



GENEVA

Magnificent Jewels

Tuesday 12 November 2013

CHRISTIE'S



ROYAL PEARLS



AUCTION CALENDAR

AUCTION CALENDAR 2013

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

9 OCTOBER

JEWELLERY
SOUTH KENSINGTON

15 OCTOBER

MAGNIFICENT JEWELS
NEW YORK

12 NOVEMBER

MAGNIFICENT JEWELS
GENEVA

13 NOVEMBER

JEWELLERY
SOUTH KENSINGTON

26 NOVEMBER

MAGNIFICENT JEWELS
HONG KONG

27 NOVEMBER

IMPORTANT JEWELS
LONDON

4 DECEMBER

JEWELS
PARIS

10 DECEMBER

MAGNIFICENT JEWELS
NEW YORK

11 DECEMBER

JEWELLERY
SOUTH KENSINGTON

Magnificent Jewels

AUCTION

Tuesday 12 November 2013

14.00 Hours (Lots 1-163)

19.00 Hours (Lots 164-286)

under the aegis of

Maitre Jean Christin, Huissier Judiciaire

At the Four Seasons Hotel des Bergues

33 quai des Bergues, 1201 Geneva

Tel: +41 (0)22 319 1730 Fax: +41 (0)22 319 1731

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François Curiel, Rahul Kadakia & Aurel Bacs

VIEWING

Friday	8 November	10.00 - 18.00 Hours
Saturday	9 November	10.00 - 19.00 Hours
Sunday	10 November	10.00 - 18.00 Hours
Monday	11 November	10.00 - 18.00 Hours
Tuesday	12 November	10.00 - 13.00 Hours

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **PATIÑO-1400**

AUCTION RESULTS

UK: +44 (0)20 7627 2707

US: +1 212 703 8080

christies.com

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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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US\$ 1 = SFr. 0.94

€1 = SFr. 1.20

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For general enquiries about this auction emails should be addressed to the Auction Administrator(s).

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- Lots offered without a reserve are denoted by this symbol as well as the title in red.
- △ Christie's interest in property consigned for auction.
- ◊ Christie's guarantee of a minimum price has been financed through third parties.
- ~ Import restrictions may apply or a CITES Licence might be required as this lot contains material from endangered species.
- Ψ Items which contain rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S.

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AFTERNOON SESSION

at 14.00

(lots 1-163)



THE PROPERTY OF MRS VERA ESPIRITO SANTO

Lots 1-28



Mrs Vera Espirito Santo at the Surrealist Ball, given by the Baron and Baroness de Rothschild, Château de Ferrières, 12 December 1972



1

A GOLD TRAVEL CLOCK, BY JAEGER LECOULTRE FOR VAN CLEEF & ARPELS

The rectangular gold basketweave case with sliding opening revealing a square-shaped gold dial with blued-steel hands and enameled chapters, mechanical movement, 3.3 x 2.0 x 1.9 cm, with French assay mark for gold

Case signed and with maker's mark for Van Cleef & Arpels, dial signed Jaeger-LeCoultre, nos. H.2145, 16188 and 77582

SFr. 800–1,200

US\$860–1,300

€670–1,000



2

Ψ2
A RETRO RUBY AND GOLD POWDER COMPACT, BY BOUCHERON AND A RETRO RUBY AND DIAMOND PILL BOX, BY CARTIER

The gold guilloché rectangular case decorated with gold scrolls and ruby detail, a concealed pushpiece to the side, opening to reveal a mirror to the lid and a powder compartment, 1940s, 6.9 x 6.7 cm, with French assay mark for gold, in a black suede fitted pouch; the gold guilloché circular case with hoop handle and ruby detail, 1940s, diameter 3.1 cm, with British assay marks

Signed Boucheron Paris (compact) and Cartier London (pill box), no. 79.721 and 1259 (compact) (2)

SFr.2,200-3,400

US\$2,400-3,600
 €1,900-2,800

3
A TOURMALINE AND GOLD SAUTOIR, BY VAN CLEEF & ARPELS

The link chain decorated with hammered gold beads flanked with tourmaline beads, suspending a tassel pendant of similar design, chain 71.5 cm, pendant 13.5 cm, with French assay mark for gold

Signed Van Cleef & Arpels, no. 10674 c.s.

