 39.0 cm,
bracelet 17.8 cm, earrings 3.0 cm, ring size 6 ½

CHF40,000–60,000

\$40,000–60,000

THE PROPERTY OF A GENTLEMAN

• 118

**DIAMOND, EMERALD AND ONYX 'PANTHÈRE' JABOT PIN,
CARTIER**

Circular-cut diamonds, pear-shaped emeralds, cabochon and fancy-shaped onyx, gold (French mark), 9.0 cm, signed Cartier, numbered, red Cartier case

CHF8,000–12,000

\$8,000–12,000



THE PROPERTY OF A GENTLEMAN

• 119

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

Circular-cut diamonds, pear-shaped emeralds, cabochon onyx, gold (French mark), ring size 7 ¼, signed Cartier, numbered, red Cartier case

CHF10,000–15,000

\$10,000–15,000



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



+ 120

COLOURED DIAMOND AND DIAMOND RING

Fancy dark yellow-brown rectangular step-cut diamond of 23.30 carats, fancy-cut diamonds, platinum, ring size 6

GIA, 2012, report no. 5141982373: 23.30 carats, Fancy Dark Yellow-Brown colour, VS1 clarity

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

CHF120,000–180,000

\$120,000–180,000







+ 121

RUBY AND DIAMOND SUITE

Oval-cut rubies, circular-cut diamonds, gold, necklace 38.9 cm,
earrings 7.5 cm, bracelet 18.2 cm, ring size 6 ¼

Please note that as there is no gemmological report available for this
lot, we assume that the coloured stones are enhanced.

CHF60,000–80,000

\$60,000–80,000



(illustrated open, not actual size)

THE PROPERTY OF A GENTLEMAN

•122

GOLD AND DIAMOND COMPACT

Gold (French mark), circular-cut diamonds, plexiglass, with comb and lipstick holder, 15.5x5.5x2.6 cm, 396 gr, black fitted pouch

CHF3,000–5,000

\$3,000–5,000



THE PROPERTY OF A GENTLEMAN

• 123

**ROCK CRYSTAL, CULTURED PEARL AND DIAMOND
NECKLACE AND EARRING SET, BOUCHERON**

Carved rock crystal, cultured pearls, coloured cultured pearls,
circular-cut diamonds, gold (French marks), necklace 37.1 cm,
earrings 5.6 cm, signed Boucheron, numbered

CHF10,000–15,000

\$10,000–15,000



(illustrated closed, not actual size)

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+124

DIAMOND AND GOLD VANITY CASE, BULGARI

Circular-cut diamonds, mirror, gold (French import marks), three compartments, lipstick holder, cigarette case, 1950s, 16.0x6.0x2.8 cm, 340 gr, signed Bulgari, numbered

CHF12,000–18,000

\$12,000–18,000



+ 125

**EARLY 20TH CENTURY HARDSTONE DESK CLOCK,
CARTIER**

Hardstone, silver, mechanical movement, circa 1910, 8.0x8.0x2.6 cm,
signed Cartier, numbered

CHF8,000-12,000

\$8,000-12,000



(not actual size)



THE PROPERTY OF A LADY

126
DIAMOND RING

Round brilliant-cut diamond of 4.28 carats, platinum, ring size 7 $\frac{3}{4}$
GIA, 2018, report no. 17488758: 4.28 carats, G colour, VVS2 clarity

CHF65,000–75,000

\$65,000–75,000

+ 127

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

Seventy-one natural pearls of approximately 10.40 to 4.65 mm, one
cultured pearl on the clasp, rose-cut diamonds, platinum and gold,
45.5 cm

SSEF, 2018, report no. 97382: approximately 10.40 to 4.65 mm,
71 saltwater natural pearls, 1 cultured pearl on the clasp

CHF25,000–35,000

\$25,000–35,000

• + 128

DIAMOND EARSTUDS

Circular-cut diamonds of 2.26 and 2.08 carats, gold

CHF12,000–15,000

\$12,000–15,000



THE PROPERTY OF A LADY

129

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire, baguette-cut diamonds, platinum, ring size 6 ¼

SSEF, 2018, report no. 101527: approximately 9.5 carats, Ceylon (Sri Lanka), no indications of heating

CHF30,000–50,000

\$30,000–50,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+ 130

SAPPHIRE AND DIAMOND BRACELET

Marquise and circular-cut diamonds, calibré-cut sapphires, 17.5 cm

CHF20,000–25,000

\$20,000–25,000



+ 131

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 19.35 carats, half-moon-shaped and circular-cut diamonds, platinum, ring size 6 ¾

Gübelin, 2018, report no. 18090001: 19.35 carats, Burma (Myanmar), no indications of heating

CHF200,000–300,000

\$200,000–300,000





+ 132

**COLOURED DIAMOND, EMERALD AND DIAMOND
BANGLE-WATCH**

Brown circular-cut diamonds, cushion-shaped emeralds, circular and baguette-cut diamonds, mechanical movement, case width 2.6 cm, inner circumference 16.0 cm, bangle signed Webb, case signed Van Cleef & Arpels

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

CHF40,000-60,000

\$40,000-60,000

+ 133

**ART DÉCO RUBY AND DIAMOND CLIP BROOCH,
JANESICH**

Cabochon rubies, old, triangular and baguette-cut diamonds, gold
(French assay mark), circa 1925, 3.3 cm, signed Janesich

CHF8,000-12,000

\$8,000-12,000



+ 134

**ART DÉCO SEED PEARL, RUBY, DIAMOND AND ENAMEL
BRACELET, CARTIER**

Seed pearls, circular-cut rubies, old-cut diamonds, black enamel,
platinum and gold, 1930s, 18.2 cm, signed Cartier, numbered

CHF30,000-50,000

\$30,000-50,000



~ + 135

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

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

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

CHF30,000–60,000

\$30,000–60,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+ 136

EMERALD AND DIAMOND BRACELET

Rectangular step-cut emeralds, old, baguette and single-cut diamonds, 17.5 cm

CHF25,000–35,000

\$25,000–35,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+ 137

EMERALD AND DIAMOND NECKLACE

Rectangular step-cut emeralds of 4.98, 1.36, 1.34 and 1.30 carats, forty-two round brilliant-cut diamonds of 1.15 to 0.40 carat, rectangular and square-cut diamonds, platinum, pendant 4.0 cm, necklace 48.0 cm

AGL, 2014, report no. CS58559: 4.98, 1.36, 1.34 and 1.30 carat, Colombia, insignificant to minor oil

GIA, 2006-2009, 42 reports: 1.15 to 0.40 carat, D to F colour, Internally Flawless to VS2 clarity

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

CHF140,000-180,000

\$140,000-180,000



+ 138

SPINEL AND DIAMOND RING

Cushion-shaped spinel, single-cut diamonds, ring size 7

CHF10,000–15,000

\$10,000–15,000



+ 139

**ART DÉCO EMERALD AND DIAMOND BRACELET,
CARTIER**

Emerald beads, old and single-cut diamonds, 1930s, 19.5 cm,
signed Cartier London

CHF40,000–60,000

\$40,000–60,000



+ 140

ART DÉCO SAPPHIRE AND DIAMOND NECKLACE, CUSI

Cushion-shaped sapphire of 20.64 carats, vari-cut diamonds, platinum, 1930s, necklace 49.0 cm, pendant 8.0 cm, signed Cusi

SSEF, 2017, report no. 92914: 20.64 carats, Ceylon (Sri Lanka), no indications of heating

Cusi, 2017: certificate of authenticity

CHF80,000–100,000

\$80,000–100,000



THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+ 141

EARLY 20TH CENTURY SAPPHIRE AND DIAMOND EARRINGS

Cushion-shaped sapphires of 5.22 and 5.07 carats, old and single-cut diamonds, 1930s, 4.5 cm

SSEF, 2018, report no. 102424: 5.22 and 5.07 carats, Burma (Myanmar), no indications of heating

CHF50,000–70,000

\$50,000–70,000



+ 142

ART DÉCO ONYX, DIAMOND AND SYNTHETIC RUBY BRACELET

Old-cut diamonds, synthetic rubies, cabochon onyx, platinum and gold, 1920s, 17.6 cm

CHF30,000–50,000

\$30,000–50,000

PROVENANCE:

Christie's, Geneva, 17 november 1998, Art Déco Jewellery, lot 219



+ 143

UNMOUNTED RUBY

Cushion-shaped ruby of 6.13 carats

SSEF, 2017, report no. 89645: 6.137 carats, Burma (Myanmar), indications of heating, moderate residue in fissures

CHF60,000-80,000

\$60,000-80,000



+ 144

PAIR OF ART DÉCO RUBY, SAPPHIRE AND DIAMOND BRACELETS

Rubies and sapphire cabochons and beads , vari-cut diamonds, platinum and gold (French marks), 1920s, ruby bracelet 19.2 cm, sapphire bracelet 19.7 cm

CHF10,000-15,000

\$10,000-15,000

PROVENANCE:

Formely from the Estate of Baroness Gunhild Thyssen-Bornemisza de Kaszon



Portrait of Hugues Krafft (1853-1935)
©Bibliothèque nationale de France, département Société
de Géographie

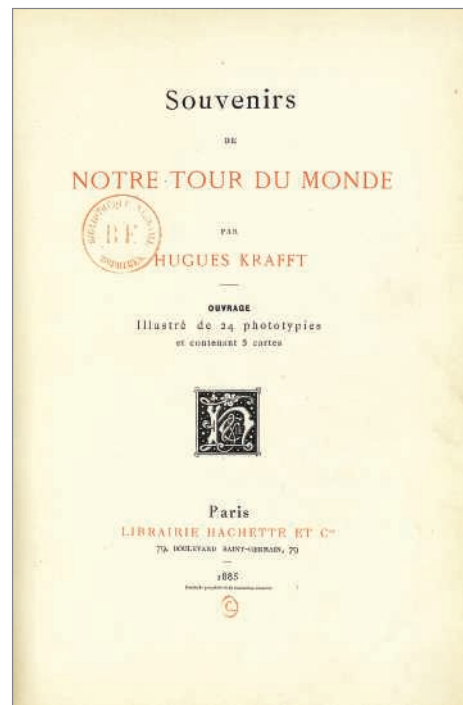
Hugues Krafft was born in Paris in 1853, the first son of Baron Guillaume Hugues Krafft and Emma Mumm. Shortly after his birth, the young couple settled in Reims, where the Baron became the associate of Louis Roederer, the world famous Champagne merchant.

Educated at the best schools, including Eton in Great Britain, Hugues was a passionate traveller from a very early age, accompanying his noble father around the world on various business trips. Following the death of both Hugues' parents, he and his brother Edouard-Hermann embarked on a worldwide expedition.

They departed in 1881, basing their itinerary on *Around the World in 80 days* by Jules Verne: having found his true passion, Hugues did not really settle back in France until 1899, continuously travelling around Europe, giving lectures, organising exhibitions and promoting Eastern and Japanese culture.

From his travels around the world, Hugues Krafft returned with a collection of more than 400 photographs, watercolours and sketches, alongside works of art and fantastic gems from India. Today the Hotel-Museum Le Vergeur in Reims holds his correspondence, personal library and original photographs. Hugues Krafft was made Knight of the Legion of Honour in 1903.

Christie's is very proud to offer lot 145, a fantastic sapphire from Kashmir, one of the many fabulous souvenirs from his voyages in the East...



Souvenirs de notre tour du monde, Hugues Krafft
©Bibliothèque nationale de France, département Société de Géographie



Hugues Krafft wearing Japanese traditional dress
©Bibliothèque nationale de France, département Société de Géographie



THE PROPERTY OF A LADY

145

UNMOUNTED SAPPHIRE

Cushion-shaped sapphire of 4.78 carats

SSEF, 2018, report no. 101582: 4.786 carats, Kashmir, no indications of heating, royal blue

Gübelin, 2016, report no. 16030058: 4.78 carats, Kashmir, no indications of heating

CHF120,000–160,000

\$120,000–160,000

PROVENANCE:

Hugues Krafft (1853-1935)

Thence by descent



+ 146

**ART NOUVEAU GLASS, EMAMEL AND DIAMOND
NECKLACE AND RING SET, RENÉ LALIQUE**

Glass intaglio, pear, fancy and old-cut diamonds, brown enamel,
1905-1906, necklace 43.8 cm, pendant 7.2 cm, ring size 5 ½,
signed Lalique

CHF50,000–70,000

\$50,000–70,000

LITERATURE:

Cf. S. Barten, *René Lalique, Schmuck und Objets d'art, 1890-1910*,
Munich, Prestel Verlag, 1977, page 363, ill. 817,2 for a necklace of
similar design





+ 147

ART NOUVEAU MOONSTONE, ENAMEL AND DIAMOND BROOCH, GEORGES FOUQUET

Cabochon moonstone, old-cut diamonds, orange and white *paillonné* enamel, gold (French marks), 1905-1910, 7.8 cm, signed G. Fouquet, numbered

CHF20,000–25,000

\$20,000–25,000

LITERATURE:

Cf. M.-N. de Gary & E. Possémé, *Les Fouquet Bijoutiers & Joailliers à Paris 1860-1960*, Paris, Musée des Arts Décoratifs, 1983, p. 159 ill. 92 for the drawing of a very similar brooch



THE PROPERTY OF A LADY

148

ART DÉCO ROCK CRYSTAL, DIAMOND AND ENAMEL BROOCH, GEORGES FOUQUET

Rock crystal and frosted rock crystal hoops, old and single-cut diamonds, black enamel, platinum and gold (French marks), 1920s, 8.2 cm, signed G. Fouquet, numbered, beige G. Fouquet fitted case

CHF20,000–30,000

\$20,000–30,000

LITERATURE:

Cf. S. Raulet, *Bijoux Art Déco*, Paris, Éditions du Regard, 1984, p. 127 for a similar design



THE FOUQUET DYNASTY

Georges Fouquet (1862-1957) joined his father Alphonse Fouquet (1828-1911) at his Paris jewellery firm on 35, avenue de l'Opéra, in 1891. Upon his father's retirement in 1895, he took over as director of the Maison and was responsible for the Art Nouveau jewels that brought fame to the company in the ensuing years. In 1902 the business moved to 6, rue Royale, where they continued to create the most beautiful objects and jewels in the Art Nouveau and Art Déco styles until the late 1930s. Later Jean Fouquet, one of the founding members of UAM (Union des Artistes Modernes), joined his father Georges. He became famous for his avant-garde designs and continued to produce jewellery until his death in 1984.



(lot 148)



+ 149

**ART DÉCO GOLD AND ENAMEL VANITY CASE,
JEAN FOUQUET**

Black enamel, fitted mirror, gold (French marks), with three compartments, comb holder, lipstick holder, 1930s, 10.9x5.5x1.7 cm, 309 gr., signed Jean Fouquet, maker's mark, numbered

CHF10,000-15,000

\$10,000-15,000

(illustrated open, not actual size)



(illustrated closed, not actual size)

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

+ 150

MID-20TH CENTURY SAPPHIRE AND GOLD VANITY CASE, CARTIER

Calibr -cut sapphires, mirror, gold (French marks), three compartments, lipstick holder, cigarette case, 1950s, 15.0x6.0x1.2 cm, 301 gr, signed Cartier Paris, numbered

CHF15,000-25,000

\$15,000-25,000



+ 151

**SAPPHIRE, DIAMOND AND ENAMEL BANGLE,
JACQUES LACLOCHE**

Carved sapphires, circular, single and old-cut diamonds, red enamel,
gold (French marks), 1930s, inner circumference 14.0 cm,
signed J. Lacloche, numbered

CHF150,000–200,000

\$150,000–200,000



IMPORTANT GEMS & JEWELS FROM A PRIVATE
COLLECTION

+ 152

COLOURED SAPPHIRE NECKLACE

Oval-cut yellow sapphires, heart-shaped pink sapphires, gold,
40.0 cm

CHF30,000-50,000

\$30,000-50,000

IMPORTANT GEMS & JEWELS FROM A PRIVATE
COLLECTION

+ 153

COLOURED SAPPHIRE AND DIAMOND RING, SABBADINI

Cabochon pink sapphire of 26.05 carats, fancy-cut diamonds, gold,
ring size 6 $\frac{1}{4}$, signed Sabbadini

Gübelin, 2015, copy of report no. 15045023: 26.05 carats, Burma
(Myanmar), no indications of heating

CHF15,000–20,000

\$15,000–20,000



+ 154

EMERALD AND DIAMOND RING

Octagonal step-cut emerald of 3.28 carats, circular-cut diamonds,
platinum, ring size 5 $\frac{3}{4}$

SSEF, 2018, report no. 92383: 3.289 carats, Colombia, no indications
of clarity modification

AGL, 2017, report no. 1083925: 3.28 carats, Colombia, no clarity
enhancement

CHF20,000–30,000

\$20,000–30,000



+ 155

SAPPHIRE AND DIAMOND RING, MEISTER

Oval-cut sapphire, triangular-shaped diamonds, gold, ring size 6 $\frac{3}{4}$,
maker's mark

SSEF, 2018, report no. 101628: approximately 14 carats, Ceylon
(Sri Lanka), no indications of heating

CHF80,000–120,000

\$80,000–120,000







(lot 227)



+ 156

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 5.62 carats, old mine brilliant-cut diamonds of 1.00 and 0.92 carat, platinum, ring size 5 $\frac{3}{4}$

SSEF, 2017, report no. 96871: 5.623 carats, Kashmir, no indications of heating

AGL, 2017, report no. 1087552: 5.62 carats, Kashmir, no gemological evidence of heat, no clarity enhancement

GIA, 2013, report no. 2166037837: 1.00 carat, G colour, VS2 clarity

GIA, 2014, report no. 6175125823: 0.92 carat, E colour, VVS1 clarity

CHF50,000–70,000

\$50,000–70,000



THE PROPERTY OF A LADY

157

DIAMOND BROOCH

Modified pear step-cut diamond of 4.60 carats, marquise, circular and baguette-cut diamonds, platinum and gold, 6.0 cm

GIA, 2018, report no. 5191661237: 4.60 carats, D colour, VVS2 clarity, potentially Internally Flawless

CHF50,000–70,000

\$50,000–70,000



+ 158

DIAMOND BRACELET

Circular and old-cut diamonds, 18.5 cm

CHF15,000–20,000

\$15,000–20,000

+ 159

DIAMOND PENDENT NECKLACE

Marquise-cut diamonds of 2.15, 1.67 and 1.00 carat, marquise and circular-cut diamonds, gold, pendant 5.8 cm, necklace 42.0 cm

CHF15,000–20,000

\$15,000–20,000



+ 160

DIAMOND 'BAIGNOIRE' WRISTWATCH, CARTIER

Square-cut diamonds, gold, quartz movement, case width 2.3 cm, inner circumference 16.0 cm, signed Cartier, red Cartier case

CHF70,000–100,000

\$70,000–100,000



+ 161

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 10.82 carats, cushion-shaped diamonds, platinum, ring size 5 ½

SSEF, 2018, report no. 98490: 10.820 carats, Burma (Myanmar), no indications of heating

Gübelin, 2018, report no. 18042071: 10.82 carats, Burma (Myanmar), no indications of heating

CHF50,000–70,000

\$50,000–70,000



THE PROPERTY OF A GENTLEMAN

~162

**CORAL, CULTURED PEARL AND DIAMOND
'ROSE DE NOËL' SUITE, VAN CLEEF & ARPELS**

Coral panels, cultured pearls, circular-cut diamonds, gold (French marks), necklace 42.0 cm, bracelet inner circumference 16.2 cm, earrings 2.7 cm, maker's mark, numbered, brown Van Cleef and Arpels pouch

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

CHF18,000–20,000

\$18,000–20,000



STERLÉ

Pierre Sterlé was a talented Parisian jeweller with unbridled imagination. His iconic creations portray fantasy, lightness, movement and an unparalleled love for nature. This love for nature, often represented with exotic birds, inspired his famous designs, producing some of the most iconic jewellery from the 1960s.

• + 163

DIAMOND RING

Old-cut diamond, single and baguette-cut diamonds, ring size 7

CHF10,000–15,000

\$10,000–15,000



THE PROPERTY OF A GENTLEMAN

164

AQUAMARINE, RUBY AND DIAMOND BIRD OF PARADISE BROOCH, STERLÉ

Cabochon aquamarine, circular-cut rubies, single and circular-cut diamonds, gold (French mark), 1960s, 9.4 cm, signed Sterlé Paris, numbered

CHF15,000–20,000

\$15,000–20,000



THE PROPERTY OF A PRIVATE COLLECTOR



+ 165

DIAMOND EARRINGS, VAN CLEEF & ARPELS

Circular-cut diamonds, gold, 4.0 cm, maker's mark, numbered

CHF10,000–15,000

\$10,000–15,000

PROVENANCE:

Christie's, New York, 17 October 2002, lot 133



+ 166

DIAMOND AND EMERALD BRACELET, DAVID WEBB

Pear-shaped emeralds, circular-cut diamonds, gold, 20.0 cm, signed WEBB

CHF10,000–15,000

\$10,000–15,000

PROVENANCE:

Christie's, New York, 5 December 2000, lot 318



+ 167

DIAMOND AND SAPPHIRE BANGLE

Circular-cut diamonds, marquise-cut sapphires, gold, inner circumference 17.0 cm

CHF5,000–7,000

\$5,000–7,000

+ 168

DIAMOND, SAPPHIRE AND EMERALD BANGLE

Cabochon sapphires, marquise-cut emeralds, circular-cut diamonds, gold, inner circumference 16.5 cm

CHF20,000–30,000

\$20,000–30,000



+ 169

**DIAMOND AND COLOURED DIAMOND BANGLE,
DAVID WEBB**

Circular-cut diamonds, circular-cut brown diamonds, platinum and gold, inner circumference 16.0 cm, partial signature

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

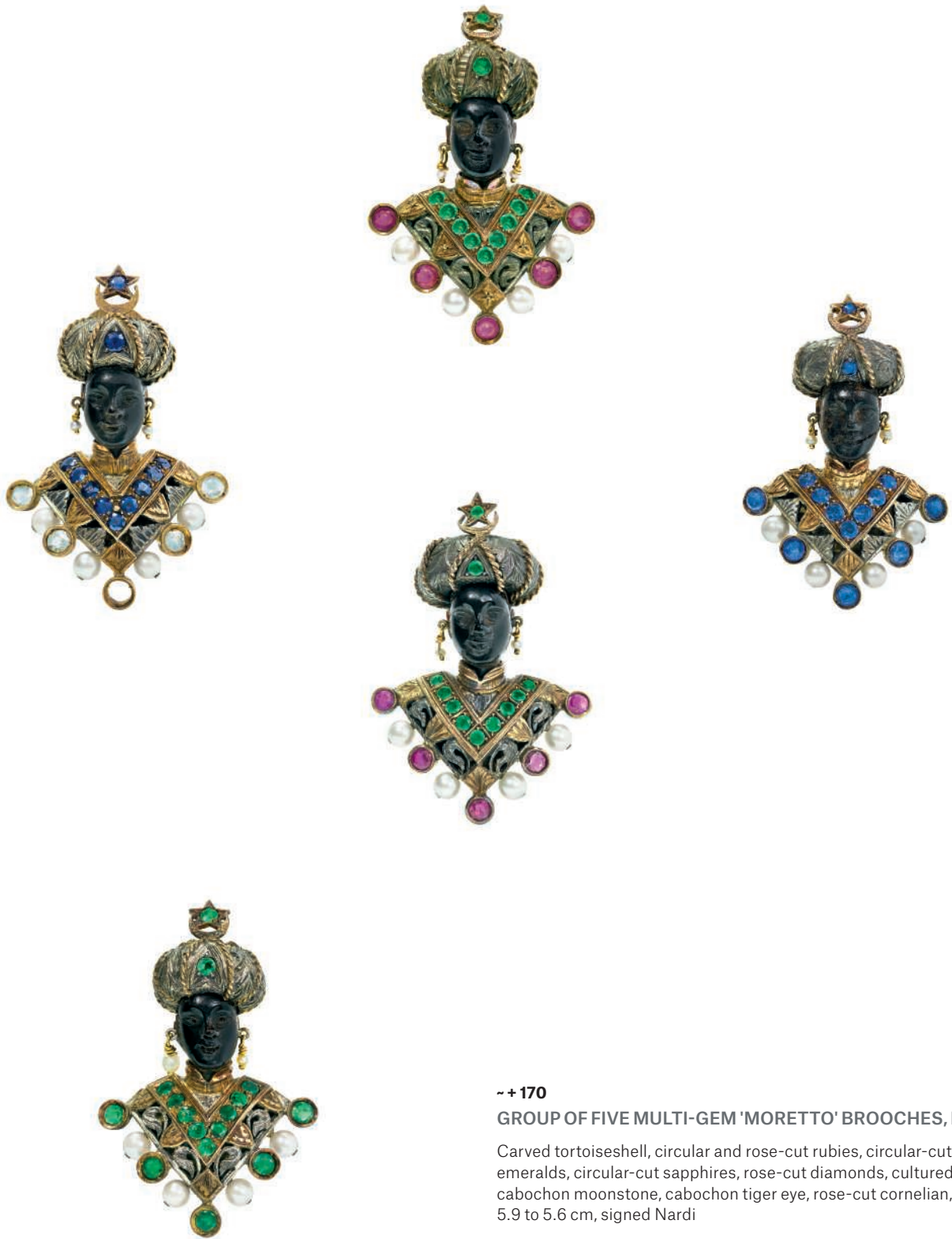
CHF50,000–70,000

\$50,000–70,000

PROVENANCE:

Christie's, New York, 10 December 1991, lot 127





~ + 170

GROUP OF FIVE MULTI-GEM 'MORETTO' BROOCHES, NARDI

Carved tortoiseshell, circular and rose-cut rubies, circular-cut emeralds, circular-cut sapphires, rose-cut diamonds, cultured pearls, cabochon moonstone, cabochon tiger eye, rose-cut cornelian, gold, 5.9 to 5.6 cm, signed Nardi

CHF15,000–25,000

\$15,000–25,000

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



~ + 171

GROUP OF FIVE MULTI-GEM 'MORETTO' BROOCHES, NARDI

Carved tortoiseshell, circular, rose and briolette-cut diamonds, cabochon moonstone, cabochon emeralds, cultured pearls, gold, 6.4 to 5.6 cm, signed Nardi

CHF25,000–35,000

\$25,000–35,000

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



THE PROPERTY OF A PRIVATE COLLECTOR

+ 172

BLACK CULTURED PEARL AND DIAMOND NECKLACE

Black cultured pearls, circular-cut diamonds, gold, 44.5 cm

CHF50,000-70,000

\$50,000-70,000

PROVENANCE:

Christie's, Geneva, 18 November 1999, lot 581



THE PROPERTY OF A PRIVATE COLLECTOR

+ 173

CULTURED PEARL, BLACK CULTURED PEARL AND DIAMOND EARRINGS

Drop and button-shaped cultured pearls and black cultured pearls, marquise and circular-cut diamonds, platinum, 7.3 cm

CHF20,000-30,000

\$20,000-30,000

PROVENANCE:

Christie's, Geneva, 18 November 1998, lot 591

+ 174

**MID-19TH CENTURY ENAMEL, EMERALD AND
COLOURED GEMSTONE CROSS PENDANT**

White and black enamel, rectangular-cut emeralds, circular and
rose-cut orange and purple rose-cut gemstones, circa 1860, 10.0 cm

CHF8,000–12,000

\$8,000–12,000



+ 175

ENAMEL, RUBY AND DIAMOND BANGLE, NARDI

Blue enamel, circular-cut rubies, pear and circular-cut diamonds,
inner circumference 16.0 cm, signed G. Nardi

CHF10,000–15,000

\$10,000–15,000





THE PROPERTY OF A PRIVATE COLLECTOR

~ + 176

CORAL AND DIAMOND NECKLACE

Twenty-three and twenty-two coral beads, circular-cut diamonds, gold, 44.0 cm

CHF10,000–15,000

\$10,000–15,000

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



THE PROPERTY OF A PRIVATE COLLECTOR

+ 177

DIAMOND EARSTUDS

Old mine brilliant-cut diamond of 7.26 carats, old european brilliant-cut diamond of 6.62 carats, gold

GIA, 2018, report no. 2195601156: 7.26 carats, K colour, VS2 clarity

GIA, 2018, report no. 1192601137: 6.62 carats, L colour, VS1 clarity, not potential/improvable

CHF40,000–60,000

\$40,000–60,000

CHIMERAS

Chimeras have been a very popular oriental motif for Cartier's Art Déco creations. The chimera was, according to ancient Greek mythology, a fire-breathing monster with the fore-parts of a lion, its middle a goat and its rear a dragon or serpent, who ravaged Lycia until slain by the hero Bellerophon.

Cartier, however, was more interested in the imaginative and artistic value of the monster. In the 1920s, Cartier broke free from the archaeological interpretations of the late 19th century and turned towards a more orientalised version, most popularly employed in bangles. In the 1960s these bangles were revived. Lot 178 is a magnificent example of exceptional coral engraving as well as subtle diamond setting.



~ + 178

CORAL, DIAMOND AND EMERALD 'CHIMERA' BANGLE, CARTIER

Carved coral, circular and baguette-cut diamonds, pear-shaped emeralds, platinum (French marks), 1960s, inner circumference 15.0 cm, signed Cartier Paris

CHF150,000-250,000

\$150,000-250,000

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



+ 179

PAIR OF ART DÉCO EMERALD, RUBY, SAPPHIRE AND DIAMOND CLIP BROOCHES

Carved and beaded emeralds, carved, beaded and calibr -cut sapphires and rubies, old-cut diamonds, 1920s, 4.8 cm

CHF30,000–50,000

\$30,000–50,000



+ 180

PAIR OF MID-20TH CENTURY DIAMOND BROOCHES, SUZANNE BELPERRON

Old, single, baguette and circular-cut diamonds, platinum (French marks), 1950s, 4.0 cm, maker's marks (Gro ne et Darde)

CHF40,000–60,000

\$40,000–60,000

LITERATURE:

Cf. Corbett P., Landrigan W. & Landrigan N., *Jewelry by Suzanne Belperron*, London, Thames & Hudson Ltd, 2015, p. 142 for the photograph of a similar brooch

Cf. S. Raulet & O. Baroin, *Suzanne Belperron*, Lausanne, La Biblioth que des Arts, 2011, p. 235 for the photograph of a similar brooch



THE PROPERTY OF A PRIVATE COLLECTOR

+ 181

MID-20TH CENTURY EMERALD AND DIAMOND PENDENT NECKLACE

Cabochon emerald, circular, baguette and single-cut diamonds, platinum and gold, circa 1940, pendant detachable to wear as a clip brooch, pendant 6.0 cm, necklace 37.0 cm, numbered

SSEF, 2018, report no. 101713: approximately 168.0 carats, Colombia, moderate oil

CHF80,000–120,000

\$80,000–120,000

PROVENANCE:

Formerly in the Collection of Mrs Jack Warner



+ 182

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 24.70 carats. fancy-cut diamonds, gold, ring size 6 ½

SSEF, 2018, report no. 101711: 24.702 carats, Ceylon (Sri Lanka), no indications of heating

CHF80,000–120,000

\$80,000–120,000



+ 183

DIAMOND PENDANT/BROOCH, DAVID WEBB

Circular and marquise-cut diamonds, platinum and gold, 7.0 cm, signed WEBB

CHF30,000–50,000

\$30,000–50,000

PROVENANCE:

Christie's, New York, 9 December 1996, lot 258



+ 184

DIAMOND EARRINGS, DAVID WEBB

Pear brilliant-cut diamonds of 5.23 carats and 5.05 carats, pear-shaped, marquise and circular-cut diamonds, platinum and gold, 5.5 cm, signed WEBB

GIA, 2018, report no. 5191649213: 5.23 carats, D colour, SI2 clarity

GIA, 2018, report no. 2195649225: 5.05 carats, D colour, VS1 clarity

CHF150,000–200,000

\$150,000–200,000



+ 185

SAPPHIRE AND DIAMOND EARRINGS

Cushion-shaped sapphires of 14.02 and 13.45 carats, circular-cut diamonds, platinum and gold, 2.7 cm

SSEF, 2018, report no. 101714: Ceylon (Sri Lanka), one sapphire with no indications of heating, the other with indications of heating

CHF50,000–70,000

\$50,000–70,000



+ 186

**DIAMOND, EMERALD AND ONYX 'PANTHÈRE' BROOCH,
CARTIER**

Circular-cut diamonds, onyx panels, pear-shaped emeralds, platinum
and gold, circa 1970, 7.5 cm, signed Cartier Paris, numbered

CHF150,000–250,000

\$150,000–250,000

PROVENANCE:

Christie's, Geneva, 20 November 1997, lot 871

LITERATURE:

Cf. N. Coleno, *Étourdissant Cartier*, Paris, Éditions du Regard, 2008,
p. 59 for the photograph of an identical brooch
Cf. Paris, Grand Palais, Cartier le Style et l'Histoire, no. 580,
4 December 2013 - 16 February 2014 for the drawing of a very
similar brooch



+ 187

**COLOURED DIAMOND, ONYX AND EMERALD 'TIGRE'
BANGLE, CARTIER**

Circular-cut yellow diamonds, onyx panels, pear-shaped emeralds, gold (French marks), inner circumference 16.0 cm, signed Cartier Paris, numbered

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

CHF200,000–300,000

\$200,000–300,000



+ 188

**EMERALD AND DIAMOND EARRINGS,
MOUNT BY CARTIER**

Drop-shaped emeralds, baguette, circular and marquise-cut diamonds, platinum and gold (French marks), detachable pendants, 6.0 cm, signed Monture Cartier

SSEF, 2018, report no. 101712: approximately 25 carats each, Colombia, moderate amount of oil

CHF100,000-150,000

\$100,000-150,000



+ 189

EMERALD AND DIAMOND RING, DAVID WEBB

Fluted emerald, circular-cut diamonds, ring size 4 ½, signed Webb

CHF10,000-15,000

\$10,000-15,000





+ 190

DIAMOND RING

Pear brilliant-cut diamond of 8.20 carats, tapered baguette-cut diamonds, platinum, ring size 6 ¼

GIA, 2018, report no. 2195600787: 8.20 carats, D colour, VVS2 clarity, potentially Internally Flawless, type IIa

CHF300,000–500,000

\$300,000–500,000

PROVENANCE:

Christie's, Geneva, 21 november 1991, lot 548



+ 191

IMPRESSIVE DIAMOND NECKLACE, HARRY WINSTON

Eighty-four marquise and one circular-cut diamond, platinum and gold, 48.0 cm, unsigned, blue Harry Winston pouch

GIA, 2018, report no. 2191650695: 3.15 carats, D colour, VS2 clarity

GIA, 2018, report no. 6197650551: 3.04 carats, D colour, VS1 clarity

GIA, 2018, report no. 2191650708: 2.89 carats, E colour, VS1 clarity

GIA, 2018, report no. 1196650555: 2.81 carats, D colour, VS2 clarity

GIA, 2018, report no. 2195650545: 2.70 carats, D colour, VS1 clarity

CHF400,000–600,000

\$400,000–600,000

PROVENANCE:

Christie's, Geneva, 18 November 1999, lot 701

Please note that this necklace has been adapted since the original purchase at Harry Winston.





+ 192

DIAMOND RING

Marquise brilliant-cut diamond of 18.80 carats, platinum,
ring size 6 $\frac{1}{4}$

GIA, 2015, report no. 2165307339: 18.80 carats, D colour, VVS1
clarity, Type IIa

CHF800,000–1,200,000

\$800,000–1,200,000





(lot 227)

EVENING SESSION AT 7.00 PM
LOTS 193-311





THE PROPERTY OF A LADY

• 193

**MALACHITE, EMERALD AND DIAMOND PENDANT,
VAN CLEEF & ARPELS**

Malachite, single and circular-cut emeralds, circular-cut diamond,
gold, 1957, 7.2 cm, maker's mark, numbered

CHF3,000–5,000

\$3,000–5,000

LITERATURE:

Cf. X. Barral, *The Art & Science of Gems, Van Cleef & Arpels*, Paris,
éditions Xavier Barral, 2016, p. 243 for a similar necklace



THE PROPERTY OF A LADY

• 195

**SAPPHIRE 'MYSTERY SET' DRESS SET,
VAN CLEEF & ARPELS**

Calibré-cut sapphires, gold (French mark), cufflinks 1.1 cm, buttons
0.7 cm, signed Van Cleef & Arpels, numbered, grey Van Cleef & Arpels
fitted case

CHF3,000–4,000

\$3,000–4,000

LA BOUTIQUE

In 1954, Van Cleef & Arpels created 'La Boutique', a new concept to offer daywear and a more affordable line of jewels. The most renowned jewels of this line are whimsical charming animals inspired by cartoons and early animated films. These collectable brooches have seduced icons such as Jackie Kennedy Onassis and Grace Kelly.



THE PROPERTY OF A LADY

• 194

**GOLD, SAPPHIRE AND CULTURED PEARL SPARROW
BROOCH, VAN CLEEF & ARPELS**

Cabochon sapphires, cultured pearl, gold (French mark), 1964,
4.5 cm, maker's mark, numbered

CHF2,000–3,000

\$2,000–3,000

LITERATURE:

Cf. S. Tennenbaum, J. Zapata, *The Jeweled Menagerie, The World
of Animals in Gems*, London, Thames & Hudson, 2001, p. 158 for an
illustration of a similar brooch on a Van Cleef & Arpels 'La Boutique'
advert



THE PROPERTY OF A LADY

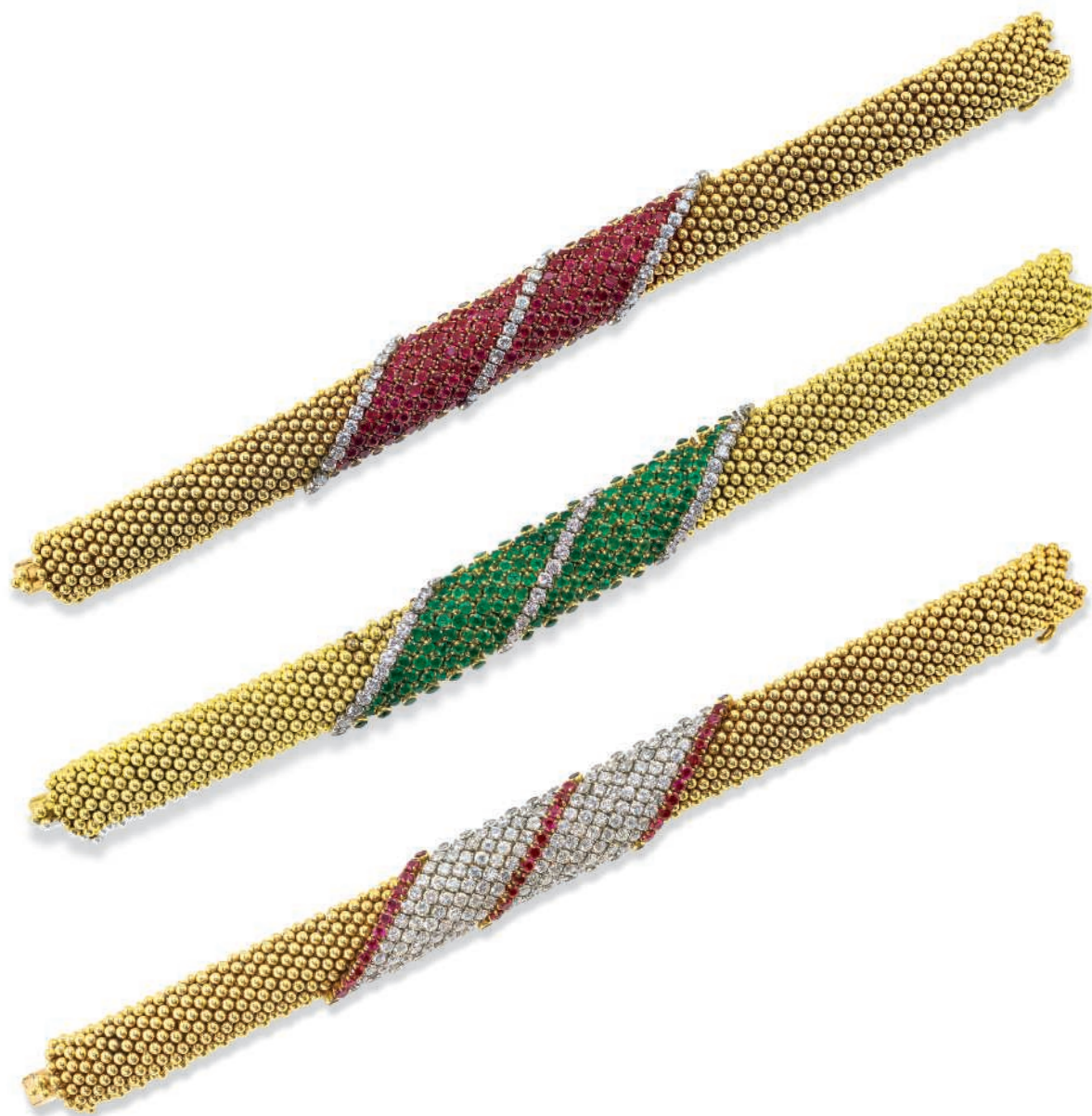
196

**SAPPHIRE AND DIAMOND 'PROVINCE' NECKLACE AND
BRACELET SET, VAN CLEEF & ARPELS**

Circular-cut sapphires and diamonds, platinum, silver and gold
(French marks), 1960s, necklace 40.6 cm, bracelet 18.0 cm, signed
Van Cleef & Arpels, maker's mark, numbered, blue Van Cleef & Arpels
case

CHF60,000–80,000

\$60,000–80,000



THE PROPERTY OF A LADY

197

**RUBY, EMERALD AND DIAMOND 'PROVINCE'
BRACELETS, VAN CLEEF & ARPELS**

Circular-cut rubies, emeralds and diamonds, platinum, silver and gold (French marks), 1960s, 16.5 cm, 16.4 cm, 16.2 cm, two signed Van Cleef & Arpels, numbered, one unsigned, blue and black Van Cleef & Arpels cases

CHF60,000–80,000

\$60,000–80,000

AN IMPORTANT COLLECTION OF JEWELS BY VAN CLEEF & ARPELS





THE PROPERTY OF A LADY

198

SAPPHIRE AND DIAMOND RING, VAN CLEEF & ARPELS

Oval-shaped sapphire, single and baguette-cut diamonds, platinum,
ring size 5 $\frac{1}{4}$, signed Van Cleef & Arpels, numbered, brown

Van Cleef & Arpels case

SSEF, 2018, report no. 103086: approximately 9.9 carats, Ceylon
(Sri Lanka), no indications of heating

CHF40,000–60,000

\$40,000–60,000





THE PROPERTY OF A LADY

199

DIAMOND BRACELET, VAN CLEEF & ARPELS

Pear and baguette-cut diamonds, the two largest pear-shaped diamonds of 5.90 and 4.39 carats, platinum and gold (French marks), 1960s, 15.4 cm, signed Van Cleef & Arpels, numbered, blue Van Cleef & Arpels case

CHF250,000–350,000

\$250,000–350,000

AN IMPORTANT COLLECTION OF JEWELS BY VAN CLEEF & ARPELS



AN IMPORTANT COLLECTION OF JEWELS BY VAN CLEEF & ARPELS



FLOWERS

In the reinterpreted stylized nature of Van Cleef & Arpels, flowers are an endless source of inspiration. Captured in all their vitality and freshness, the jewels appear to come to life. Featured in most of the iconic jewels of the Maison, such as The 'Passe-partout' or 'Hawaii' collections, and many of the mystery set jewellery pieces, magnified floral beauty appears to be omnipresent in their history. Recently Van Cleef & Arpels held the exhibition 'Joaillerie florale, de jour et de soir', at their Paris boutique Place Vendôme.



THE PROPERTY OF A LADY

200

**PAIR OF DIAMOND 'UNE FLEUR' EARRINGS/CLIP BROOCHES,
VAN CLEEF & ARPELS**

Circular-cut diamonds of 3.53 and 3.34 carats, old and baguette-cut diamonds, gold (French marks), 1963-1964, with fittings for wear as earrings, 4.9 cm, signed Van Cleef & Arpels, numbered, grey Van Cleef & Arpels case

CHF150,000–200,000

\$150,000–200,000



BIRD OF PARADISE

Van Cleef & Arpels has been known to use gemstones to portray a free, spontaneous and poetic nature in their jewels. Birds, perfect incarnation of that spirit, are a recurring inspiration for the Maison and a part of their legacy. Their first 'Oiseau de paradis' jewels were made in the 1920s.

THE PROPERTY OF A LADY

201

RUBY AND DIAMOND BIRD OF PARADISE BROOCH, VAN CLEEF & ARPELS

Old and single-cut diamonds, circular-cut rubies, gold (French mark), 1960s, 13.0 cm, signed Van Cleef & Arpels, numbered, blue Van Cleef & Arpels case

CHF180,000–220,000

\$180,000–220,000







THE PROPERTY OF A LADY

202

**DIAMOND 'CLOCHETTE' BROOCH AND EARRING SET,
VAN CLEEF & ARPELS**

Old, circular and baguette-cut diamonds, the three largest circular-cut diamonds of 7.83, 7.67 and 6.50 carats, gold (French marks), 1965-1966, brooch 7.2 cm, earrings 4.2 cm, signed Van Cleef & Arpels, numbered, beige Van Cleef & Arpels case

CHF200,000–300,000

\$200,000–300,000



Portrait of Martine Marie Pol de Béhague, Comtesse de Béarn
Private Collection / Archives Charmet / Bridgeman Images

The Comtesse de Béarn lived lavishly and enjoyed the company of renowned artists.

The young aesthete Martine de Béhague (1869-1939) became Comtesse de Béarn after marrying René de Galard de Béarn in 1890. She inherited an immense fortune and built the Hotel de Béhague, rue Saint-Dominique in Paris, which hosted the most elegant salons of the time.

The Comtesse de Béarn lived lavishly and enjoyed the company of renowned artists such as the painter Paul Helleu or the writer Paul Valéry, whom she was the muse of.

She travelled the world on her large yacht Le Nirvana (illustrated right) and built an important collection of antiquities, ancient manuscripts and oriental works of art. Martine de Béhague also acquired the finest Old Master's paintings by Francesco Guardi, Antoine Watteau and Titian amongst others.

Her Paris mansion was sold in 1939 and since became the Romanian Embassy to France. Martine de Béhague was said to have personally acquired natural pearls throughout her life, one by one, to form the present necklace.