SFr.15,000-20,000

US\$16,000-21,000
 €13,000-17,000



3

THE PROPERTY OF MRS VERA ESPIRITO SANTO

Lots 1-28



4



5

4 A GOLD NECKLACE

Composed of variously-shaped reeded hollow gold beads, 38.8 cm

SFr.2,000-3,000

US\$2,200-3,200
€1,700-2,500

5 A TURQUOISE AND GOLD BRACELET, BY VAN CLEEF & ARPELS

The gold link chain decorated with cabochon turquoise collets,
18.0 cm, with French assay mark for gold

Signed Van Cleef & Arpels, no. 77372

SFr.3,000-4,000

US\$3,200-4,300
€2,500-3,300



6
**A GOLD AND DIAMOND VANITY CASE,
BY REGNER**

The gold reeded rectangular case applied with geometrical polished gold patterns and marquise-shaped diamond collets, to the square-cut diamond pushpiece, opening to reveal a mirror to the lid, a tortoise shell comb, two compartments and a lipstick holder,
13.5 x 9.0 x 2.3 cm, 550 gr, with French assay mark for gold

Signed Regner Paris, no. 72451

SFr.10,000-15,000

US\$11,000-16,000
€8,300-12,000

THE PROPERTY OF MRS VERA ESPIRITO SANTO

Lots 1-28

7

A SAPPHIRE, DIAMOND AND GOLD EVENING BAG, BY CHAUMET

The gold mesh bag on a frame set on one side with a line of cabochon sapphire collets flanked by a line of rose-cut diamonds, to the gold link chain, a second gold mesh bag inside, *frame 16.5 cm, 674 gr, with French assay marks for platinum and gold*

With maker's mark for Chaumet

SFr. 15,000-20,000

US\$ 16,000-21,000

€ 13,000-17,000





8
A LAPIS-LAZULI, PEARL AND GOLD
SAUTOIR, BY CARTIER

Composed of carved lapis-lazuli beads, barrel-shaped gold links
and baroque seed pearls, 83.0 cm, with French assay mark for gold

Signed Cartier Paris

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

SFr. 15,000-20,000

US\$ 16,000-21,000

€ 13,000-17,000

THE PROPERTY OF MRS VERA ESPIRITO SANTO

Lots 1-28



9
**A CULTURED PEARL AND DIAMOND
NECKLACE, BY REGNER**

Composed of thirty-nine cultured pearls, measuring approximately 10.9 to 9.2 mm, to the diamond-set clasp, 44.0 cm, with French assay marks for platinum and gold

Signed Regner Paris

SFr. 5,000-7,000

US\$ 5,400-7,500

€ 4,200-5,800



10



11



12

**10
A SAPPHIRE AND DIAMOND RING**

Set with a cushion-shaped sapphire, to the circular- and baguette-cut diamond shoulders, 1930s, ring size 5 ¼

SFr.4,000–6,000

US\$4,300–6,400
€3,400–5,000

**11
AN EMERALD AND DIAMOND RING**

The pavé-set diamond bombé ring enhanced by three oval-shaped and rectangular-cut emerald collets, ring size 5 ¼, with French assay mark for platinum

SFr.5,000–7,000

US\$5,400–7,500
€4,200–5,800

**12
A PAIR OF DIAMOND BROOCHES**

Each designed as a pavé-set diamond stylized bow suspending a fringe of baguette-cut diamond lines with graduated brilliant-cut diamond terminals, 5.0 cm each (2)

SFr.20,000–25,000

US\$22,000–27,000
€17,000–21,000

THE PROPERTY OF MRS VERA ESPIRITO SANTO

Lots 1-28



13

AN EVENING BAG

The silver and gold basketweave bag with hinged lid opening to reveal a mirror, *15.8 x 10.3 cm, 433 gr*

SFr.6,000-8,000

US\$6,400-8,500

€5,000-6,600



14

14
AN EMERALD AND DIAMOND BRACELET

Of tiered design, centering upon a rectangular-cut emerald flanked on either side with pavé-set diamond bombé panels, to the three rectangular-cut emerald lines and pavé-set diamond bar link bracelet, 1930s, 16.0 cm, with French assay marks for platinum and gold

Accompanied by report no. 69740 dated 6 September 2013 from the SSEF Swiss Gemmological Institute stating that the emeralds are of Colombian origin, with indications of none to moderate amount of oil

SFr.20,000-30,000

US\$22,000-32,000
 €17,000-25,000



15

15
A PAIR OF NATURAL PEARL AND DIAMOND EARRINGS

Each set with a drop-shaped natural pearl, measuring approximately 11.2 x 13.6 and 10.9 x 13.6 mm, to the pavé-set and baguette-cut diamond scrolling tops, 1930s, 3.8 cm, with French assay marks for platinum and gold