The Nirvana, The Comtesse de Béarn's yacht and home when traveling around the world.
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THE BEHAGUE PEARLS



THE PROPERTY OF A LADY OF TITLE

+ 203

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

Twenty-eight natural pearls, seed pearls, rose-cut diamonds, 1910s,
37.5 cm

Please refer to the department for gemmological report.

CHF240,000–340,000

\$240,000–340,000

PROVENANCE:

Martine de Béhague, Comtesse de Béarn (1869-1939)

Hubert de Ganay, Marquis de Ganay (1888-1974)

Private collection



+ 204

BELLE ÉPOQUE PEARL AND DIAMOND RING

Pear-shaped diamond of 4.49 carats, old and single-cut diamonds, pearl, platinum and gold (French marks), 1900s, ring size 6 $\frac{3}{4}$

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

CHF20,000–25,000

\$20,000–25,000





+ 205

**EARLY 20TH CENTURY NATURAL PEARL, EMERALD,
PEARL AND DIAMOND JABOT PIN, CARTIER**

Three natural pearls, circular and calibr -cut emeralds, pearls, old and rose-cut diamonds, platinum (French mark), 1920s, 13.3 cm, signed Cartier, numbered, red Cartier case

SSEF, 2015, report no. 82739: 2 saltwater natural pearls of approximately 1.4 and 1.1 carat, 1 freshwater natural pearl of approximately 6.5 carats

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

CHF150,000–250,000

\$150,000–250,000



+ 206

DIAMOND RING, VAN CLEEF & ARPELS

Oval brilliant-cut diamond of 6.46 carats, pear-shaped diamonds, platinum, ring size 6 ¼, signed Van Cleef & Arpels, numbered

GIA, 2018, report no. 17438638: 6.46 carats, D colour, VVS1 clarity, potentially Internally Flawless, type IIa

GIA, 2015, report no. 17438638: 6.46 carats, D colour, Internally Flawless clarity, type IIa

CHF250,000–350,000

\$250,000–350,000





IMPORTANT GEMS & JEWELS FROM A PRIVATE COLLECTION

+ 207

DIAMOND NECKLACE, BRACELET, EARRING AND RING SUITE, BVLGARI

Pear-shaped and circular-cut diamonds, gold, necklace 38.0 cm, bracelet 22.0 cm, earrings 1.7 cm, ring size 6 $\frac{3}{4}$, signed Bvlgari

CHF50,000-70,000

\$50,000-70,000



THE PROPERTY OF AN ITALIAN LADY OF TITLE

+ 208

RUBY AND DIAMOND 'TROMBINO' RING, BVLGARI

Cabochon ruby, circular and baguette-cut diamonds, platinum and gold, ring size 5 ¼, signed Bvlgari, black Bulgari case

SSEF, 2018, report no. 100719: approximately 12 carats, Burma (Myanmar), no indications of heating, minor amount of oil in fissures

CHF80,000–120,000

\$80,000–120,000



THE PROPERTY OF AN ITALIAN LADY OF TITLE

+ 209

RUBY AND DIAMOND BROOCH, BVLGARI

Oval and circular-cut rubies, circular, marquise and baguette-cut diamonds, platinum and gold, 6.0 cm, signed Bvlgari, black Bulgari case

SSEF, 2018, report no. 100720: approximately 17 carats, Burma (Myanmar), no indications of heating, none to minor amount of oil in fissures

CHF15,000–25,000

\$15,000–25,000



THE PROPERTY OF AN ITALIAN LADY OF TITLE

+ 210

RUBY AND DIAMOND EARRINGS, BVLGARI

Oval and circular-cut rubies, circular, marquise and baguette-cut diamonds, platinum and gold, 3.5 cm, signed Bvlgari, black Bulgari case

CHF15,000–25,000

\$15,000–25,000



+ 211

**DIAMOND AND ENAMEL 'SERPENTI' BRACELET-WATCH,
BVLGARI**

Blue enamel, circular-cut and pear-shaped diamonds, gold, 1970s,
mechanical movement, dial width 1.5 cm, dial signed
Jaeger-LeCoultre, bracelet signed Bvlgari

CHF200,000–300,000

\$200,000–300,000





THE PROPERTY OF A LADY

212

DIAMOND RING, BVLGARI

Rectangular cut-cornered diamond of 6.80 carats, tapered baguette-cut diamonds, platinum, ring size 5, signed Bvlgari

GIA, 2018, report no. 1192139758: 6.80 carats, F colour, VS2 clarity

CHF110,000–150,000

\$110,000–150,000



+ 213

SAPPHIRE AND DIAMOND RING, BVLGARI

Cushion-shaped sapphire of 17.52 carats, marquise and circular-cut diamonds, platinum and gold, ring size 6, signed Bvlgari

SSEF, 2017, report no. 95656: 17.528 carats, Burma (Myanmar), no indications of heating

CHF240,000–280,000

\$240,000–280,000



THE PROPERTY OF A LADY

+ 214

MID-20TH CENTURY DIAMOND RIVIÈRE NECKLACE

Twenty-three circular-cut diamonds, single, old and rose-cut diamonds the five largest diamonds of 10.25, 9.55, 8.93, 7.59 and 7.53 carats, 1950s, 46.0 cm

CHF400,000–600,000

\$400,000–600,000



+ 215

ART DÉCO ENAMEL AND DIAMOND POWDER COMPACT AND LIPSTICK HOLDER, CARTIER

Black enamel, rose-cut diamonds, fitted mirror, gold (French marks), 1920s, powder compact, 9.3x4.5x1.3 cm, lipstick holder 4.5x1.4x1.4 cm, compact signed Cartier Paris Londres New York, maker's mark (Henri Lavabre), numbered, red Cartier fitted case

CHF15,000–20,000

\$15,000–20,000

LITERATURE:

Cf. *Cartier, le style et l'histoire*, Paris, 2013, p. 149 for a similar design



THE PROPERTY OF A LADY

• 216

ART DÉCO EMERALD, ONYX AND DIAMOND BRACELET

Cabochon emerald, cabochon onyx, rose-cut diamonds, 1920s, 17.5 cm, maker's mark (indistinct), red fitted case

CHF6,000–8,000

\$6,000–8,000

+ 217

EARLY 20TH CENTURY CORAL, DIAMOND AND SEED PEARL BROOCH, CARTIER

Old-cut diamonds, coral panels, seed pearls, platinum (French mark), 1922, 5.5 cm, unsigned, maker's mark (Gustave Renault), numbered

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

CHF70,000–100,000

\$70,000–100,000



+ 218

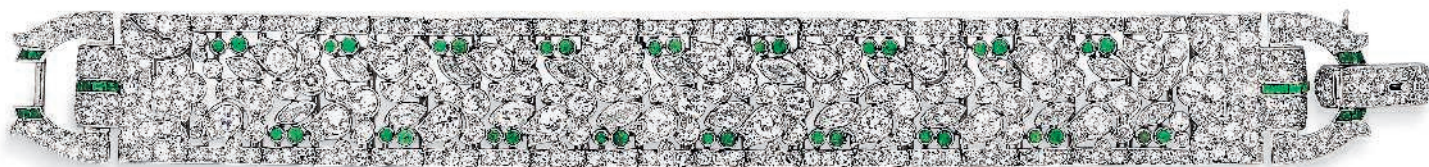
EARLY 20TH CENTURY EMERALD, RUBY AND DIAMOND BROOCH

Square-cut emerald of 5.62 carats, calibré-cut rubies, single-cut diamonds, 1910s, 3.1 cm

Gübelin, 2018, report no. 18090030: 5.62 carats, Colombia, insignificant oil

CHF70,000–90,000

\$70,000–90,000



+ 219

ART DÉCO DIAMOND AND EMERALD BRACELET, LACLOCHE FRÈRES

Old, single and marquise-cut diamonds, cabochon emeralds, 1920s, 18.7 cm, signed Lacloche Frères, numbered

CHF60,000–80,000

\$60,000–80,000



+ 220

EARLY 20TH CENTURY DIAMOND, EMERALD, ONYX AND ENAMEL BRACELET-WATCH, CARTIER

Old, rose and single-cut diamonds, cabochon emeralds, onyx panels, black enamel, platinum and gold (French marks), 1920s, mechanical movement, case width 2.5 cm, inner circumference 15.5 cm, signed Cartier, numbered

CHF60,000–80,000

\$60,000–80,000



(detail, open)



+ 221

EARLY 20TH CENTURY ENAMEL AND QUARTZ DESK CLOCK, CARTIER

Blue *guilloché* enamel, pink quartz, silver, mechanical movement, circa 1915, 4.6x2.8x1.9 cm, signed Cartier, numbered

CHF12,000–15,000

\$12,000–15,000

222

**ART DÉCO SAPPHIRE, RUBY, EMERALD AND DIAMOND
'TUTTI FRUTTI' CLIP BROOCH, CARTIER**

Carved sapphire and rubies, emerald beads, single, baguette and old-cut diamonds, gold, 1930s, 2.7 cm, signed Cartier London, numbered

CHF12,000–16,000

\$12,000–16,000

PROVENANCE:

Christie's, Geneva, 17 november 1998, Art Déco Jewellery, lot 264



+ 223

**ART DÉCO RUBY, SAPPHIRE, EMERALD AND DIAMOND
'TUTTI FRUTTI' BROOCH, CARTIER**

Carved rubies, sapphires and emeralds, baguette, square and single-cut diamonds, circa 1929, 6.0 cm, signed Cartier, numbered

CHF150,000–250,000

\$150,000–250,000



+ 224

DIAMOND PENDENT NECKLACE

Heart brilliant-cut diamond of 12.75 carats, gold, 42.5 cm

GIA, 2015, report no. 2171226238: 12.75 carats, D colour, VS1 clarity

CHF500,000–700,000

\$500,000–700,000

IMPORTANT GEMS & JEWELS FROM A PRIVATE COLLECTION



JEWELS BY JAR





+ 225

DIAMOND AND LAPIS LAZULI RING, MOUNT BY JAR

Old cushion-shaped diamond, lapis lazuli, gold (French mark),
ring size 7, unsigned

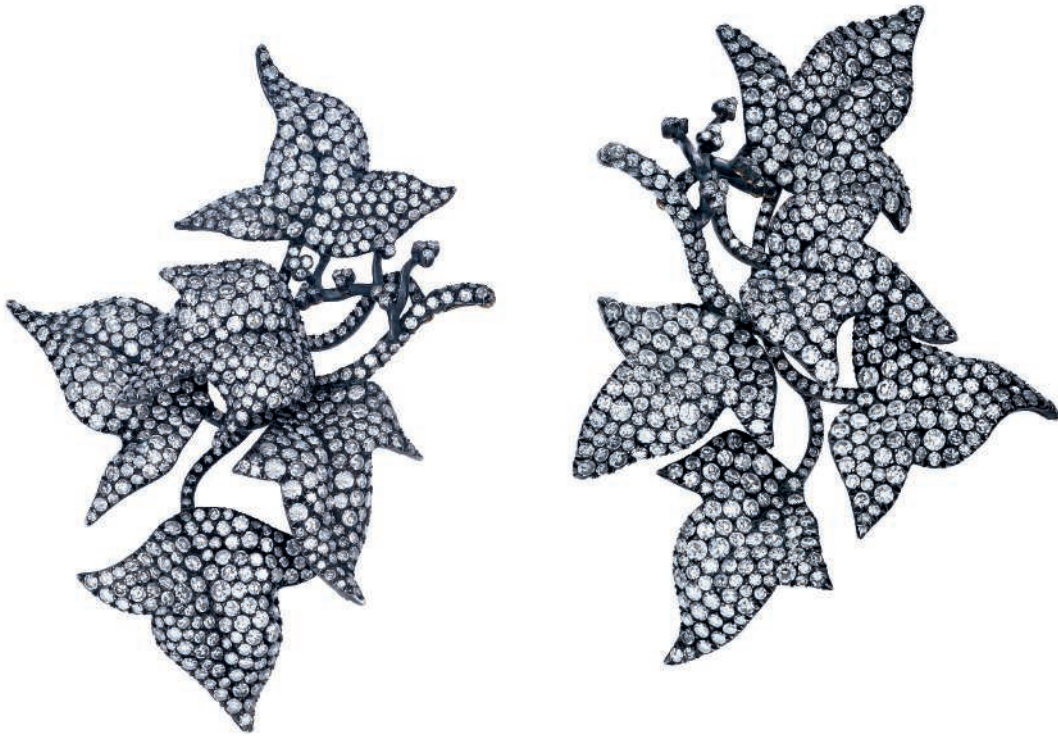
Please note that this piece cannot be signed by JAR

CHF30,000–50,000

\$30,000–50,000







+ 226

DELICATE DIAMOND IVY LEAVES EARRINGS, JAR

Single-cut diamonds, 1991, 8.7 cm, signed JAR Paris, pink JAR case

CHF400,000–600,000

\$400,000–600,000

PROVENANCE:

Acquired by the present owner directly from JAR

EXHIBITED:

London, Somerset House, *The Jewels of JAR, Paris*, no. 359,
2 November 2002 – 26 January 2003



+ 227

SUPERB MULTI-GEM BUTTERFLY BROOCH, JAR

Cushion-shaped yellow diamond, single and circular-cut coloured diamonds, diamonds, citrines, orange sapphires, garnets, pink tourmalines, 1990, 12.4 cm, signed JAR Paris, pink JAR case

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

CHF400,000–600,000

\$400,000–600,000

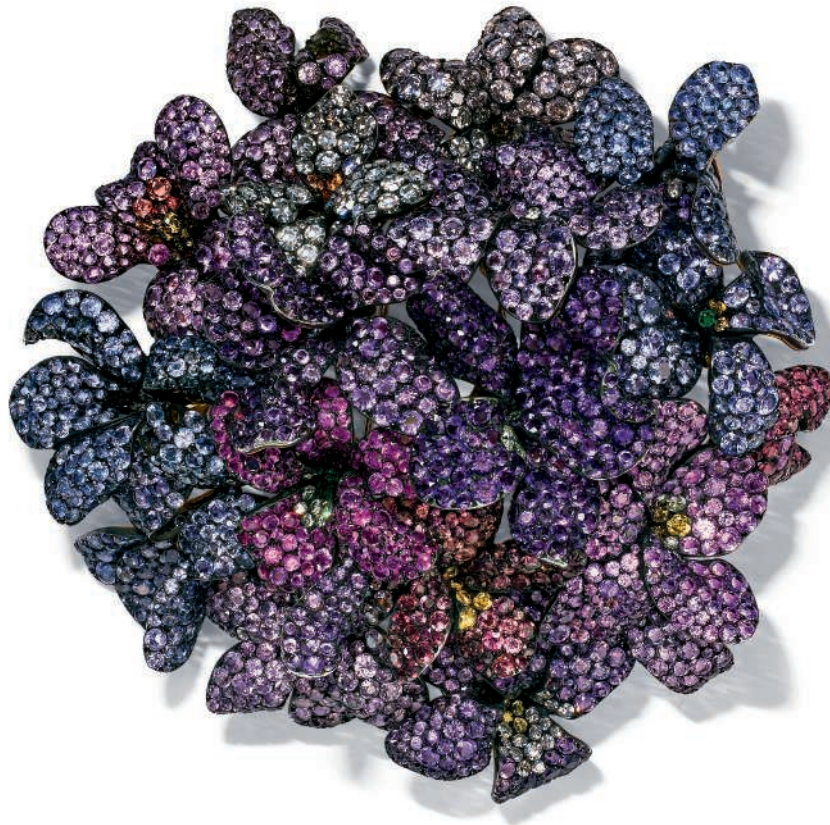
PROVENANCE:

Acquired by the present owner directly from JAR

EXHIBITED:

London, Somerset House, *The Jewels of JAR, Paris*, no. 255,
2 November 2002 - 26 January 2003





+ 228

**SPECTACULAR MULTI-GEM BOUQUET OF VIOLETS
BROOCH, JAR**

Circular and single-cut rubies, amethysts, pink tourmalines, tanzanites, green garnets, sapphires, coloured sapphires, diamonds, coloured diamonds, silver and gold (French marks), 1993, 10.9 cm, signed JAR Paris, pink JAR case

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

CHF800,000–1,200,000

\$800,000–1,200,000

PROVENANCE:

Acquired by the present owner directly from JAR

EXHIBITED:

London, Somerset House, *The Jewels of JAR, Paris*, no. 81,
2 November 2002 - 26 January 2003







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

228A

IMPORTANT DIAMOND RING

Rectangular cut-cornered diamond of 20.50 carats, tapered
baguette-cut diamonds, platinum and gold (French mark),
ring size 4 ³/₄

GIA, 2018, report no. 10155547: 20.50 carats, D colour, VVS2 clarity,
potentially Internally Flawless

CHF1,000,000–1,500,000

\$1,000,000–1,500,000



Maria Luisa de Lacambra, wearing lots 229, 237 and 243
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FORMERLY THE PROPERTY OF
MARIA LUISA DE LACAMBRA,
DAUGHTER OF THE COUNT OF LACAMBRA



+ 229

MID-20TH CENTURY DIAMOND NECKLACE

Rectangular step-cut, marquise and baguette-cut diamonds, the three largest diamonds of 5.69, 4.47 and 4.32 carats, 1960s, 35.0 cm

CHF100,000–150,000

\$100,000–150,000



+ 230

RUBY AND DIAMOND RING, BULGARI

Cushion-shaped ruby of 5.58 carats, pear and marquise-cut diamonds, gold, ring size 10 3/4, signed Bulgari

SSEF, 2015, copy of report no. 81432: 5.58 carats, Siam (Thailand), indications of heating, minor residue in healed fissures

CHF40,000–60,000

\$40,000–60,000



+ 231

RUBY AND DIAMOND NECKLACE

Cabochon rubies, circular-cut diamonds, center detachable to wear as a brooch, 1960s, 39.5 cm

CHF20,000–30,000

\$20,000–30,000

+ 232

RUBY AND DIAMOND RING

Cabochon ruby, circular-cut diamonds, ring size 5

SSEF, 2018, report no. 102077: approximately 13 carats, Burma (Myanmar), no indications of heating, moderate amount of oil in fissures

CHF20,000–30,000

\$20,000–30,000

+ 233

RUBY AND DIAMOND EARRINGS

Cabochon rubies, circular-cut diamonds, 2.1 cm, blue Sanz case
SSEF, 2018, report no. 102074: approximately 11 and 10 carats,
Burma (Myanmar), no indications of heating

CHF40,000–60,000

\$40,000–60,000

PROVENANCE:

Purchased at Sanz by family tradition



+ 234

COLOURED DIAMOND AND DIAMOND RING

Brown marquise-cut diamond of 6.43 carats, baguette and
circular-cut diamonds, 1960s, ring size 9

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

CHF15,000–25,000

\$15,000–25,000



+ 235

MID-20TH CENTURY DIAMOND BRACELET

Circular and rectangular step-cut diamonds, the three largest
diamonds of 3.53, 2.85 and 2.57 carats, 1950s, 18.0 cm

CHF40,000–60,000

\$40,000–60,000



+ 236

EMERALD AND DIAMOND RING, SANZ

Rectangular step-cut emerald, circular and baguette-cut diamonds, ring size 10, signed Sanz, blue Sanz case

SSEF, 2018, report no. 102075: approximately 13 carats, Colombia, minor oil

CHF30,000–50,000

\$30,000–50,000



+ 237

EMERALD AND DIAMOND EARRINGS, SANZ

Pear-shaped emeralds of 18.57 and 16.60 carats, marquise, pear, rectangular and circular-cut diamonds, 1950s, 5.0 cm, signed Sanz, in blue Sanz case

Gübelin, 2018, report no. 18080097/1 and 2: 18.57 and 16.60 carats, Colombia, minor oil

CHF150,000–200,000

\$150,000–200,000



Maria Luisa de Lacambra, wearing lots 235, 237, 238 and 241
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+ 238

EMERALD AND DIAMOND NECKLACE, SANZ

Octagonal step-cut and pear-shaped emeralds, pear-shaped, marquise and circular-cut diamonds, with detachable pendant, the central cluster detachable for wear as a brooch, 1960s, pendant 4.0 cm, necklace 41.0 cm, signed Sanz, red Sanz case

SSEF, 2018, report no. 102761: approximately 17.0 to 5.6 carats, Colombia, minor to moderate amount of oil

CHF300,000–500,000

\$300,000–500,000



+ 239

SAPPHIRE AND DIAMOND BROOCH, SANZ

Octagonal step-cut sapphire, circular and single-cut diamonds, platinum and gold, 6.1 cm, signed Sanz

SSEF, 2018, report no. 102076: approximately 41.0 carats, Ceylon (Sri Lanka), no indications of heating

CHF70,000–100,000

\$70,000–100,000

+ 240

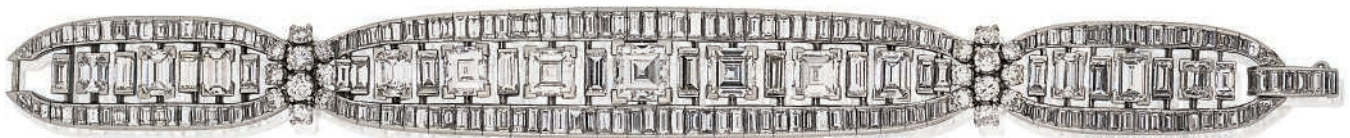
SAPPHIRE AND DIAMOND EARRINGS, SANZ

Oval-cut sapphires, pear-shaped and circular-cut diamonds, gold, 3.2 cm, signed Sanz, blue Sanz case

SSEF, 2015, copy of report no. 82168: approximately 5.7 and 5.3 carats, Basaltic, indications of heating

CHF7,000–10,000

\$7,000–10,000



+ 241

MID-20TH CENTURY DIAMOND BRACELET

Square step-cut diamond of 3.28 carats, square, rectangular, baguette and circular-cut diamonds, platinum (French marks), 1950s, 17.8 cm

GIA, 2018, report no. 2193650682: 3.28 carats, E colour, VS2 clarity

CHF60,000–80,000

\$60,000–80,000



+ 242

MID-20TH CENTURY DIAMOND BROOCH

Old, single, marquise and baguette-cut diamonds, 1950s, 7.0 cm

CHF8,000-12,000

\$8,000-12,000



+ 243

EMERALD AND DIAMOND RING

Octagonal step-cut emerald of 13.49 carats, triangular-cut diamonds, ring size 7 ¼

Gübelin, 2018, report no. 18080096: 13.49 carats, Colombia, minor oil

CHF120,000-150,000

\$120,000-150,000





LEON COULON

Léon Coulon was a French jeweller, employee of Boucheron until 1879, when he established his own Maison with Jules Debut, formerly a close associate of Frédéric Boucheron. Debut and Coulon produced incredible jewels of exquisite craftsmanship, renowned for their elegant design with innovative techniques. They continued to have international success and were awarded a gold medal at the 1889 Paris World Fair.

Later associated with M. Deverdun, Coulon established L.Coulon et Cie. Both hard-working personalities with great taste and a fantastic eye for beautiful stones, they could not fail to succeed. Their fine and impeccably manufactured jewels flourished.

Léon Coulon was again at the forefront of the 1900 Paris World Fair. Amongst the many remarkable jewels on display was an avant-garde black rose brooch, exhibiting a very similar design to lot 244; as well as an outstanding innovative diamond and aluminium feather brooch. Following the exhibition, Coulon received the prestigious French Legion of Honour.



+ 244

RARE COLOURED DIAMOND AND DIAMOND FLOWER BROOCH, LÉON COULON

Old-cut yellow diamonds, old and single-cut diamonds, blackened silver and gold (French marks), circa 1900, 10.0 cm, unsigned

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

CHF60,000–80,000

\$60,000–80,000

LITERATURE:

Cf. H. Vever, *La Bijouterie Française au XIXe siècle, III Troisième République 1870-1900*, Paris, H. Floury Libraire éditeur, 1908, p. 594 for a similar brooch

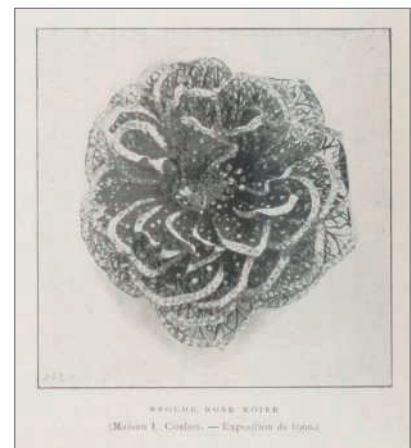


Illustration of the black rose brooch exhibited at the 1900 Paris World Fair
La Bijouterie Française au XIXe Siècle, III, 1870-1900, by Henri Vever
 ©Bibliothèque nationale de France



+ 245

MULTI-GEM 'GIARDINETTO' BROOCH, BULGARI

Cabochon turquoises, sapphires, rubies and emeralds, circular-cut diamonds, gold, 5.4 cm, signed Bulgari

CHF20,000–30,000

\$20,000–30,000



+ 246

SAPPHIRE, EMERALD AND DIAMOND EARRINGS, BULGARI

Cabochon sapphires of 13.03 and 11.71 carats, cabochon emeralds, circular-cut diamonds, gold, 1960s, 2.5 cm, signed Bulgari

AGL, 2014, report no. CS62886: 13.03 carats, Burma (Myanmar), no indications of heating

AGL, 2014, report no. CS62885: 11.71 carats, Burma (Myanmar), no indications of heating

CHF50,000–70,000

\$50,000–70,000

+ 247

**SAPPHIRE, RUBY, EMERALD AND DIAMOND BROOCH,
BVLGARI**

Sapphire, ruby and emerald cabochons, circular-cut diamonds,
platinum and gold, 1960s, 6.6 cm, signed Bvlgari

CHF40,000–60,000

\$40,000–60,000



+ 248

**SAPPHIRE, EMERALD, RUBY AND DIAMOND
PENDANT/BROOCH, BVLGARI**

Cabochon sapphire, emeralds and rubies, circular-cut diamonds,
gold, 1960s, 5.3 cm, signed Bvlgari

CHF40,000–60,000

\$40,000–60,000





+ 249

**SAPPHIRE, RUBY AND DIAMOND FRINGE NECKLACE,
BVLGARI**

Oval and cushion-shaped sapphires, cabochon rubies, circular-cut diamonds, gold, 41.0 cm, signed Bvlgari

Gübelin, 2018, report no. 18090039/1 to 14: 14 sapphires, Burma (Myanmar), no indications of heating

CHF150,000–250,000

\$150,000–250,000



IMPORTANT GEMS & JEWELS FROM A PRIVATE COLLECTION





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

+ 250

**EXCEPTIONAL SAPPHIRE AND DIAMOND EARRINGS,
DAVID MORRIS**

Octagonal step-cut sapphires of 40.29 and 38.60 carats, circular-cut
diamonds, gold, 3.5 cm, maker's marks

Gübelin, 2018, report no. 18090033: 40.29 carats, Sri Lanka (Ceylon),
no indications of heating

SSEF, 2018, report no. 102423: 38.606 carats, Ceylon (Sri Lanka),
no indications of heating

CHF1,200,000–1,800,000

\$1,200,000–1,800,000



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

+ 251

DIAMOND EARRINGS

Two rectangular cut-cornered diamonds of 10.88 carats each, gold,
2.3 cm

GIA, 2018, report no. 6173349097: 10.88 carats, D colour, VVS1
clarity, potentially Internally Flawless

GIA, 2018, report no. 1172349090: 10.88 carats, D colour, VVS2
clarity, potentially Internally Flawless

CHF1,600,000–2,500,000

\$1,600,000–2,500,000





10.07 CARATS
D COLOUR
FLAWLESS CLARITY
TYPE IIa
EX - EX - EX



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

+ 252

DIAMOND RING

Round brilliant-cut diamond of 10.07 carats, platinum, ring size 6
GIA, 2018, report no. 2195242707: 10.07 carats, D colour, Flawless
clarity, type IIa, excellent cut, excellent polish, excellent symmetry

CHF1,200,000–1,500,000

\$1,200,000–1,500,000

AN IMPORTANT SUITE OF
SAPPHIRE AND DIAMOND JEWELLERY
BY **CARTIER**

THE PROPERTY OF A LADY

AN IMPORTANT SUITE OF SAPPHIRE AND DIAMOND JEWELLERY BY CARTIER



Extract from the original design folder from Cartier
©All rights reserved

THE PROPERTY OF A LADY

+ 253

SAPPHIRE AND DIAMOND RING, CARTIER

Oval-cut sapphire of 15.91 carats, marquise-cut diamonds, platinum and gold, ring size 5 $\frac{1}{4}$, signed Cartier Paris, numbered, red Cartier case

Cartier: copy of original drawing of the ring

Please refer to the department for gemmological report.

CHF100,000–200,000

\$100,000–200,000

AN IMPORTANT SUITE OF SAPPHIRE AND DIAMOND JEWELLERY BY CARTIER



Extract from the original design folder from Cartier
©All rights reserved



THE PROPERTY OF A LADY

+ 254

**SAPPHIRE AND DIAMOND NECKLACE, CARTIER,
AND SAPPHIRE AND DIAMOND BRACELET**

Oval and cushion-shaped sapphires, marquise-cut diamonds, platinum and gold (French marks), necklace with detachable extra link 42.5 cm, bracelet 17.2 cm, necklace signed Cartier Paris, numbered, bracelet unsigned, red Cartier case and black Cartier pouch

Cartier: copy of original drawing of the necklace

Please refer to the department for gemmological report.

CHF350,000-500,000

\$350,000-500,000





THE PROPERTY OF A LADY

+ 255

SAPPHIRE AND DIAMOND EARRINGS, CARTIER

Cushion-shaped sapphires of 15.38 and 15.20 carats, circular, pear and marquise-cut diamonds, platinum and gold (French marks), 4.6 cm, maker's mark, red Cartier case and black Cartier pouch

Cartier: copy of original drawing of the earrings

Please refer to the department for gemmological report

CHF250,000–350,000

\$250,000–350,000



Extract from the original design folder from Cartier
©All rights reserved



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

+ 256

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 64.53 carats, fancy-cut diamonds,
platinum, ring size 6 $\frac{3}{4}$

SSEF, 2018, report no. 99221: 64.533 carats, Ceylon (Sri Lanka),
no indications of heating, royal blue, Appendix letter

Gübelin, 2018, report no. 18042070: 64.53 carats, Sri Lanka (Ceylon),
no indications of heating, Appendix letter

CHF1,000,000–1,500,000

\$1,000,000–1,500,000



IMPORTANT GEMS & JEWELS FROM A PRIVATE COLLECTION





+ 257

COLOURED DIAMOND LINE BRACELET, TIFFANY & CO.

Twenty-two yellow diamonds from 2.14 to 2.01 carats each, gold,
18.0 cm, signed T & Co., numbered

CHF200,000–300,000

\$200,000–300,000



+ 258

DIAMOND NECKLACE, FARAONE

Baguette, pear and circular-cut diamonds, platinum and gold,
circa 1960, 39.8 cm, signed Faraone

CHF35,000–55,000

\$35,000–55,000



+ 259

THREE DIAMOND BRACELETS, FARAONE

Circular-cut diamonds, gold, 21.4, 21.1 cm and 21.0 cm, signed Faraone

CHF90,000-120,000

\$90,000-120,000



+ 260

**RETRO DIAMOND 'PAILLETTE' NECKLACE,
VAN CLEEF & ARPELS**

Single-cut diamonds, gold (French mark), circa 1948, 38.0 cm, signed Van Cleef & Arpels, numbered

CHF50,000–80,000

\$50,000–80,000

LITERATURE:

Cf. S. Rault, *Van Cleef & Arpels*, Paris, Éditions du Regard, 1986, p. 131 for a similar necklace



THE PROPERTY FROM A PRIVATE COLLECTION

+ 261

DIAMOND RING

Square-cut diamond of 5.45 carats, triangular-cut diamond, gold, ring size 5 ½

GIA, 2018, report no. 2193682575: 5.45 carats, H colour, VS1 clarity

CHF70,000–100,000

\$70,000–100,000



+ 262

COLOURED DIAMOND AND DIAMOND RING

Fancy vivid yellow-orange modified shield step-cut diamond of 5.02 carats, fancy-cut diamonds, platinum, ring size 6

GIA, 2018, report no. 2195461700: 5.02 carats, Fancy Vivid Yellow-Orange colour, VS2 clarity

CHF300,000–500,000

\$300,000–500,000



THE PROPERTY OF A LADY

+ 263

RUBY AND COLOURED DIAMOND RING, BOUCHERON

Cushion-shaped ruby of 6.36 carats, circular-cut pink diamonds, gold, ring size 3 ½, signed Boucheron

AGL, 2018, report no. 1093579: 6.36 carats, Burma (Myanmar), no indications of heating

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

CHF300,000–500,000

\$300,000–500,000





+ 264

SAPPHIRE AND DIAMOND SUITE, M. GÉRARD

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

CHF40,000–60,000

\$40,000–60,000



+ 265

SAPPHIRE AND DIAMOND EARRINGS

Cushion-shaped sapphires of 5.16 and 5.01 carats, oval and cushion old-cut diamonds, platinum and gold, 2.5 cm

SSEF, 2018, report no. 102071: 5.16 and 5.01 carats, Kashmir, no indications of heating, Appendix letter

Gübelin, 2018, report no. 17122048: 5.16 and 5.01 carats, Kashmir, no indications of heating

CHF450,000–550,000

\$450,000–550,000



+ 266

**COLOURED DIAMOND AND DIAMOND
BROOCH/PENDANT, VAN CLEEF & ARPELS**

Old and circular-cut diamonds, circular-cut yellow diamonds, gold, 9.0 cm, signed Van Cleef & Arpels, numbered

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

CHF80,000–120,000

\$80,000–120,000



+ 267

COLOURED DIAMOND AND DIAMOND RING

Fancy orangy brown oval brilliant-cut diamond of 15.21 carats,
circular-cut diamonds, platinum and gold, ring size 6 ¼

GIA, 2014, report no. 5161252441: 15.21 carats, Fancy Orangy Brown,
VS2 clarity

CHF120,000–180,000

\$120,000–180,000







IMPORTANT GEMS & JEWELS FROM A PRIVATE COLLECTION

+ 268

IMPORTANT COLOURED DIAMOND AND DIAMOND PENDENT NECKLACE

Fancy deep orange-brown cushion mixed-cut diamond of 71.20 carats, fancy intense yellow cushion modified brilliant-cut diamond of 7.01 carats, cushion-shaped and marquise-cut brown diamonds, marquise-cut yellow diamonds, marquise and circular-cut diamonds, gold, pendant detachable, pendant 4.3 cm, necklace 49.0 cm

GIA, 2018, report no. 2155834345: 71.20 carats, Fancy Deep Orange-Brown colour, VVS1 clarity, type IIa

GIA, 2018, report no. 2195669376: 7.01 carats, Fancy Intense Yellow colour, VVS2 clarity

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

CHF800,000-1,200,000

\$800,000-1,200,000



+ 269

**PADPARADSCHA SAPPHIRE AND DIAMOND RING,
CARTIER**

Square-shaped padparadscha sapphire of 14.67 carats, circular-cut diamonds, platinum, ring size 5 ½, signed Cartier, numbered

Gübelin, 2014, report no. 14070162: Padparadscha, Sri Lanka (Ceylon), no indications of heating

CHF30,000–50,000

\$30,000–50,000



+ 270

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

Rectangular-cut aquamarines, oval-shaped sapphires, circular-cut diamonds, bracelet 18.3 cm, brooch 3.5 cm, earrings 2.0 cm, bracelet and brooch signed Cartier, numbered, earrings unsigned

CHF40,000–60,000

\$40,000–60,000



+ 271

DIAMOND NECKLACE, CARTIER

Pear, marquise, circular, square and baguette-cut diamonds, platinum and gold (French marks), 1950s, 38.0 cm, signed Cartier Paris, numbered, red Cartier case

CHF450,000–650,000

\$450,000–650,000





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

+ 272

ATTRACTIVE SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 16.33 carats, triangular-shaped and
circular-cut diamonds, ring size 5 ½

SSEF, 2018, report no. 103060: 16.33 carats, Kashmir, no indications
of heating, Appendix letter

Gübelin, 2018, report no. 18090017: 16.33 carats, Kashmir,
no indications of heating, Appendix letter

CHF1,400,000–2,400,000

\$1,400,000–2,400,000



THE PROPERTY OF A PRIVATE COLLECTOR

273

SAPPHIRE AND DIAMOND NECKLACE

Oval and circular-cut sapphires, circular-cut diamonds, gold, 43.0 cm

CHF70,000-100,000

\$70,000-100,000



+ 274

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 9.98 carats, circular-cut diamonds, gold (UK marks), 1975, ring size 5

SSEF, 2018, report no. 101065: 9.981 carats, Kashmir, no indications of heating

Gübelin, 2018, report no. 18090131: 9.98 carats, Kashmir, no indications of heating

CHF40,000–60,000

\$40,000–60,000



THE PROPERTY OF A LADY

275

ART DÉCO SAPPHIRE AND DIAMOND BRACELET

Cabochon sapphire, calibr -cut sapphires, old-cut diamonds, 1930s, 18.3 cm

SSEF, 2018, report no. 103048: approximately 11 carats, Ceylon (Sri Lanka), no indications of heating

CHF60,000–80,000

\$60,000–80,000





(lot 266)



+ 276

JADEITE JADE, LAPIS LAZULI, DIAMOND AND CULTURED PEARL NECKLACE, VAN CLEEF & ARPELS

Jadeite jade beads, lapis lazuli, cultured pearls, circular and rose-cut diamonds, platinum and gold (French marks), pendant 5.5 cm, necklace 58.0 cm, maker's mark, numbered

HK Jade & Stone Lab, 2014, report no. SJ99979 for the bead on the pendant: natural Fei Cui (Type A), no resin detected

CHF45,000–60,000

\$45,000–60,000

+ 277

EMERALD AND DIAMOND RING, VAN CLEEF & ARPELS

Octogonal step-cut emerald of 3.22 carats, circular-cut diamonds, platinum and gold, ring size 6, signed Van Cleef & Arpels, numbered SSEF, 2018, report no. 103047: 3.22 carats, Colombia, no indications of clarity modification

CHF50,000–80,000

\$50,000–80,000



THE PROPERTY OF AN ITALIAN LADY

+ 278

SAPPHIRE AND DIAMOND RING

Oval-cut sapphire of 24.31 carats, half-moon-shaped diamonds, platinum, ring size 6 ½

Gübelin, 2018, report no. 18080080: 24.31 carats, Burma (Myanmar), no indications of heating

CHF140,000–170,000

\$140,000–170,000



+ 279

COLOURED DIAMOND AND DIAMOND RING

Light pinkish brown cushion brilliant-cut diamond of 12.04 carats, circular-cut diamonds, gold, ring size 6

GIA, 2018, report no. 5192016364: 12.04 carats, Light Pinkish Brown Colour, VS1 clarity, type IIa

CHF240,000–320,000

\$240,000–320,000





THE PROPERTY OF AN ITALIAN LADY

+ 280

DIAMOND PENDENT NECKLACE

Round brilliant-cut diamond of 6.67 carats, marquise-cut diamonds, gold, 40.0 cm

GIA, 2018, report no. 2193448509: 6.67 carats, I colour, VS1 clarity

CHF80,000–100,000

\$80,000–100,000



THE PROPERTY OF AN ITALIAN LADY

+ 281

DIAMOND EARRINGS

Round brilliant-cut diamonds of 5.01 and 4.97 carats, marquise-cut diamonds, platinum and gold, 2.2 cm

GIA, 2018, report no. 2195448316: 5.01 carats, I colour, VS1 clarity

GIA, 2018, report no. 5191448317: 4.97 carats, H colour, VVS2 clarity, Not Potential/Improvable

CHF120,000–160,000

\$120,000–160,000

THE VISCONTI FAMILY

Few families have had such an influent history on Italy as the Visconti family. Gian Galeazzo Visconti was given the title of 1st Duke of Milan in 1395 by the Holy Roman Emperor Wenceslaus of Luxembourg, the Visconti were rulers of Milan from the 13th to the 15th Century.

Generations later, in 1883, Guido Visconti di Modrone inherited the Castle Grazzano Visconti. At the beginning of the 20th century, his son Giuseppe richly restored the 14th Century fort according the neo-Gothic style. He had married a great beauty of her time, Carla Erba, heiress of a powerful pharmaceutical entrepreneur. Parents of seven children (Guido, Anna, Luigi, Luchino, Edoardo, Ida Pace and Uberta), they were one of the most glamorous couple in Milan. Their son Count Luchino Visconti went on a movie director career and was internationally acclaimed for 'The Leopard', based on Giuseppe Tomasi di Lampedusa's novel, in 1963, and for 'Death in Venice' in 1971.

Lot 282 was given by Anna Visconti of Modrone in 1959 to her daughter as a wedding gift.



+ 282

SAPPHIRE AND DIAMOND NECKLACE

Cushion-shaped sapphire of 86.03 carats, old-cut diamonds, detachable pendant, with brooch fitting, 1930s, necklace 38.4 cm, brooch 4.5 cm, necklace signed G. Petochi

SSEF, 2018, report no. 101743: approximately 86 carats, Ceylon (Sri Lanka), no indications of heating

CHF200,000–300,000

\$200,000–300,000

PROVENANCE:

Formerly the Property of the Visconti Family
Christie's, Geneva, 15 May 2013, lot 242



IMPORTANT GEMS & JEWELS FROM A PRIVATE
COLLECTION

+ 283

BELLE ÉPOQUE DIAMOND LAVALLIÈRE NECKLACE

Old-cut diamonds, platinum, 1910s, necklace 43.0 cm

CHF150,000-250,000

\$150,000-250,000



+ 284

BELLE ÉPOQUE DIAMOND BROOCH

Old-cut diamonds, 1900s, 12.4 cm

CHF30,000–50,000

\$30,000–50,000



+ 285

BELLE ÉPOQUE RUBY AND DIAMOND PENDANT

Pear brilliant-cut diamond of 7.28 carats, vari-cut rubies, cushion, old and single-cut diamonds, 1900s, 5.5 cm

GIA, 2018, report no. 2145470631: 7.28 carats, D colour, VVS1 clarity, potentially Internally flawless, type IIa

CHF450,000–550,000

\$450,000–550,000





(not actual size)

~ + 286

ART DÉCO LACQUER, CORAL, TORTOISESHELL AND DIAMOND NÉCESSAIRE, CARTIER

Coral, black lacquer, tortoiseshell, rose-cut diamonds, fitted mirrors, silver (French marks), circa 1936, mirror 11.6x9.5x0.3cm, cigarette case 8.2x8.0x1.0cm, comb 10.0x2.8x1.2cm, powder compact 6.0x5.9x2.0 cm, lipstick holder 6.8x1.8x1.8 cm, lighter 5.1x2.2x2.2 cm, pillbox 3.0x3.0x 2.9 cm, signed Cartier Paris, numbered, black fitted case with coral and emerald thumb piece

CHF30,000–50,000

\$30,000–50,000

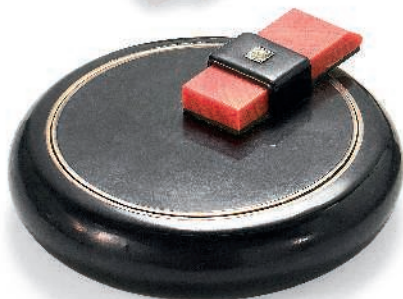
PROVENANCE:

Christie's, Geneva, 17 November 1998, Art Déco Jewellery, lot 308

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



(not actual size)





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

+ 287

SUPERB COLOURED DIAMOND EARRINGS

Fancy blue pear modified brilliant-cut diamond of 8.85 carats,
fancy orangy pink pear modified brilliant-cut diamond of 8.79 carats,
platinum and gold, 2.0 cm

GIA, 2018, report no. 13688407: 8.85 carats, Fancy Blue colour,
VS2 clarity, type IIb

GIA, 2018, report no. 12996469: 8.79 carats, Fancy Orangy Pink,
VVS2 clarity, Not potential/Improvable, type IIa

CHF4,000,000–6,000,000

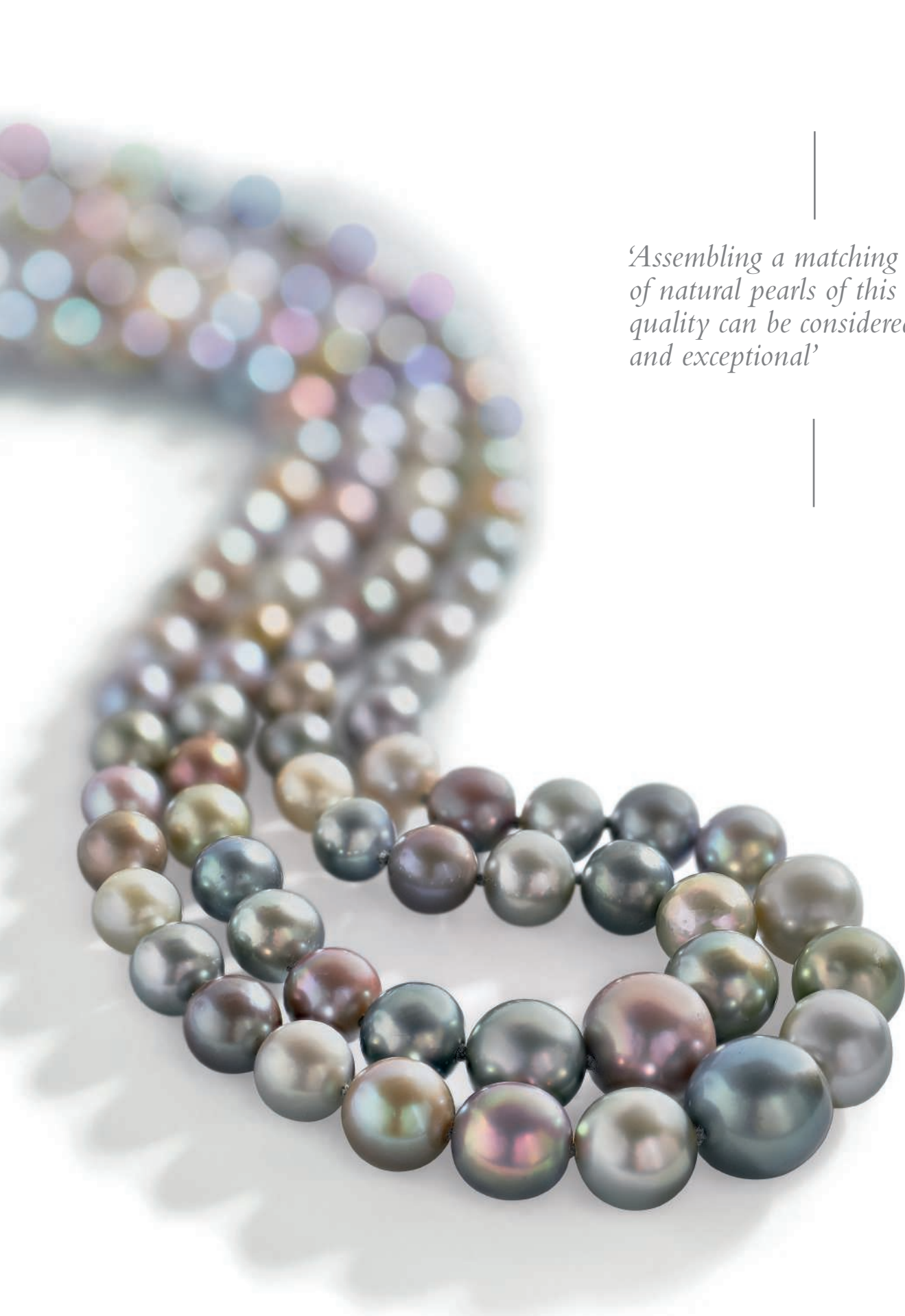
\$4,000,000–6,000,000





A MAGNIFICENT COLOURED
NATURAL PEARL NECKLACE





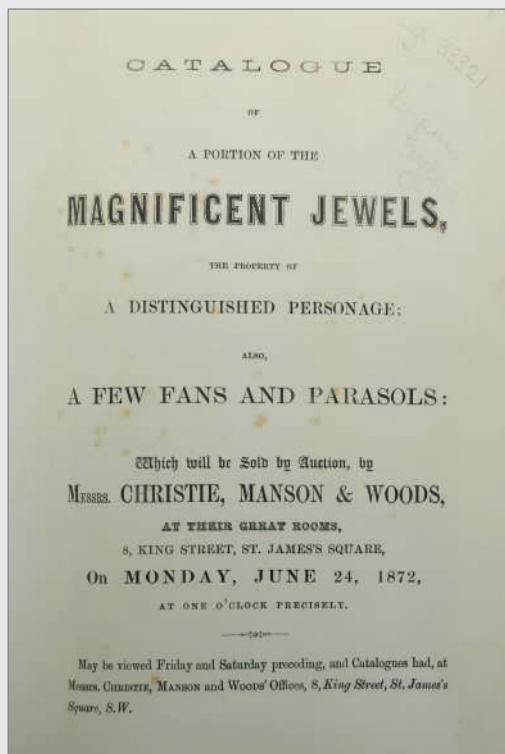
*‘Assembling a matching selection
of natural pearls of this size and
quality can be considered rare
and exceptional’*

SSEF, 2017

REMARKABLE SIZE

SUPERB MATCH

RARE OPPORTUNITY



Christie's Catalogue of the Property of Empress Eugénie
(Christie's London, 24 June 1872)
© All rights reserved

Black pearls count amongst the rarest of natural gems.

The oyster producing most of the black pearls found off the Mexican coast is called *Pinctada Margaritifera*. The degree of 'blackness' is due in part, to the colour of the oyster shell as well as the black organic substance within. Each pearl is unique, and they do not require cutting nor polishing to produce their luster.

Black pearls became particularly fashionable in the second half of the 19th century, largely due to Empress Eugénie, wife of Napoleon III, who developed a taste for these exotic gems and brought them into vogue. In the historic Christie's auction of her jewelry in 1872, a black pearl necklace sold for £ 4,000 (\$20,000), an unprecedented sum at the time.

One rarely encounters a black and grey pearl necklace, with very few of high quality having been offered for sale at auction in the past fifty years.

Christie's is pleased to offer gem connoisseurs and collectors the opportunity to acquire this unique and superb coloured pearl necklace (lot 288) composed of 114 beautifully shaped and homogenous saltwater pearls.



Test Report No. 95017

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

Total weight: 76.2 grams
 (including threads and clasp with a diamond)

Shape: two strands of A: 59, and B: 55 round to roundish, drilled pearls

Diameters: A: approximately 6.10 - 7.25 - 12.80 - 7.40 - 6.10 mm
 B: approximately 6.05 - 6.95 - 12.35 - 7.00 - 6.15 mm

Total length: A: approximately 48 cm
 B: approximately 43 cm

Colour: slightly grey to dark grey and brownish grey to brown,
 partly with rosé and green overtones

Identification: regularly graduated necklace of
114 NATURAL PEARLS

Comments: The analysed properties confirm the authenticity
 of these saltwater natural pearls.
 No indications of artificial colour modification (based on a sampling).

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

SWISS GEMMOLOGICAL INSTITUTE - SSEF

Basel, 31 August 2017 dh




 P. Lefèvre, MSc, DUG


 Dr. M. S. Krzemnicki, FGA

Appendix letter No. 95017

Exceptional Natural Pearl Necklace

The natural pearl necklace described in Test Report No. 95017 from the Swiss Gemmological Institute SSEF possesses extraordinary characteristics and merits special mention and appreciation.

The described necklace consists of 114 natural pearls strung on two regularly graduated strands. These pearls graduate to a remarkable size (diameter up to 12.80 mm approximately) and have been carefully selected for this necklace exhibiting an attractive range of colours beautifully arranged for this layout. In addition to these qualities, part of these pearls show rosé and green overtones, poetically also referred to as the '*orient of pearls*'. These overtones are an iridescence effect caused on the surface of pearls and contribute greatly to the beauty of the described pearl necklace.

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

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

SWISS GEMMOLOGICAL INSTITUTE – SSEF

Basel, 31 August 2017 dh

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



P. Lefèvre, MSc, DUG

Dr. M. S. Krzemnicki, FGA

EXTRAORDINARY COLOURED PEARLS SOLD AT CHRISTIE'S



Magnificent and rare natural coloured pearl necklace

Sold at Christie's New York, 14 April 2015

Price realized : US\$ 5,093,000



THE COWDRAY PEARL NECKLACE

Rare natural coloured pearl and diamond necklace

Sold at Christie's London, 13 June 2012

Price realized : US\$ 3,371,015



Two extremely rare natural coloured pearl necklaces,
Cartier and Janesich

Sold at Christie's Geneva, 17 May 2000

Price realized : US\$ 1,044,153



THE NINA DYER NECKLACE

Superb natural coloured pearl and diamond necklace

First sold at Christie's Geneva, 1 May 1969 and subsequently
at Christie's Geneva, 17 November 1997

Price realized : US\$ 913,320



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

+ 288

**MAGNIFICENT COLOURED NATURAL PEARL AND
DIAMOND NECKLACE**

Fifty-nine and fifty-five coloured natural pearls of approximately
12.80 to 6.05 mm, oval brilliant-cut diamond of 3.01 carats, platinum
and gold, 44.2 cm

SSEF, 2017, report no. 95017: 114 saltwater natural pearls of
approximately 12.80 to 6.05 mm, no indications of artificial colour
modification, Premium book

GIA, 2007, report no. 16303115: 3.01 carats, D colour, VVS2 clarity

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

CHF1,000,000–1,500,000

\$1,000,000–1,500,000



+ 289

DIAMOND RING

Oval modified brilliant-cut diamond of 5.02 carats, platinum, ring size 6 $\frac{1}{4}$

GIA, 2018, report no. 1295711857: 5.02 carats, D colour, Internally Flawless clarity, Type IIa

CHF200,000–300,000

\$200,000–300,000



+ 290

EMERALD AND DIAMOND RING, CARTIER

Square-shaped emerald of 3.59 carats, round cornered rectangular step-cut diamond of 4.08 carats, square-cut diamonds, platinum (French marks), ring size 5 $\frac{3}{4}$, signed Cartier, numbered

SSEF, 2018, report no. 102425: approximately 3.6 carats, Colombia, no indications of clarity modification

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

Cartier, 2000: certificate of authenticity

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

CHF350,000–500,000

\$350,000–500,000



THE PROPERTY OF A GENTLEMAN

291

SAPPHIRE AND DIAMOND RING

Cushion-shaped sapphire of 7.83 carats, tapered baguette-cut diamonds, platinum, ring size 6

Gübelin, 2017, report no. 17100156: 7.83 carats, Kashmir, no indications of heating

SSEF, 2016, report no. 96054: 7.833 carats, Kashmir, no indications of heating, royal blue, Appendix letter

CHF400,000–600,000

\$400,000–600,000





A SUPERB EARLY 20TH CENTURY
STEEL AND DIAMOND TIARA
BY **CARTIER**





Franziska Ida Mena Countess Nostitz-Rieneck
©Private collection / All rights reserved

Created between 1912 and 1915, this very rare steel and diamond tiara was designed by Cartier. It bears the maker's mark of Atelier Henri Picq, manufacturers of some of the most exceptional jewellery of the beginning of the 20th century. This tiara was not only designed by one of the greatest Maisons of all time, but it was also crafted by one of the best workshops in the world at that time.

This superb example of Cartier's unique talent was retailed by Robert Koch, who started his jewellery business in 1879, opening shops in Frankfurt and Baden Baden. They became famous all over Germany for providing Europe Royal courts and high nobility with fantastic head ornaments at the end of the 19th century and the beginning of the 20th century.

In 1921 it was purchased at Koch in Baden Baden by the heir of the Von Fürstenberg Family on the occasion of his marriage to Franziska Ida Mena Countess Nostitz-Rieneck. It stayed in the family until it was first auctioned in 2015.



Henri Picq's mark
© All rights reserved





+ 292

**SUPERB EARLY 20TH CENTURY STEEL AND DIAMOND
TIARA, CARTIER**

Old-cut diamonds, blackened steel, platinum (French marks),
1912-1915, inner circumference 49.4 cm, signed Cartier Paris, maker's
mark (Henri Picq), numbered

CHF350,000–500,000

\$350,000–500,000

EXHIBITED:

Vienna, Christie's, *Historische Diademe aus österreichischem
Privatbesitz und der ehemalige Donaumonarchie*,
31 October - 6 November 2006

LITERATURE:

Cf. J. Rudoe, *Cartier 1900-1939*, London, 1997, p. 95 for a similar tiara
Cf. *Cartier, le style et l'histoire*, Paris, 2013, pp. 144 and 145 for similar
tiaras



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

+ 293

COLOURED DIAMOND AND DIAMOND RING

Fancy bluish green round-cornered square-cut diamond of 7.58
carats, circular-cut diamonds, gold, ring size 6 ½

GIA, 2018, report no. 2165546962: Fancy Bluish Green colour,
VS1 clarity

CHF1,000,000-1,500,000

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





IMPORTANT GEMS & JEWELS FROM A PRIVATE COLLECTION

+ 294

COLOURED SAPPHIRE AND DIAMOND RING

Cushion-shaped yellow sapphire of 51.47 carats, circular-cut diamonds, gold, ring size 5 $\frac{3}{4}$

SSEF, 2018, report no. 102298: approximately 51 carats, Ceylon (Sri Lanka), no indications of heating

CHF40,000–60,000

\$40,000–60,000



+ 295

DIAMOND RING

Rectangular step-cut diamond of 14.39 carats, tapered baguette-cut diamonds, platinum, ring size 6

GIA, 2018, report no. 5192398637: 14.39 carats, J colour, VS1 clarity

CHF220,000–280,000

\$220,000–280,000



L'Art et la Mode, December 1964
 Van Cleef & Arpels Necklace, Bracelet, Brooch, Earrings
 ©Jalou éditions



THE PROPERTY OF A LADY OF TITLE

+ 296

**RUBY AND DIAMOND 'MYSTERY SET' NECKLACE,
 VAN CLEEF & ARPELS**

Calibré-cut rubies, circular and baguette-cut diamonds, platinum and gold, necklace 1965, pendants 1970, 37.2 cm, signed Van Cleef & Arpels, numbered

CHF300,000–500,000

\$300,000–500,000





(lot 296)



THE PROPERTY OF A GENTLEMAN

297

RARE RUBY AND DIAMOND 'MYSTERY SET' FLOWER BROOCH, VAN CLEEF & ARPELS

Calibré-cut rubies, vari-cut diamonds, platinum, 1961, 7.3 cm, signed Van Cleef & Arpels, numbered

CHF220,000–300,000

\$220,000–300,000

LITERATURE:

Cf. *The Art & Science of Gems, Van Cleef & Arpels*, Paris, Éditions Xavier Barral, 2016, p.178 for a brooch of similar design



THE PROPERTY OF A GENTLEMAN

298

FINE ART DÉCO RUBY AND DIAMOND BRACELET, BOUCHERON

Square-cut diamonds, calibré-cut rubies, 1930s, 17.6 cm, signed Boucheron Paris

CHF60,000–80,000

\$60,000–80,000



THE PROPERTY OF A PRIVATE COLLECTOR

299

DIAMOND RING

Heart brilliant-cut diamond of 19.43 carats, circular-cut diamonds,
platinum and gold, ring size 7

GIA, 2018, report no. 5191681680: 19.43 carats, F colour, VS1 clarity

CHF750,000–1,200,000

\$750,000–1,200,000

AN EXCEPTIONALLY RARE
EGYPTIAN REVIVAL SAUTOIR,
BY **VAN CLEEF & ARPELS**

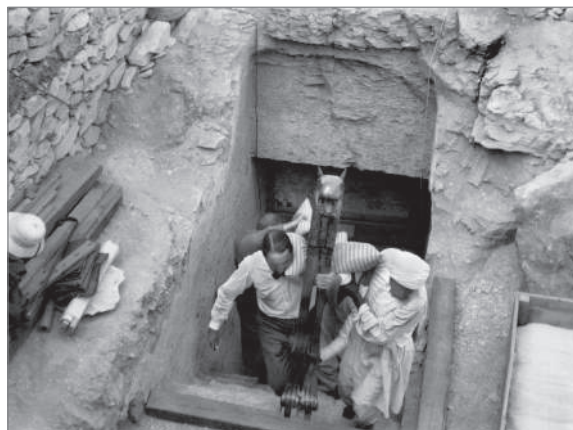


THE PROPERTY OF A LADY



AN EXCEPTIONALLY RARE EGYPTIAN REVIVAL SAUTOIR, BY VAN CLEEF & ARPELS

Jewellery production in the first quarter of this century, particularly in the years just after the discovery of Tutankhamun's tomb, was marked by a prevailing Egyptomania. Pieces inspired by the pectoral, an ornamental breastplate placed on the chest of the mummies, were executed by both Cartier and Van Cleef & Arpels. Though Cartier's initial designs are of an earlier date - circa 1910 - preceding the 1922 find and probably more influenced by the 1911 Franco-Egyptian exhibition at the Louvre, they were never quite as ambitious as the present necklace.



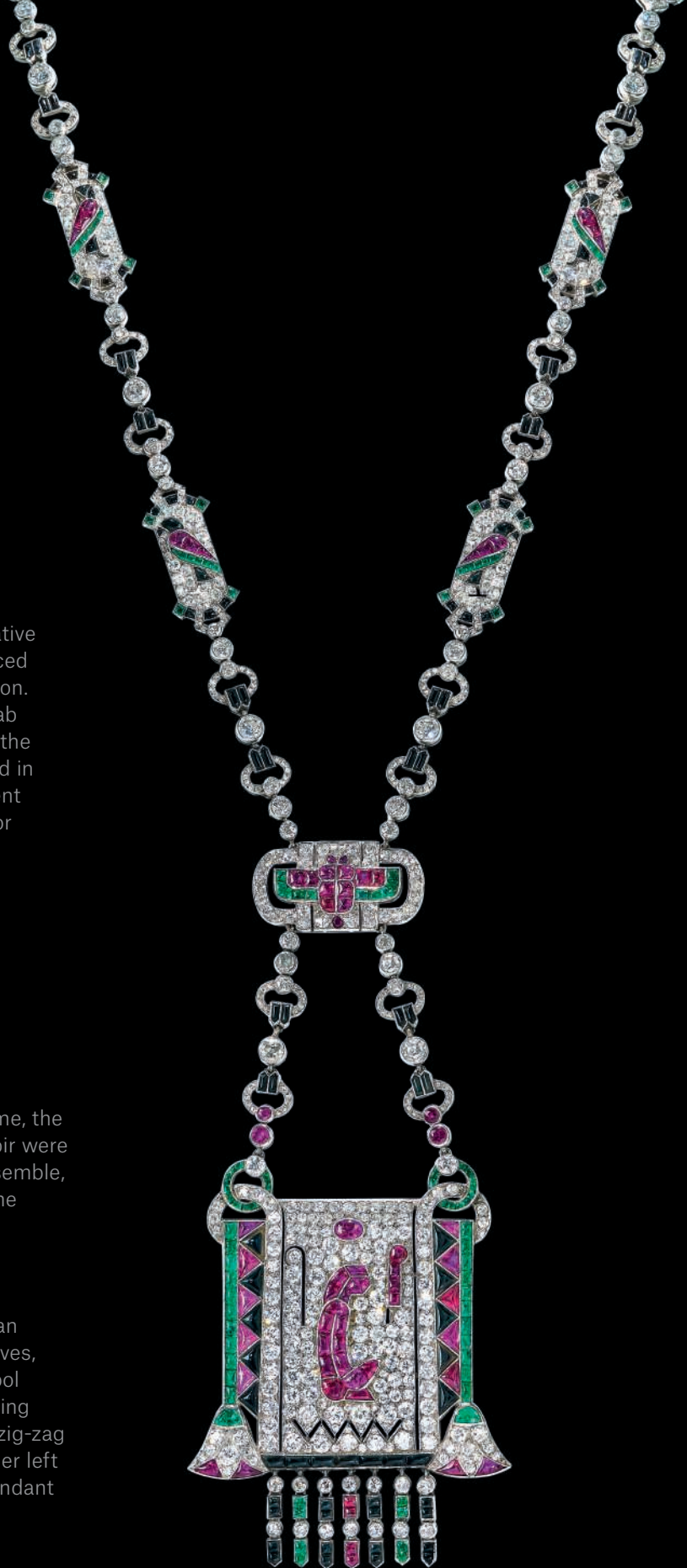
Discovery of the tomb of pharaoh Tutankhamun
Tallandier / Bridgeman Images



The mask of Tutankhamun
Werner Forman Archive / Bridgeman Images



Howard Carter looking at the third coffin of Tutankhamun, 1923
Photo by Harry Burton / PVDE / Bridgeman Images



The surmount depicts a winged scarab, representative of Khepri, the morning sun. Such objects were placed on the chests of the dead as a symbol of resurrection. The cartouche shaped-panel surrounding the scarab is reminiscent of those used to write the names of the Kings in hieroglyphs. The falcon, an image repeated in the neckchain, was the protector of royalty in ancient Egypt. It also sometimes represented the God Ra or the supreme embodiment of power.

Typical of the Egyptian-inspired creations of the time, the motifs and hieroglyphs incorporated into this sautoir were chosen strictly for their decorative value. As an ensemble, they have no meaning. The central image figures the Goddess Maat, representing the concepts of truth, balance, harmony and justice.

Accompanying Maat to the right is a hieroglyph representing the ostrich feather. In ancient Egypt, an efficient postal service existed. To identify themselves, the postmen wore ostrich feathers. Thus, the symbol came to mean 'bearing good intentions'. She is sitting below a circle representing the sun and above the zig-zag hieroglyph for water, which has been inverted. To her left is the symbol for a sceptre. To either side of the pendant are lotuses, symbolising lower Egypt.



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

+ 300

**EXCEPTIONALLY RARE MULTI-GEM EGYPTIAN REVIVAL
SAUTOIR, VAN CLEEF & ARPELS**

Old and rose-cut diamonds, cabochon and calibré-cut rubies,
cabochon and calibré-cut emeralds, onyx, platinum and gold
(French marks), 1924, pendant 11.0 cm, necklace 76.0 cm, signed
Van Cleef & Arpels Paris, numbered

CHF2,000,000–3,000,000

\$2,000,000–3,000,000

PROVENANCE:

Christie's, Geneva, 17 november 1998, Art Déco Jewellery, lot 230

Jewelry influenced by the art of Ancient Egypt was at the height of fashion in the 1920s. (...) Unique creations, these Egyptian jewels are highly sought after by connoisseurs and collectors'

Van Cleef & Arpels





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

+ 301

SUPERB DIAMOND PENDANT

Heart brilliant-cut diamond of 53.53 carats, gold, 3.5 cm

GIA, 2018, report no. 14861999: 53.53 carats, D colour, VVS1 clarity,
type IIa

CHF3,250,000–5,250,000

\$3,250,000–5,250,000



AN IMPORTANT COLLECTION
OF NATURAL PEARL JEWELLERY
BY CARTIER
INCLUDING **'THE DODGE PEARLS'**

THE PROPERTY OF A LADY





THE PROPERTY OF A LADY

+ 302

SEED PEARL AND DIAMOND BRACELET, CARTIER

Seed pearls, circular and baguette-cut diamonds, platinum, circa 1925, 19.6 cm, signed Cartier Ltd London, numbered, red Cartier case

CHF30,000-50,000

\$30,000-50,000



THE PROPERTY OF A LADY

+ 303

RARE PEARL AND DIAMOND BROOCH, CARTIER

Baroque-shaped pearls, circular and baguette-cut diamonds, circa 1960, 7.2 cm, signed Cartier London, red Cartier case

Please refer to the department for gemmological report.

CHF250,000–350,000

\$250,000–350,000

NATURAL PEARLS

TREASURES FROM THE SEA

The origin of pearls is still a matter of great interest among gemmologists. We know that they are formed by oysters and mussels but we are not precisely sure what initiates their growth. These mysterious gems have been prized since at least the 5th century BC and have adorned the necks of kings, queens and emperors since that time.

Shakespeare wrote that *'The liquid drops of tears you have shed, shall come again, transform'd orient pearl.'* It was believed that at certain times of the year oysters would rise to the surface of the sea and open their shells to receive drops of water which over the course of time, aided by sunlight, would be transformed into lustrous pearls. Even as late as 1908 this legend persisted, as exemplified by a letter from the American Consul in Aden who noted that *'The Arabs that fish the sea blame long months of dry weather for the disastrously poor pearl catches this year'*.

The rarity of a gem quality natural pearl of any significant size cannot be overstated. Over the course of history, the majority of natural pearls discovered have weighed less than a grain and thus to amass a collection to produce a single-row, let alone several, would have been an extraordinary feat at anytime. During the early years of the 20th century Cartier famously sold many exceptional pearl jewels which commanded extraordinary prices, the highest in their history. Although revered since ancient times, it was at this point that natural pearls reached their zenith in terms of value, due not only to the fashion for long ropes of pearls during the Art Déco period but also for their historic link with exclusivity and noblesse.







THE PROPERTY OF A LADY

+ 304

NATURAL PEARL AND DIAMOND NECKLACE, CARTIER

Seventy-eight, seventy-six and seventy-four natural pearls,
baguette-cut diamonds, platinum (French mark), circa 1925, 57.0 cm,
signed Cartier Paris

Please refer to the department for gemmological report.

CHF150,000–200,000

\$150,000–200,000

'Pearls are always appropriate'

Jackie Kennedy



'I favour pearls on screen, and in my private life'

Grace Kelly

'A woman needs ropes and ropes of pearls'

Coco Chanel



THE DODGE PEARLS

The magnificent pearl necklaces offered as lot 305 became internationally famous in the beginning of the 20th century, its history involves one of the best jewellery Houses in the world, famous industrialists as well as the rumour of an Imperial provenance...

The Dodge Pearls were purchased from Cartier in May 1920 by Horace Elgin Dodge (1868-1920). Horace and his brother John came from a mechanically minded family in Michigan and, as both brothers were brilliant engineers, they started producing motors for Henry Ford, with John eventually becoming Vice President of Ford Motor Company. In 1919 Henry Ford bought their holding in the firm for US\$ 25 million, making each brother extremely wealthy; meanwhile Dodge Automobiles had also been making their own cars since 1914.

In 1896 Horace married Anna Thompson (1871-1970), a piano teacher who had emigrated from Dundee, Scotland in the mid-1870s. Horace and Anna's only daughter Delphine was married on the 16th June 1920 to James H.R. Cromwell, stepson of Eva Stotesbury whose husband was the Senior Partner of Drexel and Co., a leading merchant bank of the day.



Portrait of Horace Elgin Dodge
©Private collection / All rights reserved



Delphine Dodge with her first husband, James H.R. Cromwell
©Private collection / All rights reserved

According to Hans Nadelhoffer in his book *Cartier, Jewelers Extraordinary*:

'Not long before the wedding Mr Dodge took his future son-in-law aside and said "Jim, Mother doesn't have the kind of pearls your mother has. In the church people are going to notice that sort of thing. Where does your mother buy 'em?" Cromwell mentioned Cartier "Never heard of 'em." Dodge said. "But get me an appointment with this fella." And so Cromwell arranged a meeting between Pierre Cartier, Horace Dodge and himself.'

Nadelhoffer then relates how Horace Dodge consistently called Pierre Cartier "Mr Car-teer" while asking for the most beautiful pearls to match those of Mrs Eva Stotesbury. Pierre Cartier finally produced a five-strand natural pearl necklace which he said had belonged to Empress Catherine II of Russia.



Mrs. Horace Elgin Dodge, 1932 (oil on canvas), by Gerald Kelly (1879-1972)
Detroit Institute of Arts, USA
Bridgeman Images



THE DODGE PEARLS

The necklace was accompanied by three clasps: the first two were diamond-set by Cartier, the third one an 18th century enamel miniature clasp depicting Catherine the Great. After conducting exhaustive research as to the Imperial provenance of the necklace, Horace Dodge finally agreed to the purchase for the immense sum of US\$825,000, approximately US\$70,000,000 in today's money. It was amongst the most expensive jewellery transactions ever recorded.

As with many historic jewels, exact provenance is hard to verify, however it is well recorded that Cartier purchased a great deal of Imperial and aristocratic jewellery after the Russian Revolution of 1917; including specifically jewels and gems that had once belonged to Catherine the Great.

The pearl necklace was given to Delphine but came back into the possession of her mother Anna upon Delphine's untimely death in 1943. The necklace remained with Anna until she gifted it to her granddaughter Anna Ray 'Yvonne' Baker, Delphine's daughter by her second marriage to Raymond T. Baker. Yvonne was orphaned at the age of ten when her mother died; her father having passed-away eight years earlier.

In 1968 Anna gave Yvonne the famous 'Catherine the Great Pearls' as they were known in the family. Yvonne's children relate that it was at that time that their mother dismantled the original five strand necklace, dividing the rows between friends and her three children, who received one strand each in the subsequent years. It was the latter three rows that were reunited with the two Cartier diamond clasps and originally offered for sale in 2008.



(actual size)

THE PROPERTY OF A LADY

+ 305

**IMPORTANT NATURAL PEARL AND DIAMOND
NECKLACES, CARTIER**

The two-row necklace with eighty-six and seventy-seven natural pearls, the single-row necklace with sixty-two natural pearls; cushion, square and old-cut diamonds, platinum, circa 1920, 74.6, 62.3 and 54.0 cm, signed Cartier (one indistinct)

Please refer to the department for gemmological report.

CHF600,000–800,000

\$600,000–800,000





8.25 CARATS
FANCY DEEP ORANGY PINK



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

+ 306

RARE COLOURED DIAMOND AND DIAMOND RING

Fancy deep orangy pink cut-cornered rectangular mixed-cut diamond
of 8.25 carats, triangle-cut diamonds, platinum and gold, ring size 5 $\frac{3}{4}$

GIA, 2015, report no. 5171375961: 8.25 carats, Fancy Deep
Orangy Pink colour, VVS1 clarity

CHF2,700,000–3,500,000

\$2,700,000–3,500,000







THE PROPERTY OF AN ITALIAN LADY

+ 307

**TIGER'S EYE, RUBY AND COLOURED DIAMOND
'SERPENTI' BRACELET-WATCH, BVLGARI**

Tiger's eye panels, brown old-cut diamond, cabochon rubies,
gold, mechanical movement, 1960s, dial width 1.2 cm, dial signed
LeCoultre, case signed Bvlgari, pink Bulgari case

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

CHF120,000–180,000

\$120,000–180,000



AN EXCEPTIONAL MYSTERY CLOCK BY CARTIER

The art of illusion fascinates adults and children alike. We are all spellbound when magicians deceive the eye with sleight of hand and deft trickery, believing they achieve the impossible while knowing perfectly well that it is just illusion. Maurice Couet perfected the art of illusion with the mystery clocks that Cartier offered from 1913. The Mystery Clocks by Cartier became instant hits, and the first one manufactured by Couet was purchased by J.P. Morgan, the famous American financier.

Based on the *Pendules Mystérieuses* of the 19th century, a selection of which was exhibited at the 1878 Paris World Fair, the mechanism of these clocks is hidden in the frame such that the hands seem to float in space without any connection to the movement. Rather than moving by conventional clock making techniques, the hands are set into two rotating crystal discs with toothed metal rims that are propelled by gears in the clock case.

Since every part is hand-made, each clock originally took from three to twelve months to finish; employing not only the watchmaker but also the designer, the *orfèvre-boîtier*, the enameller, the lapidary, the setter, the engraver and the polisher. Even with the help of modern technology, it still takes several months to complete a clock such as the present one.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

+ 308

**RARE CITRINE AND DIAMOND MYSTERY CLOCK,
CARTIER**

Circular-cut faceted citrine, circular and rose-cut diamonds, platinum and gold (French marks), mechanical movement, circa 1940, 14.6x 4.7x9.2 cm, signed Cartier, numbered

CHF200,000–300,000

\$200,000–300,000





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

+ 309

COLOURED DIAMOND AND DIAMOND PENDANT

Fancy intense yellow briolette-cut diamond of 81.40 carats,
circular-cut diamonds, gold, 3.5 cm

GIA, 2018, report no. 5151849719: 81.40 carats, Fancy Intense Yellow
colour, VS2 clarity

CHF1,800,000-2,500,000

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





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

+ 310

EMERALD, DIAMOND AND SEED PEARL NECKLACE, BRACELET AND EARRING SUITE, CARTIER

Cabochon and drop-shaped emeralds, briolette and cushion-shaped diamonds, seed pearls, platinum and gold (French marks), 2003, necklace 39.0 cm, bracelet 18.0 cm, earrings 6.0 cm, signed Cartier, numbered

SSEF, 2018, report no. 102421: approximately 315, 55, 21 and 20 carats, Colombia, minor to moderate oil; 1 with moderate oil and artificial resin

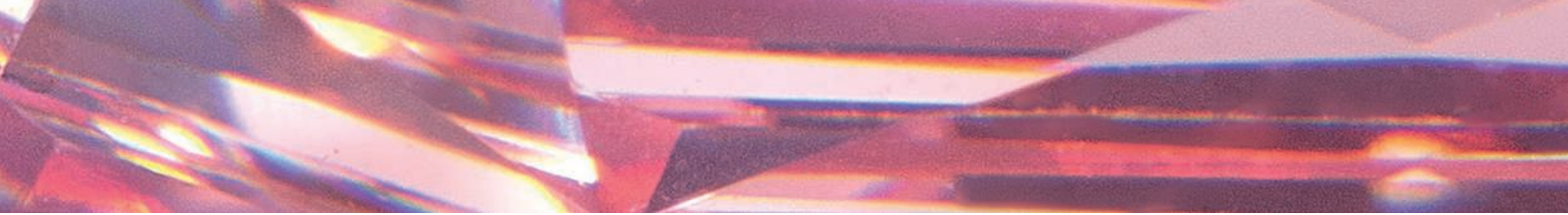
CHF1,000,000–1,500,000

\$1,000,000–1,500,000

PROVENANCE:

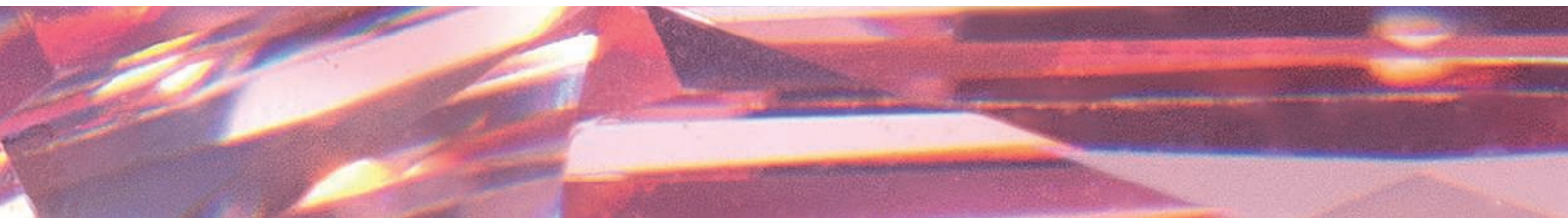
H.S.H. Gabriela Princess zu Leiningen





THE PINK LEGACY

Fancy Vivid Pink
18.96 carats
VS1 clarity
Type IIa







THE PINK LEGACY

Although researchers disagree on what actually causes the color of natural pink diamonds, experts in the gemological field have concluded that there are two types of pink diamonds, each having a slightly different cause of color. One, designated as Type IIa, has a distinct pink colour, even coloration and lack of inclusions. Type IIa diamonds are rare gems of the diamond family, which have no traces of the colorant nitrogen. The absence of this element, seen in 98% of diamonds, gives the stone a purity of color and degree of transparency that is observed only in the finest stones originating from the mines of Golconda, Brazil and South Africa. The other type of pink diamonds is Type Ia, they are smaller in size, highly included and the colour is usually unevenly spread within the stone. These gems typically come from the Australian mines. The **Pink Legacy** has been determined to be Type IIa.

When defining the color grade for a colored diamond, intensity, purity of color and saturation play a key role. If the intensity of a pink is so saturated that it becomes obvious to the eye, the stone will be given a special color designation. Within the Gemological Institute of America's classification system, pink diamonds can be categorised as Faint, Very Light, Light, Fancy Light, Fancy Deep, Fancy, Fancy Intense and Fancy Vivid. Additionally, many pink diamonds are modified with other colors such as brown, orange or purple. The **Pink Legacy** has a pure pink coloration, that is even and consistent, and the highest intensity of color, designating it as a 'Fancy Vivid Pink'. The 18.96 carat **Pink Legacy** diamond, VS1 in clarity, with an even color distribution, is truly magnificent for both its size and absence of inclusion within its crystal.





EXCEPTIONAL COLOR

Natural colored diamonds are one of nature's best-kept secrets. The world's rarest and most valuable gemstone, colored diamonds are enchanting little treasures that can be found in all the colors of the rainbow. Forged from carbon atoms deep within the earth, these diamonds acquire their color from the presence of additional trace elements or distortion to the typical diamond structure. The **Pink Legacy**, a unique expression of nature, tells its own special story derived from hue, tone and saturation.

THE MYSTERY OF THEIR COLOR

Although their color results from absorption of light by their crystal deformation in the diamond lattice, the structural defect that causes the pink color of a diamond is not fully understood by diamond researchers. While most pink diamonds exhibit a color modifier like purple, orange, brown or grey, the **Pink Legacy** shows absolutely no trace of a secondary color, making it exceedingly rare and attractive. The stone's even color distribution, combined with a balanced saturation, tone and straight pink hue, qualify this 18.96 carat diamond for the coveted 'Fancy Vivid' color grading from the Gemological Institute of America (GIA).

That only one in one hundred thousand diamonds possesses a color deep enough to qualify as 'Fancy' underscores its absolute rarity. In addition it classifies as a Type IIa diamond, which contains little if any nitrogen and accounts for less than 2 percent of all gem diamonds.





EXTRAORDINARY CUT

All colored diamonds, especially pinks, are very difficult to cut from their rough form. If not calculated correctly, the soft color may be masked or could even disappear completely. The stone must be cut to maximize the color, yield the largest size and retain the stunning brilliance diamonds are famous for. The superb **Pink Legacy** is the largest cut-cornered rectangular cut vivid pink gem to ever come up for auction.



EXTRAORDINARY SIZE

In the fancy vivid pink range, diamonds of more than five or six carats are rarely encountered, in fact, fewer than 10 percent of pink diamonds weigh more than one-fifth of a carat. In the saleroom, fancy vivid pink diamonds over ten carats are virtually unheard of, in over 250 years of auction history, only four pure vivid pink diamonds of over ten carats have appeared for sale. An historic level was reached on the international diamond market in November 2017 when Christie's Hong Kong sold 'The Pink Promise', an oval-shaped fancy vivid pink diamond of just under 15 carats for U\$2,175,519 per carat, that established and remains the world auction record price per carat for any pink diamond. With this extraordinary cut and large weight of 18.96 carats, the **Pink Legacy** even exceeds these record-breaking gems.



‘The shape and cutting style of this diamond is a traditional emerald cut. Attaining a Fancy Vivid color grade with pink diamonds in this shape requires the strongest ‘body-color’ in the rough crystal. It is unusual for pink diamonds to occur with a strong depth of color and saturation in any size’

Gemological Institute of America



THE PINK LEGACY



PINK RECORDS AT CHRISTIE'S

THE PINK PROMISE

14.93 carats, Fancy Vivid Pink / VVS1

Sold in November 2017 in Hong Kong

Price per carat: US\$ 2,175,519



THE VIVID PINK

5.00 carats, Fancy Vivid Pink / VS1 pot

Sold in December 2009 in Hong Kong

Price per carat: US\$ 2,155,332



5.18 carats, Fancy Vivid Pink / VS2

Sold in May 2015 in Geneva

Price per carat: US\$ 2,067,460



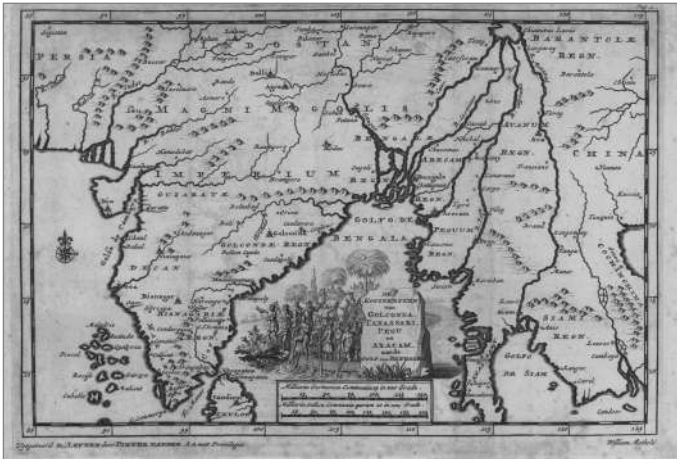
9.14 carats, Fancy Vivid Pink / VS2

Sold in November 2016 in Geneva

Price per carat: US\$ 1,988,472



PINK DIAMONDS THROUGH THE AGES



Map of the Golconda region, 1706
©All rights reserved

In order to fully understand the rarity and importance of the **Pink Legacy**, we need to go back in time. The first written reference to diamonds was discovered in an early Sanskrit text, but diamonds were also mentioned in the Book of Exodus and in other ancient documents. The earliest known source for diamonds was India, where rough stones were discovered in alluvial deposits among gravel in the riverbeds. Indian diamonds were mined alluvially in the Panna, Penner and Ganges River and the most famous of these early discoveries is the Golconda mine, which is renowned for its large high quality stones. Diamond trade in the 3rd century was pioneered by merchants from India, who shipped goods through the Red Sea or the Persian Gulf into major Mediterranean ports.

Through the Middle Ages, the healing powers and characteristics of many gemstones were a source of debate, interest and hope. Diamonds were considered extremely powerful, both able to protect and to destroy. Diamonds contained the power to win battles and impart strength, beauty and long life.

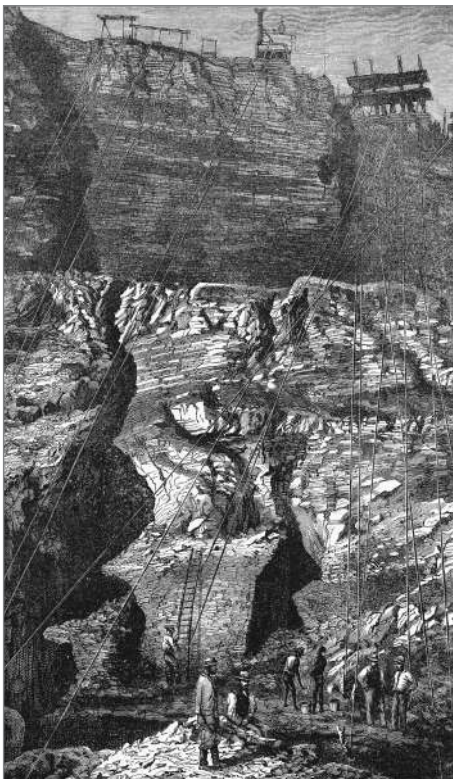
Jean-Baptiste Tavernier (1605-1689) kept detailed information regarding his travels back and forth between India and France. Often referred to as the father of the modern diamond trade, his travel diaries contain a wealth of information and descriptions of some of India's most legendary diamonds. *Les Six Voyages de Jean-Baptiste Tavernier*, published in Paris in 1676, introduced Europe to his amazing adventures. In addition to recounting his adventures, the book contains many illustrations of gemstones that he obtained, many of which were then sold to Louis XIV the Sun King. Tavernier is perhaps best known for bringing back two extraordinary stones from India: the Koh-i-Noor and the Hope diamond.



Jean-Baptiste Tavernier, print made by J.B. Scotin,
French School, 17th century
Private Collection / Archives Charmet / Bridgeman Images

Nearly a century after Tavernier's journey, diamond production in India began to taper off. As Indian prospectors became scarce, a new diamond source in Brazil was uncovered. As legend has it, a Portuguese settler who had once lived in India saw gold prospectors using rough diamonds as betting chips in local card games. Within five years the province of Minas Gerais was a thriving diamond district that the Portuguese controlled. This diamond district called the 'Serra do Frio' was in fierce competition with India. As the market became flooded with new diamonds from this brand-new source, prices dropped considerably. Nearly 17 million carats of diamonds were mined from Brazil between 1725 and 1870, making it the foremost producer of diamonds until the South African discovery in the mid-19th century.

Two separate large rough diamonds discovered by local farm boys sparked a dramatic interest, which led to the South African diamond fever. The diamond mines of South Africa, from which the **Pink Legacy** was mined, would become the most prolific diamond mines in the whole world, and still are today.



Kimberley diamond mine, South Africa
English School, 19th century
Private Collection / © Look and Learn / Bridgeman Images



Queen Elizabeth II of England, wearing the Williamson brooch, and Prince Consort Philip Duke of Edinburgh, in Marnes-La-Coquette, 8th April 1957
Photo © AGIP / Bridgeman Images

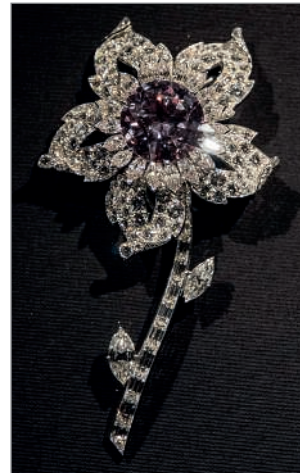
Besides diamond discoveries in Russia and Canada, Australia's Argyle Mine was the most recent development in diamond history. Diamond discoveries in Australia were recorded as early as 1851, but it was not until over a century later when prospectors began to take a major interest in Australian diamonds. In 1985, the unearthing of the Argyle deposit once again shifted the diamond market. Named after a nearby lake, pink diamonds of small sizes were regularly mined for the first time in history. Typical of most diamond deposits, the gems at Argyle are usually quite small in size and the crystals are generally flawed with imperfections. The majority of the mined stones are for industrial use and not gem quality. However, this mine, known for its unusual assortment of pink and purple diamonds, brought public awareness to the unparalleled beauty and rarity of colored diamonds.

HISTORIC PINKS

THE WILLIAMSON

23.60 carats, Pink

Discovered in 1947 by Dr Williamson in Tanzania, the rough weighed 54.50 carats. It was gifted to the then Princess Elizabeth on the occasion of her wedding. The diamond was cut in London and was presented to the Princess in 1948, weighing 23.60 carats. In 1953, the year of her coronation, the Queen had the diamond set in a flower brooch by Cartier. It remains in the Crown Jewels to this day.



The Williamson brooch at the Cartier exhibition, Canberra, Australia
Photo by Cole Bennetts/Getty Images



THE GRAND MAZARIN

19.07 carats, Light Pink, VS2, Golconda

Having passed through the hands of five kings including Louis XIV the Sun King, two emperors including Napoleon I, two empresses, as well as Frédéric Boucheron, this historic pink diamond came up for auction at Christie's in 2017 and was sold for CHF 14,375,000.

THE PRINCIE

34.65 carats, Fancy Intense Pink, VS2, Golconda

Discovered around 300 years ago, it originally belonged to the Nizams of Hyderabad. It was purchased by Van Cleef & Arpels in 1960 at auction. Pierre Arpels named it the 'Princie', in honor of the son of Sita Devi, the Maharanee of Baroda. It was sold by Christie's in 2013 for US\$39,323,750.



THE AGRA

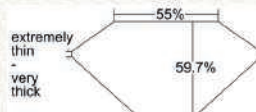
28.15 carats, Fancy Intense Pink, Golconda

As with most historic gems, the precise history of the Agra is unknown. Starting in India, in the 15th century, the Agra originally belonged to the Raja of Gwalior, it is then reported to have been worn by the Mughal emperors. After being smuggled to England, it was acquired from the Duke of Brunswick by a Parisian gem dealer in the late 19th century. The Agra was then recut and purchased by London jeweller Edwin Streeter. Changing hands many times, it came up most recently for auction at Christie's London in 1990, where it was purchased for US\$ 6,959,700.



GIA COLORED DIAMOND REPORT

July 19, 2018
 Report Type Grading Report
 GIA Report Number 2191528443
 Shape and Cutting Style Cut-Cornered Rectangular
 Step Cut
 Measurements 17.64 x 14.47 x 8.64 mm
 Carat Weight 18.96 carat
 Color Grade Fancy Vivid Pink
 Color Origin Natural
 Color Distribution Even
 Clarity Grade VS1
 Proportions:



GIA REPORT
 2191528443

Verify this report at gia.edu

ADDITIONAL INFORMATION

GIA COLORED DIAMOND SCALE:

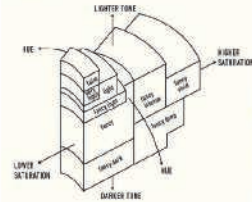
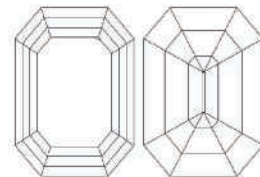


Illustration of GIA Fancy color grade interrelationships

GIA CLARITY SCALE

FLAWLESS
INTERNALLY FLAWLESS
VVS ₁
VVS ₂
VS ₁
VS ₂
S1
S2
I ₁
I ₂
I ₃

CLARITY CHARACTERISTICS



KEY TO SYMBOLS*

△ Extra Facet

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



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July 19, 2018

DIAMOND TYPE CLASSIFICATION FOR GIA COLORED DIAMOND GRADING REPORT #2191528443

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).



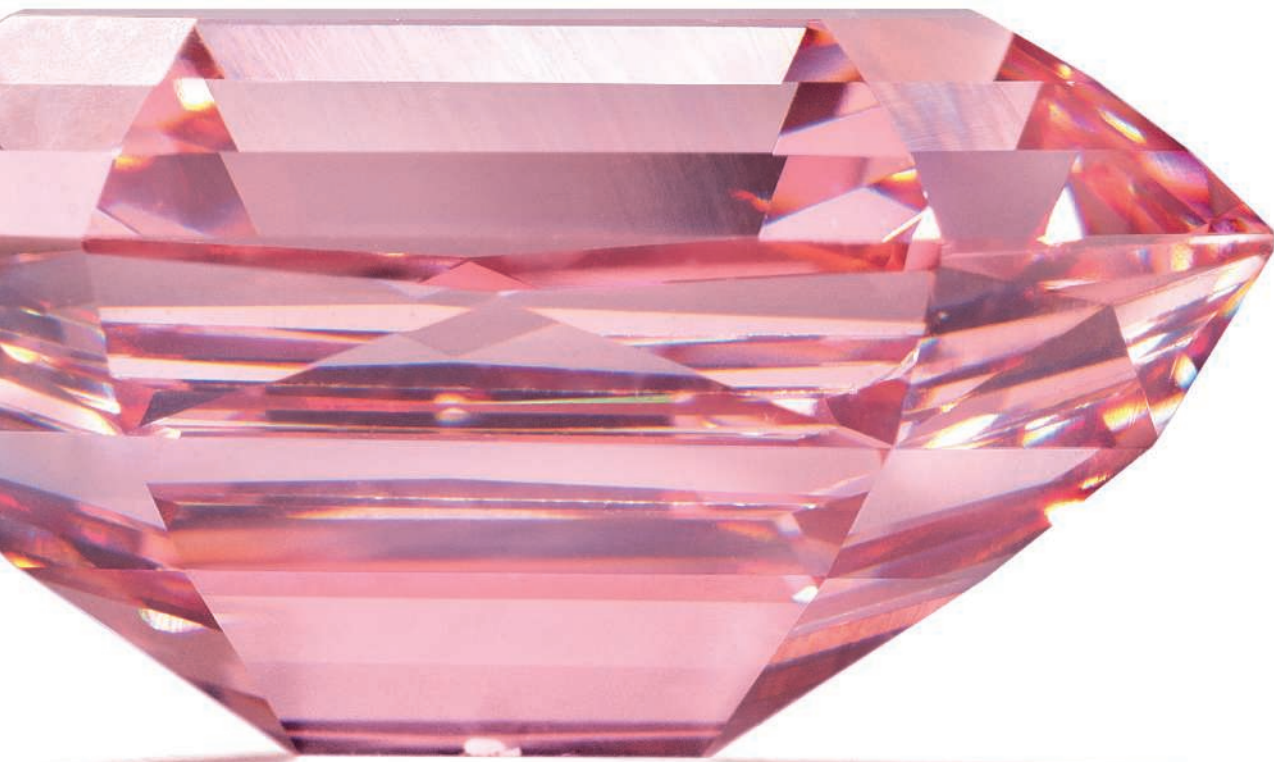
According to the records of the GIA Laboratory, the 18.96 carat Cut-Cornered Rectangular Step Cut diamond described in GIA Colored Diamond Grading Report #2191528443 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional 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.

THE PINK LEGACY

'Pink diamonds of any size and depth of color have always had a special allure even amongst knowledgeable industry members. The 18.96 carat emerald-cut pink diamond is amongst the rarest of all gemstones'

Tom Moses, Executive Vice President GIA





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The Pink Legacy

The 18.96 carat emerald cut pink diamond described on GIA report 2191528443 is amongst the rarest of all gemstones. Pink diamonds of any size and depth of color have always had a special allure even amongst knowledgeable industry members.

GIA began to carefully document colored diamonds in the early 1950's as part of its laboratory services. That period also saw GIA's separation of natural color diamonds from artificially colored ones. It was in the late 1950's that GIA first recognized the potential for changing some "off-colored" diamonds to pink through irradiation and subsequent annealing. Even though the study of the cause of color in pink diamonds has been rigorously examined for nearly six decades, the exact cause remains a mystery. This mystery adds to the allure of natural colored pink diamonds.

Some of the most famous diamonds ever discovered are pink. The earliest of these were recovered in the Golconda region of India. The 18.96 carat emerald cut is of South Africa origin and originates from the Oppenheimer family. It is classified as type IIa, pure, with virtually no nitrogen.

The shape and cutting style of this diamond is a traditional emerald cut. Attaining a Fancy Vivid color grade with pink diamonds in this shape requires the strongest "body-color" in the rough crystal. It is unusual for pink diamonds to occur with a strong depth of color or saturation in any size and most associate the strongest colors to come from the famed Argyle deposit in Australia. These exceptional examples most often result in polished diamonds that weigh less than one carat. It is extremely rare to encounter large pink diamonds with the color exhibited in the 18.96 example.

PLEASE REFER TO IMPORTANT LIMITATIONS AND DISCLAIMERS ON THE BACK OF THIS DOCUMENT

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



THE PINK LEGACY



SHOULD YOU WISH TO BID ON THIS LOT, PLEASE CONTACT
THE DEPARTMENT AT LEAST 48 HOUR PRIOR TO THE AUCTION

THE PROPERTY OF A LADY

+ 311

THE PINK LEGACY

A SENSATIONAL COLOURED DIAMOND RING

Fancy vivid pink cut-cornered rectangular-cut diamond of 18.96 carats, fancy-cut diamonds, platinum, ring size 6

GIA, 2018, report no. 2191528443: 18.96 carats, Fancy Vivid Pink colour, VS1 clarity, type IIa

CHF30,000,000–50,000,000

\$30,000,000–50,000,000

PROVENANCE:

The Oppenheimer Family



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(lot 208)

BIOGRAPHIES

AUDEMARS PIGUET

Audemars Piguet was founded in 1875 by Jules Audemars and Paul-Edouard Piguet in Le Brassus, Switzerland. Their first achievement was the creation of the Grande Complication, a pocket watch comprising three complicated mechanisms. They went on to develop the thinnest manual winding and repeating watches at the time, the first skeleton watch and the ultra-thin automatic perpetual calendar watch. Since 1992, Mrs. Jasmine Audemars, descended from the Audemars family, chairs the Board of Directors. The company is still owned by the original family.

BELPERRON

Elegant and mysterious, Suzanne Belperron founded a new aesthetic in jewelry. A star within connoisseurs' circles but otherwise lesser known, Belperron never signed her work, and when asked for the reason, replied "my style is my signature." Born in 1900 in France, Belperron studied drawing and jewelry at the Ecole des Beaux-Arts in Besancon, worked under her mentor Jeanne Boivin, then designed exclusively for Bernard Herz under the name of Herz. From her roots in Art Deco, Belperron pioneered ways to carve various crystals into sensuous shapes to be set in precious and semi-precious stones, employing motifs from Egyptian, Indian, Cambodian, Celtic, African and Mayan cultures. Fashion innovator Elsa Schiaparelli championed Belperron, whose expanding clientele included European royalty, the cafe society, and Hollywood luminaries. Bernard Herz perished in a concentration camp during World War II, and Belperron re-registered the business renaming it "Belperron". After the war, Bernard's son Jean survived as a prisoner of war and returned to Paris. The partnership resumed under the new name "Herz-Belperron." Belperron retired in 1974 but consulted for friends and special clients until her death in 1983. New York based jewelers Ward and Nico Landrigan, owners of Verdura, purchased the Belperron name and archives in 1999, and published an illustrated biography in 2016.

RENÉ BOIVIN

Born in Paris in 1864, René Boivin began his career as a designer and engraver. In 1893 he married Jeanne Poiré, sister of the famous couturier and the first woman jeweller of the 20th century, and together they created some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne established herself at Avenue de l'Opéra with Juliette Moutard and her daughter, Germaine Boivin. The three worked together for forty years, joined between 1921 and 1932 by Suzanne Belperron, creating such signature pieces as the Starfish (1936). Upon Jeanne Boivin's death in 1959, the house was taken over by Louis Girard. In April 1991, the company became part of Asprey Group. The main office and boutique are located on avenue Montaigne.

BOUCHERON

Frédéric Boucheron opened his first jewellery salon at the Palais Royal in 1858, and soon gained fame and success. In 1893 he became the first jeweller to set up shop at the Place Vendôme, where the firm still operates. Over the years, the maison expanded throughout Europe, Asia and the Middle East, and exhibited extensively. In May 2000, Boucheron was acquired by the Kering Group, one of the world's leading multi-brand luxury goods company.

BULGARI

Born in 1857 in a Greek family of silversmiths, Sotirio Bulgari opened his first shop in 1884 in Rome on the Via Sistina, moving to the iconic Via dei Condotti location in 1905. Upon his death in 1932, sons Giorgio and Costantino took over the business, and established the highly distinctive 'Bulgari Italian style', combining classicism with modernity. The 1970's saw Bulgari's international expansion with stores in New York, Paris, Geneva and Monte Carlo, and the brand's initiation into the world of watches with the success of 'BVLGARI-BVLGARI'. In 2011, Bulgari joined the French luxury conglomerate LVMH (Louis Vuitton Moët Hennessy).

CARTIER

Louis-François Cartier founded in 1847 in Paris. His three grandsons, Louis, Pierre and Jacques, turned the House into a global enterprise, with Louis running Paris, Jacques overseeing London and Pierre managing New York. Branches were opened in Moscow and the Persian Gulf in 1910, soon followed by Cannes and Monte Carlo. Charles Jacqueau joined Louis Cartier in 1909 and Jeanne Toussaint was Director of Fine Jewellery from 1933. In 1964, on the death of Pierre, the family sold Cartier Paris, London and New York. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, with Robert Hocq as president who with Alain Dominique Perrin created the concept "Les Must de Cartier". The group later reacquired Cartier London and New York. Today, Cartier is part of the Richemont group.

CHANEL

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

CHOPARD

Chopard was founded in 1860 by Louis-Ulysse Chopard in Sonvilier, Switzerland, to produce high precision pocket watches. The business passed to Louis-Ulysse's grandson, who in 1963 sold the company to a German watchmaker and jeweller family, the Scheufles. Chopard manufactures all its watches and jewels in Geneva in their own workshops, and are famous for their Happy Diamonds®, "Casmir", "Happy Sport" collections.

CUSI

Cusi of Milan, in Via Montenapoleone 21, was founded in 1885 by Annibale Cusi, who won the Gran Premio at the Milan World Fair in 1906 for the creation of the Maria Stuarda's necklace, made from a very light alloy Annibale had invented. In 1915, Cusi became supplier to the Italian Royal Family, the Duke of Aosta and the Count of Turin. Annibale Cusi died in 1930. The firm has been passed to his son Rinaldo, grandson Roberto, and is now in the reins of Giorgio Nicola Cusi and his children.

FARAONE

Faraone was founded in the 19th century in the heart of Florence's jewellery district, supplying jewels to the Italian royal family and aristocrats. In 1945, the company opened its flagship store on via Montenapoleone in Milan. Acquired by Tiffany & Co. in 1989, the firm expanded with boutiques all over Europe. In 2010, under new ownership, the brand was re-launched introducing a more contemporary style. In 2016, the firm debuted its auction business.

THEO FENNELL

British born Theo Fennell began designing pieces for private clients in the early 1970s. Initially a student of portraiture, he taught himself to make jewellery, and opened a boutique and workshop on London's Fulham Road in 1982. In 1989 he was invited to be one of the seven jewellers represented in the Harrods Fine Jewellery Room. In 1996 he opened his flagship store near the original boutique, complete with showrooms, studio, workshops and offices, and that same year his business was floated as Theo Fennell PLC on the Alternative Investment Market. Theo Fennell opened another boutique in the Royal Exchange in London in 2001.

FOUQUET

Frenchman Georges Fouquet (1862-1957) joined the jewellery business of his father Alphonse Fouquet (1828-1911) in 1891, and took over upon Alphonse's retirement in 1895. In 1902 he moved to 6, rue Royale, Paris. Between 1899 and 1901 he collaborated with the artist Alphonse Mucha, attracting many important commissions from Sarah Bernhardt and others. They created objects in the Art Nouveau and Art Deco styles, favoring enameling and colored stones.

M. GÉRARD

Louis Gérard founded M. Gérard in 1968 at 8 Avenue Montaigne in Paris. Within nine years he has become one of the largest French exporter of fine jewellery. In November 1985 he sold the company to a group of American investors, but managed it until his retirement, when the company closed. In September 1988 Louis Gérard reopened the firm renamed Louis Gérard, Joaillier International. It closed for good in December 1991.

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.

JANESICH

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

JAR

After graduating from Harvard in 1965, Joel Arthur Rosenthal moved to Paris and started with his partner Pierre Jeannet a tiny boutique on rue de l'Université, creating needlepoint art with wool threads of unexpected colors, a niche endeavor which earned him early fame. Subsequently he applied the same artisanal spirit to jewelry, and opened a salon with Jeannet in Place Vendôme named JAR after his initials. Shy by nature, he lives an almost anonymous existence in the creative universe of his atelier, for a most exclusive clientele, producing only 70-80 pieces a year. He is admired for his sculptural work, inseparable from that ingenious pave work, juxtaposing stones with the sense of color that is his alone. There has been three solo exhibitions: in 1987 at the National Academy of Design in New York, at Somerset House in London in 2002, and in November 2013 at the Metropolitan Museum of Art in New York. The last exhibition was an important salute to Rosenthal's talents, as he was the first living jewelry designer to be accorded a dedicated retrospective in the history of the Met.

A. E. KOCHERT

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

LACLOCHE

Lacloche Frères was founded in Madrid in 1875 by four brothers, Fernand, Jules, Leopold and Jacques. Subsequently, they opened branches in San Sebastian, Biarritz and at 15, rue de la Paix in Paris before taking over Fabergé's London salon in 1920. They were a highly successful jewellery firm, featuring jewellery at the 1925 Exposition Internationale des Arts Décoratifs in Paris. During the 1920s and '30s they were known for their jewellery and objets d'art, decorated with enamels and carved gemstones.

JACQUES LACLOCHE

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

RENE LALIQUE

At the turn of the 20th century, René Lalique (1860-1945) broke with tradition, creating jewels as art, instead of ornament. True to the spirit of revolution, he chose unconventional materials such as glass, horn and rock crystal. Nature was the predominant theme of this "Art Nouveau", and Lalique's favorite motif was the female figure with dragonfly wings. He produced bracelets, necklaces, pendants and combs featuring dragonflies, peacocks, insects or snakes. In 1910, Lalique bought a glass factory at Combs-la-Ville, and turned his attention to crafting artwork in glass.

MEISTER

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

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 jewels 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'.

NARDI

The Nardi family has been designing jewellery for three generations, thus becoming an integral part of St. Mark's Square, the social and historic centre of Venice. They are particularly celebrated for the "Moretto", or "Blackamoor" brooch, which was first created in 1920 by Giulio Nardi. Inspired by Shakespeare's Othello, a Moor and commander of the Venetian fleet, it is a symbol of purity and love. Their tradition continues today with Alberto Nardi, who owns and directs the Venice and Padova stores and with Paolo Costagli, partner and manager of their American showroom currently located at 730 Fifth Avenue in New York City.

PETOCHI

The brothers Giuseppe and Domenico Petochi opened a small atelier in the Palazzo Incalzi on via dei Pontefici in the heart of Rome in 1884. Later, in 1928, they moved to the Torlonia Palace in via Bocca di Leone. In 1942 they transferred to their current location at the Piazzini di Spagna in a boutique previously occupied by the French jeweller Pierret, a student of Castellani. A love of Roman mosaics inspired Domenico Petochi's (1949-1985) book on the subject. Published in 1981, it was followed by an exhibition in 1986 in the Vatican. Between 1978 and 1986, the firm was also active in New York, cultivating an American clientele. Today, the salerooms offer modern, as well as estate jewellery and fine silver.

POIRAY

The firm of Poiray was founded in 1975 by designers Francois Herail and Michel Ermelin at 8 rue de la Paix in Paris. Since its beginnings, it has been a house that caters to the modern woman. The company was sold in 1986. In 1989, the firm was taken over by Nathalie Hocq Choay, a former vice-president at Cartier who relocated the premises to 1 rue de la Paix.

ROLEX

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

SABBADINI

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

SANZ

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

STERLÉ

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

TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Jewellery and silver items were later added to their stock. By 1853, Charles Tiffany had assumed complete ownership of the business, renamed Tiffany & Co. During the 19th century, Tiffany became a leading international jeweler, buoyed by designers Edward C. Moore and G. Paulding Farnham, and gemmologist George Frederick Kunz. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of Charles. From 1955, a number of groundbreaking talents joined the firm, including Jean Schlumberger and Donald Claflin, followed by Elsa Peretti in 1974 and Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. followed by a management-led buyout headed by then chairman William R. Chaney in 1984. The company eventually went public in 1987, expanding into key domestic and international markets. Today they cover over 100 locations worldwide.

VACHERON & CONSTANTIN

Vacheron & Constantin was founded in 1755 in Geneva by the watchmaker and historian Jean-Marc Vacheron. In 1819, Francois Constantin joined the firm. His main task was to travel to France and Italy to sell the watches. Georges Leschot came to the firm in 1839 to help accomplish the biggest challenge of the time, the mechanical manufacture of watch parts. In 1880 the firm adopted the Cross of Malta as their emblem. In this period, they were pioneers in the development of the watch-bracelet. Today they remain innovators, creating high quality pieces with all of the most complicated mechanisms such as chronographs, repetitions and calendars. In February 1996, the firm became a part of the Richemont Group.

VAN CLEEF & ARPELS

The house of Van Cleef & Arpels was the result of the marriage between Alfred Van Cleef and Estelle Arpels. In 1906, Alfred founded Van Cleef & Arpels with Estelle's brother Charles at 22 Place Vendome, soon joined by family members Julien and Louis Arpels. Rene Puissant, daughter of Alfred and Estelle formed a design team with Rene Sim Lacaze, and produced jewels for the firm for 2 decades. Claude, son of Julien joined the family business in 1932 and opened in 1939 at the Rockefeller Centre in New York the first of 6 boutiques in the US. The 1930's was as much a golden period for expansion as creativity; the house's trademark, the "Mystery" setting, the "Minaudiere", the "Pass Partout" line were all created during this time. Notable designs of the decades that followed include the "Snowflake" jewels of the 1940's, the "Ballet" of the 1960's and the "Alhambra" theme of the 1970's. In 1972, the Boutique Des Heures was inaugurated to house the new watch designs launched by Pierre Arpels. In 1999, Van Cleef & Arpels was acquired by Richemont Group, and now has over 45 boutiques around the world.

DAVID WEBB

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

HARRY WINSTON

Harry Winston (1896-1978) bought his first emerald at the age of twelve, acquired many prominent collections during his career and at one point owned as many as a third of the famous diamonds of the world. He founded his first business in New York City, the Premier Diamond Company, at age 24. In 1932 he incorporated under his own name and began to manufacture and retail jewelry. Winston was responsible for the cutting of such famous diamonds as the Jonker, Vargas, Star of Sierra Leone and what would become the legendary Taylor-Burton diamond. Proclaimed the King of Diamonds in 1947 by Cosmopolitan magazine, he was responsible for donating perhaps the most famous of all diamonds, the Hope diamond to the Smithsonian. Upon his death in 1978, son Ronald assumed control of the company. In 2004, Aber Diamond Corporation acquired a controlling interest in the company, taking it public in 2007 under the name Harry Winston Diamond Corporation. In 2013 the Swatch Group acquired the retail arm of Harry Winston, with the mining group under separate ownership under the name of Dominion Diamond Corporation. Today, Harry Winston retail salons span across the US, Europe and Asia, championing Rare Jewels of the World, the company's motto.



(lot 233)

CONVERSION CHART

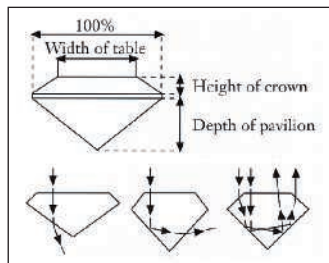
Ring Size

Measurements

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

DIAMONDS • THE 4 C'S

Cut



Round
Brilliant



Oval



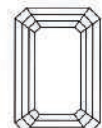
Marquise



Pear



Heart



Emerald

Colour (G.I.A.)



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

Clarity (G.I.A.)



FL **IF**
 Flawless



VVS₁ **VVS₂**
 Very, very small
 inclusions



VS₁ **VS₂**
 Very small
 inclusions



SI₁ **SI₂**
 Small
 inclusions



I₁



















I₂

Inclusion



I₃

Carat

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

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

COLOURLESS DIAMOND INDEX

LOT	WEIGHT	COLOUR	CLARITY	CUT
252	10.07	D	FL	Round
289	5.02	D	IF	Oval
251	10.88	D	VVS1/Potential	Rectangular
251	10.88	D	VVS2/Potential	Rectangular
206	6.46	D	VVS1/Potential	Oval
301	53.53	D	VVS1	Heart
192	18.80	D	VVS1	Marquise
285	7.28	D	VVS1	Pear
228	20.50	D	VVS2/Potential	Rectangular
190	8.20	D	VVS2/Potential	Pear
157	4.60	D	VVS2/Potential	Pear
92	3.53	D	VVS2/Potential	Pear
92	3.42	D	VVS2	Pear
288	3.01	D	VVS2	Oval
224	12.75	D	VS1	Heart
184	5.05	D	VS1	Pear
184	5.23	D	SI2	Pear
191	3.04	D	VS1	Marquise
191	2.70	D	VS1	Marquise
191	3.15	D	VS2	Marquise
191	2.81	D	VS2	Marquise
191	2.89	E	VS1	Marquise
241	3.28	E	VS2	Square
299	19.43	F	VS1	Heart
212	6.80	F	VS2	Rectangular
126	4.28	G	VVS2	Round
96	3.16	G	VS2	Cushion
12	5.64	G	SI1	Pear
281	4.97	H	VVS2/Improvable	Round
281	5.01	I	VS1	Round
42	17.06	H	VVS2	Rectangular
261	5.45	H	VS1	Square
93	10.08	I	VVS1/Potential	Rectangular
280	6.67	I	VS1	Round
295	14.39	J	VS1	Rectangular
177	7.26	K	VS2	Round
177	6.62	L	VS2/Improvable	Round
87	6.89	K/Faint Brown	VVS1	Round

COLOURED DIAMOND INDEX

LOT	WEIGHT	COLOUR	CLARITY	CUT
311	18.96	Fancy Vivid Pink	VS1	Rectangular
306	8.25	Fancy Deep Orangy Pink	VVS1	Rectangular
287	8.79	Fancy Orangy Pink	VVS2/Improvable	Pear
279	12.04	Light Pinkish Brown	VS1	Cushion
287	8.85	Fancy Blue	VS2	Pear
293	7.58	Fancy Bluish Green	VS1	Square
26	3.49	Fancy Intense Yellow	VVS1	Round
268	7.01	Fancy Intense Yellow	VVS2	Cushion
309	81.40	Fancy Intense Yellow	VS2	Briolette
262	5.02	Fancy Vivid Yellow-Orange	VS2	Shield
58	3.05	Fancy Vivid Yellow-Orange	SI2	Rectangular
268	71.20	Fancy Deep Orange-Brown	VVS1	Cushion
120	23.30	Fancy Dark Yellow-Brown	VS1	Rectangular
53	36.23	Fancy Brownish Yellow	SI2	Pear
267	15.21	Fancy Orangy Brown	VS2	Oval
75	8.13	Fancy Deep Brown-Yellow	VS1	Cushion



(The Pink Legacy, lot 311)

COLOURED STONE INDEX

SAPPHIRE

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
272	16.33	Kashmir	No Heat	Cushion
274	9.98	Kashmir	No Heat	Cushion
291	7.83	Kashmir	No Heat	Cushion
41	5.95	Kashmir	No Heat	Octagonal
156	5.62	Kashmir	No Heat	Cushion
265	5.16	Kashmir	No Heat	Cushion
265	5.01	Kashmir	No Heat	Cushion
145	4.78	Kashmir	No Heat/Royal blue	Cushion
153	26.05	Burma	No Heat/Pink	Cabochon
278	24.31	Burma	No Heat	Oval
57	24.00	Burma	No Heat	Oval
131	19.35	Burma	No Heat	Cushion
213	17.52	Burma	No Heat	Cushion
246	13.03	Burma	No Heat	Cabochon
246	11.71	Burma	No Heat	Cabochon
161	10.82	Burma	No Heat	Cushion
141	5.22	Burma	No Heat	Cushion
141	5.07	Burma	No Heat	Cushion
282	86.03	Ceylon	No Heat	Cushion
256	64.53	Ceylon	No heat	Cushion
294	51.47	Ceylon	No Heat/Yellow	Cushion
250	40.29	Ceylon	No Heat	Octagone
250	38.60	Ceylon	No Heat	Octagone
182	24.70	Ceylon	No Heat	Cushion
115	23.10	Ceylon	No Heat/Colour Change	Cabochon
140	20.64	Ceylon	No Heat	Cushion
269	14.67	Ceylon	No Heat/Padparadscha	Square
185	14.02	Ceylon	No Heat	Cushion
89	9.84	Ceylon	No Heat	Cushion
22	8.82	Ceylon	No Heat	Cabochon
112	6.26	Ceylon	No Heat	Cushion
95	10.85	Ceylon	No Heat/Pink	Cushion
185	13.45	Ceylon	Heated	Cushion

RUBY

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
263	6.36	Burma	No Heat	Cushion
81	3.67	Burma	No Heat	Cushion
27	2.65	Burma	No Heat	Oval
143	6.13	Burma	Heated/Moderate residue	Cushion
76	7.13	Thai	Heated	Oval
230	5.58	Thai	Heated	Cushion



(lot 292)

EMERALD

LOT	WEIGHT	ORIGIN	TREATMENT	CUT
290	3.59	Colombia	No oil	Square
154	3.29	Colombia	No oil	Octagonal
277	3.22	Colombia	No oil	Octagonal
218	5.62	Colombia	Insignificant oil	Rectangular
237	18.57	Colombia	Minor oil	Pear
237	16.60	Colombia	Minor oil	Pear
243	13.49	Colombia	Minor oil	Rectangular
49	5.11	Colombia	Minor oil	Octagonal

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. For help, please contact Client Services on +41 22 319 1766.

(b) We may also ask you to give us a financial reference and/or a deposit as a **condition** of allowing you to bid. For help, please contact Client Services on +41 22 319 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a **condition** of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact Client Services on +41 22 319 1766.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact Client Services on +41 22 319 1766.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/>

[buying-services/buying-guide/register-and-bid/](#) As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (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.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including CHF 250,000, 20% on that part of the **hammer price** over CHF 250,000 and up to and including CHF 4,000,000, and 12.5% of that part of the **hammer price** above CHF 4,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and/or the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT refunds are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and Swiss law takes precedence. If you have any questions about VAT, please contact Client Services on +41 22 319 1766.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may result from this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

- In order to claim under the **authenticity warranty**, you must:
- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

3 YOUR WARRANTIES

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

(b) where you are bidding on behalf of another person, you warrant that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

- Wire transfer
You must make payments to:
Crédit Suisse, Case Postale 100, 1211 Geneva 70, Switzerland, Account number: 161766 - 41, Clearing: 4835, Swift code: CRESCH212A. IBAN (international bank account number): CH30 0483 5016 1766 4100 0.
- Credit Card.
We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +41 22 319 1780 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

- Cash
We accept cash subject to a maximum of CHF. 12.500 per buyer per year at our Cashier's Department only (subject to conditions).
- Banker's draft
We do not accept banker's drafts for sales in Switzerland.
- Cheque
We do not accept personal or company cheques for sales in Switzerland.
- You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 Place de la Taconnerie, 1204 Geneva, Switzerland.
- For more information please contact our Cashiers Department by phone on +41 22 319 1740 or fax on +41 22 319 1767.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

(b) 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;

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

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

(e) 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;

(f) 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

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

(h) 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.

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

5 KEEPING YOUR PROPERTY

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

6 COLLECTION AND STORAGE

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Watches

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

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, authenticity, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by Swiss law. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Swiss Rules of a Commercial Mediation of the Swiss Chambers of Commerce and Industry (SCCI). We will use a mediator affiliated with SCCI who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of the Canton of the sale location subject to any appeal to the Federal Tribunal. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell.

Low estimate means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	No VAT will be charged on the hammer price . VAT at 7.7% will be charged on the buyer's premium .
+	VAT will be charged at 7.7% on both the hammer price and buyer's premium .

VAT Exemptions/Refunds on Export

1. If you appoint Christie's Art Transport or one of our authorised shippers to arrange export/shipping of your purchased **lots** out of the Swiss customs territory (being Switzerland and the principality of Liechtenstein), we will issue you an export invoice exempt from Swiss VAT. If you later cancel or change the shipment we will issue a revised invoice charging you all applicable tax charges.

2. If you wish to arrange your own export of your purchased **lots** out of the Swiss Customs territory either:

a) using your own shipper or by hand carrying your purchase out of the Swiss customs territory; or

b) if you request us to deliver your purchase to a Freeport in Switzerland (for non-Swiss resident buyers only); then you must pay all applicable Swiss VAT charges in full, before we release or deliver the **lots** to you or your authorised agents.

3. Please note that Christie's is only able to issue refunds of the applicable Swiss VAT charged in the circumstances outlined in paragraph 2 above, if we receive the following:

a) satisfactory evidence of a definitive export of the purchased **lots** out of the Swiss customs territory (e.g. a customs stamped Swiss export assessment) demonstrating a correct export of the purchased **lots** within

(i) three months of the date of the auction for direct exports (not via the Freeport); or (ii) six months from the date of the auction for exports via the Freeport;

b) your written confirmation that you have not used the **lot** in Switzerland prior to its export; and

c) your written confirmation that you have not and will not request a refund of the Swiss VAT from the Swiss VAT authority.

4. If you have any questions about VAT please contact Post-Sale Services on +41 22 319 1780 or PostSaleSwiss@christies.com.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(f) of the Conditions of Sale.

+

See VAT Symbols and Explanation.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

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

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

STORAGE AND COLLECTION

Buyers are advised that all purchases not collected on the day of the auction will be held for collection at no charge for twenty-eight days.

SELLERS

Unsold lots that are not going to be re-offered in a later sale and are not collected from the saleroom from 9.00h to 12.00h on Wednesday 14 November can be collected at Christie's, 8 place de la Taconnerie, 1204 Geneva.

Tel: +41 (0)22 319 1766

Fax: +41 (0)22 319 1767

COLLECTION TIMES

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

Tuesday 13 November until 1 hour after the sale and
Wednesday 14 November from 09.00h to 12.00h

After this, items can be collected from Christie's offices in Geneva at 8 place de la Taconnerie from
Thursday 15 November for a period of 28 days.

CULTURAL PROPERTY

Certain **lots** consigned to us for sale are subject to the Swiss Federal Law on the international transfer of Cultural Property. This law contains rules governing the export of Cultural Property as defined by the Unesco Convention of 14 November 1970, which sets out the measures to be taken in order to prevent the illicit import, export and trading of Cultural Property. Pursuant to this law, the export of such Cultural Property from Switzerland must be declared and prior authorisation may also be required. Please contact us if you require any further information.

EXPLANATION OF CATALOGUING PRACTICE

FOR JEWELLERY

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

Jewellers in the Title

1. By Boucheron

When maker's name appears in the title, in Christie's qualified opinion it is by that maker. Jewellers beneath the description

2. Signed Boucheron

Has signature which in Christie's qualified opinion is authentic.

3. With maker's mark for Boucheron

Has a mark denoting a maker which in Christie's qualified opinion is authentic.

4. By Boucheron

In Christie's qualified opinion the object is by the jeweller although unsigned.

5. Mounted by Boucheron

In Christie's qualified opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

6. Mount only by Boucheron

In Christie's qualified opinion the mounting is by the jeweller, but either the gemstones have been replaced or the piece has been altered in some way after its manufacture.

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s



PATEK PHILIPPE

The Only Known First Series Ref. 2499 Retailed by Serpico y Laino, Caracas
Patek Philippe. An exceptional 18K gold perpetual calendar chronograph
wristwatch with moon phase, retailed by Serpico y Laino, Caracas
Ref. 2499, first series, manufactured in 1952
CHF1,500,000-2,500,000

RARE WATCHES

Geneva, 12 November 2018

VIEWING

9-11 November
Quai des Bergues 33
1201 Genève, Switzerland

WATCHES

Christie's is the destination for the world's finest and rarest
timepieces. Our global team of experts is delighted to advise you on
your future buying or selling opportunities.

The next chapter is yours

CONTACT

Sabine Kegel
skegel@christies.com
+ 41 (0) 22 319 17 25

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



MAGNIFICENT JEWELS

Hong Kong, 27 November 2018

VIEWING

23-27 November 2018

Hong Kong Convention & Exhibition Centre
No 1 Expo Drive, Wanchai, Hong Kong

CONTACT

Vickie Sek
vsek@christies.com
+852 2978 9922

"THE PEACOCK NECKLACE"

Superb Kashmir royal blue sapphire and
diamond necklace
HK\$95,000,000 - 120,000,000
US\$12,000,000 - 15,000,000

CHRISTIE'S



ART DÉCO DIAMOND EARRINGS
baguette and circular-cut diamonds, circa 1935, signed Cartier London
£30,000 – 40,000

IMPORTANT JEWELS

London, 28 November 2018

VIEWING

23-27 November 2018
8 King Street
London SW1Y 6QT

CONTACT

Keith Penton
kpenton@christies.com
+44 (0)20 7389 2526

CHRISTIE'S



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

New York, 15 November 2018

VIEWING

4-15 November 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Ana Maria Celis
acelis@christies.com
+1 212 636 2100

Property from an Important Swiss Collection
Alexander Calder (1898-1976)

21 Feuilles Blanches

hanging mobile—sheet metal, wire and paint
59 x 80 ½ x 35 in. (149.9 x 204.5 x 88.9 cm.)
Executed in 1953.

\$5,000,000-8,000,000

CHRISTIE'S



SIR ANTHONY VAN DYCK (ANTWERP 1599–1641 LONDON)

Portrait of Princess Mary (1631–1660),

daughter of King Charles I of England, full-length, in a pink dress decorated with silver embroidery and ribbons

62¼ x 42¾ in. (158.2 x 108.6 cm.)

oil on canvas

£5,000,000 – 8,000,000

OLD MASTERS EVENING SALE

London, 6 December 2018

VIEWING

30 November - 6 December 2018

8 King Street

London SW1Y 6QT

CONTACT

John Stainton

jstainton@christies.com

+44 (0)20 7389 2945

CHRISTIE'S



A ROCK CRYSTAL, EMERALD, ENAMEL AND DIAMOND CLIP BROOCH,
BY RENÉ BOIVIN
€25,000 - 35,000

FINE JEWELS

Paris, 4 December 2018

VIEWING

1-4 December 2018
9, Avenue Matignon
75008 Paris

CONTACT

Violaine d'Astorg
vdastorg@christies.com
+33 1 40 76 85 81

CHRISTIE'S



Property of a Private Collector
 TAMARA DE LEMPICKA (1898-1980)
Femme à la colombe
 signed 'DE LEMPICKA' (upper right)
 oil on panel
 13¾ x 10½ in. (35.1 x 26.6 cm.)
 Painted in 1931
 \$2,500,000-3,500,000

**IMPRESSIONIST AND MODERN ART
 EVENING SALE**

INCLUDING PROPERTY FROM THE COLLECTION OF
 HERBERT AND ADELE KLAPPER

New York, 11 November 2018

VIEWING

4-11 November 2018
 20 Rockefeller Plaza
 New York, NY 10020

CONTACT

Max Carter
 mcarter@christies.com
 +1 212 636 2050

CONTACT

Jessica Fertig
 jfertig@christies.com
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CHRISTIE'S



CLARENDON LODGE

CLARENDON ROAD, HOLLAND PARK, LONDON

A prime residential address, this sensational and stunningly presented six-bedroom family house comes with off-street parking, a beautiful west-facing garden and is close to the excellent shopping and transport facilities of Holland Park and Notting Hill.

Offered at £18,750,000
Freehold

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christiesrealestate.com



CHRISTIE'S
INTERNATIONAL REAL ESTATE

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WRITTEN BIDS FORM

CHRISTIE'S GENEVA

MAGNIFICENT JEWELS

TUESDAY 13 NOVEMBER 2018 AT 2.30 PM & 7.00 PM

Auction:

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

CODE NAME: LEGACY

SALE NUMBER: 16112

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

IMPORTANT NOTICE

The attention of the potential Buyer is drawn to the fact that Christie's needs to verify the identity of the Buyer with a passport (individual) or a document of incorporation (company/corporation). It is also essential that the Buyer discloses the identity of the beneficial owner of the funds transferred to Christie's for lots bought in the auction.

Please fax the relevant document together with this bid form to our bid department.

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

CHF 1,000-2,000	in 100's
CHF 2,000-3,000	in 200's
CHF 3,000-5,000	200, 500, 800
CHF 5,000-10,000	in 500's
CHF 10,000-20,000	in 1,000's
CHF 20,000-30,000	in 2,000's
CHF 30,000-50,000	2,000, 5,000, 8,000
CHF 50,000-100,000	in 5,000's
CHF 100,000 +	Auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 - I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including CHF250,000, 20% on any amount over CHF250,000 up to and including CHF4,000,000 and 12.5% of the amount above CHF4,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
 - I agree to be bound by the Conditions of Sale printed in the catalogue.
 - I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 - Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +41 (0)22 319 1766

To allow time for processing, written bids should be received at least 24 hours before the sale begins and the form needs to be duly filled in. Please note that bids in foreign currencies will be converted into Swiss Francs at the approximate prevailing rate in effect the working day before the sale.

Bids can be sent by post:

Christie's Bid Department Tel: +41 (0)22 319 1766 Email: bidsgeneva@christies.com

Contracting Party		Client Number (if applicable)
Address		
City	Zip Code	Country
Daytime Telephone	Evening Telephone	Mobile
Fax (Important)	Email	
<input type="radio"/> Please tick if you prefer not to receive information about our upcoming sales by email		

The contracting party is the beneficial owner of the funds to be used for purchasing lots in the auction.

(The beneficial owner should not be an offshore or a domiciliary company)

☐ Yes

☐ No **Beneficial owner**

Address

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a photocopy of the company register. **Other business structures** such as trusts, offshore companies or partnerships: please contact the Credit Department at +41 (0)22 319 1740 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person/entity on whose behalf you are bidding, together with a signed letter of authorisation from the person/entity. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)		Account Number(s)
Address of Banks(s)		
Telephone	Fax	Email
Person of contact		Direct Telephone Number

PLEASE PRINT CLEARLY IN BLOCK LETTER

Lot number (in numerical order)	Maximum Bid CHF (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid CHF (excluding buyer's premium)

I am aware of the general Conditions of Sale and notices printed in the catalogue and hereby accept to be bound by them, as well as by changes made to them either by notices posted in the saleroom or by saleroom announcements made prior to or during the auction.

Signature

Date

ORDRE D'ACHAT

CHRISTIE'S GENÈVE

MAGNIFICENT JEWELS

MARDI 13 NOVEMBRE 2018 14.30H & 19.00H

Salle de vente:
Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva

CODE DE LA VENTE: LEGACY

NUMERO DE LA VENTE: 16112

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

LAISSER DES ORDRES D'ACHAT EN LIGNE
SUR CHRISTIES.COM

REMARQUES IMPORTANTES

Christie's attire l'attention de l'acheteur sur le fait qu'il est nécessaire de vérifier l'identité de ce dernier sur la base, soit d'une pièce d'identité (personnes physiques), soit d'un extrait du Registre du Commerce ou tout autre document équivalent (personnes morales). Il est également indispensable que l'acheteur révèle l'identité de l'ayant droit économique des fonds utilisés pour le paiement des lots achetés lors de la vente. Merci de retourner par fax le document requis avec cet ordre d'achat.

PALIER D'ENCHERES

Les enchères commencent généralement en dessous de l'estimation basse et augmentent par paliers (incrément) de jusqu'à 10 pour cent. Le commissaire-priseur décidera du moment où les enchères doivent commencer et des incréments. Les ordres d'achat non conformes aux incréments ci-dessous peuvent être abaissés à l'intervalle d'enchères suivant.

CHF 1,000-2,000	par 100's
CHF 2,000-3,000	par 200's
CHF 3,000-5,000	200, 500, 800
CHF 5,000-10,000	par 500's
CHF 10,000-20,000	par 1,000's
CHF 20,000-30,000	par 2,000's
CHF 30,000-50,000	2,000, 5,000, 8,000
CHF 50,000-100,000	par 5,000's
CHF 100,000+	à la discrétion du commissaire priseur

Le commissaire-priseur est libre de varier les incréments au cours des enchères.

1. Je demande à Christie's d'enchérir sur les lots indiqués jusqu'à l'enchère maximale que j'ai indiquée pour chaque lot.
2. Je comprends que si je remporte les enchères, le montant dû sera la somme du prix marteau et des frais de vente (en sus des éventuelles taxes applicables sur le prix marteau et les frais de vente et des éventuels droits de suite applicables conformément aux Conditions de vente - Acheter chez Christie's). Le taux des frais de vente sera égal à 25% du prix marteau de chaque lot jusqu'à CHF 250,000 inclus, 20% de tout montant supérieur à CHF 250,000 et jusqu'à CHF 4,000,000 inclus et 12.5% du montant au-delà de CHF 4,000,000. Pour le vin et les cigares, il existe un taux forfaitaire de 20% du prix marteau de chaque lot vendu.
3. J'accepte d'être lié par les Conditions de vente imprimées dans le catalogue.
4. Je comprends que si Christie's reçoit des ordres d'achat sur un lot pour des montants identiques et que lors de la vente ces montants sont les enchères les plus élevées pour le lot, Christie's vendra le lot à l'enchérisseur dont elle aura reçu et accepté l'ordre d'achat en premier.
5. Les ordres d'achat soumis sur des lots « sans prix de réserve » seront, à défaut d'enchère supérieure, exécutés à environ 50% de l'estimation basse ou au montant de l'enchère si elle est inférieure à 50% de l'estimation basse.
5. Je comprends que le service d'ordres d'achat de Christie's est un service gratuit fourni aux clients et que, bien que Christie's fasse preuve de toute la diligence raisonnablement possible, Christie's déclinera toute responsabilité en cas de problèmes avec ce service ou en cas de pertes ou de dommages découlant de circonstances hors du contrôle raisonnable de Christie's.

Résultats de vente: +41 (0)22 319 1766

Les ordres d'achat doivent nous parvenir au plus tard 24 heures avant le début de la vente. Les ordres d'achat en monnaies étrangères seront convertis en francs suisses au taux de change en vigueur un jour ouvrable avant la vente.

Les ordres d'achat peuvent être envoyés par poste:

Christie's Tél: +41 (0)22 319 1766 Email: bidsgeneva@christies.com

Cocontractant	Numéro de client (si connu)	
Adresse		
Ville et Etat	Code postal	Pays
Tél. (journée)	(soir)	Portable
Fax (Important)	Email	
<input type="radio"/> Je ne veux pas recevoir les informations des prochaines ventes par email		

Le cocontractant est l'ayant droit économique des fonds utilisés pour le paiement des lots achetés lors de la vente

(L'ayant droit économique ne peut être ni une société offshore ni une société de domicile)

- ☐ Oui
- ☐ Non **Ayant droit économique**

Adresse

Si vous n'avez encore jamais enchéri ou vendu avec Christie's, nous vous remercions de bien vouloir nous fournir les documents suivants: **Personne physique:** une pièce d'identité officielle (permis de conduire, carte d'identité ou passeport), et si ledit document ne les contient pas, une preuve de son adresse actuelle, telle qu'une facture d'électricité ou une attestation bancaire. **Sociétés:** une photocopie du registre du commerce. **Pour toutes autres structures commerciales** telles que des trusts, des sociétés offshore ou des sociétés en nom collectif, merci de bien vouloir contacter le Christie's Credit Department au +41 (0)22 319 1740 afin d'obtenir conseil sur l'information devant être fournie.

Si vous vous enregistrez en vue d'enchérir pour le compte d'un tiers qui n'a jamais enchéri ou vendu avec Christie's, nous vous remercions de nous fournir une pièce d'identité officielle attestant de votre propre identité mais également une pièce d'identité officielle attestant de l'identité du tiers, ainsi que le pouvoir signé par ledit tiers en votre faveur. Les nouveaux clients, les clients n'ayant pas enchéri avec l'un des bureaux de Christie's au cours des deux dernières années, ainsi que ceux souhaitant enchérir pour un montant supérieur à des enchères antérieures, devront fournir une référence bancaire. Nous vous remercions également de bien vouloir remplir la section ci-après avec vos coordonnées bancaires:

Nom de la Banque	Numero(s) de Compte	
Adresse de la Banque		
Tél	Fax	Email
Contact	Ligne Directe	

MERCI DE BIEN VOULOIR ECRIRE EN MAJUSCULE

Numéro de lot (dans l'ordre)	Enchère en CHF (excluant les frais à la charge de l'acheteur)	Numéro de lot (dans l'ordre)	Enchère en CHF (excluant les frais à la charge de l'acheteur)

J'ai pris connaissance des conditions générales et avis imprimés dans le catalogue et accepte d'être lié(e) par leur contenu, ainsi que par toute modification apportée à ceux-ci, soit par avis affiché dans la salle de vente, soit par annonce faite avant ou pendant la vente.

Signature

Date

CHRISTIE'S

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(part of lot 310)



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MAGNIFICENT JEWELS

New York, 5 December 2018

VIEWING - GENEVA

9-12 November 2018

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

VIEWING - NEW YORK

30 November – 4 December 2018

20 Rockefeller Plaza
New York, NY 10020

CONTACT

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DIAMOND 'TUBE' BRACELET, BELPERRON
Estimate: USD \$200,000 – 300,000

CHRISTIE'S



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