Accompanied by report no. 69742 dated 4 September 2013 from the SSEF Swiss Gemmological Institute stating that the pearls are natural saltwater pearls

SFr.40,000-60,000

US\$43,000-64,000
 €34,000-50,000

THE PROPERTY OF MRS VERA ESPIRITO SANTO

Lots 1-28



16



18



17

16 A PAIR OF NATURAL PEARL AND DIAMOND EAR PENDANTS

Each with a button-shaped natural pearl top, measuring approximately 10.9 and 11.0 mm, suspending a line of graduated diamond collets to the button-shaped natural pearl terminals, measuring approximately 15.8 and 16.3 mm, 1930s, 5.1 cm, with French assay marks for platinum

Accompanied by report no. 69741 dated 9 September 2013 from the SSEF Swiss Gemmological Institute stating that the pearls are natural saltwater pearls

SFr.40,000-60,000

US\$43,000-64,000
€34,000-50,000

~17

A PAIR OF ONYX, CORAL AND DIAMOND EAR CLIPS, BY CARTIER

Each centering upon an onyx extending four coral leaves to the diamond-set openwork quatrefoil surround, 4.0 cm, with French assay mark for gold

Signed and with maker's mark for Cartier Paris

SFr.8,000-12,000

US\$8,600-13,000
€6,700-10,000

18

A DIAMOND BANGLE

The hinged tapered bombé band set with baguette-cut diamonds, to the pavé-set diamond triangular overlapping motifs centering upon a larger pear-shaped diamond collet, inner diameter 5.0 cm, with French assay mark for gold

Signed Arany

SFr.30,000-50,000

US\$32,000-53,000
€25,000-42,000



19

A GOLD SAUTOIR, BY CARTIER

The chain composed of alternated hollow gold beads and tapered tubular links with wire spiral terminals, suspending at the front a tassel of hollow gold conic and tubular elements, 87.0 cm

Signed and with maker's mark for Cartier Paris

SFr. 15,000-20,000

US\$ 16,000-21,000

€ 13,000-17,000

THE PROPERTY OF MRS VERA ESPIRITO SANTO

Lots 1-28



20



20

**A PAIR OF DIAMOND AND COLOURED
DIAMOND EAR CLIPS, MOUNTED
BY CARTIER**

Each centering upon a brilliant-cut diamond cluster to the pavé-set yellow diamond circular surround with diamond-set bar detail, 2.8 cm, with French assay mark for gold

Signed Monture Cartier, no. R5761

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

SFr.20,000-30,000

US\$22,000-32,000

€17,000-25,000



21

21

A NATURAL PEARL SAUTOIR

Composed of two hundred and eight graduated natural pearls, measuring approximately 8.8 to 4.6 mm, 125.0 cm

Accompanied by report no. 69739 dated 6 September 2013 from the SSEF Swiss Gemmological Institute stating that the 208 pearls are natural pearls, including 2 natural freshwater pearls and 206 natural saltwater pearls

SFr.60,000-80,000

US\$64,000-85,000
€50,000-66,000

THE PROPERTY OF MRS VERA ESPIRITO SANTO

Lots 1-28



22



23



Mrs Vera Espirito Santo, with Baron Alexis de Rède, wearing lot 22.

22

A PAIR OF DIAMOND FLOWER EAR CLIPS, BY VAN CLEEF & ARPELS

Each designed as a stylized blossom, the petals set with brilliant-cut diamonds, 3.5 cm, with French assay mark for gold

Signed Van Cleef & Arpels, no. 22922

SFr. 8,000–12,000

US\$ 8,600–13,000

€ 6,700–10,000

23

AN EMERALD AND DIAMOND BROOCH, BY VAN CLEEF & ARPELS

The stylized bombé blossom composed of ropework petals set with circular-cut emeralds or brilliant-cut diamonds, 4.8 cm, with French assay mark for gold, in grey suede Van Cleef & Arpels pouch

Signed Van Cleef & Arpels, no. 78063

SFr. 6,000–8,000

US\$ 6,400–8,500

€ 5,000–6,600



24

24
A PAIR OF DIAMOND BRACELETS,
BY VAN CLEEF & ARPELS

Each with seven rows of brilliant-cut diamond collets in circular- and navette-shaped ropework design, 15.5 and 16.0 cm, with French assay marks for gold

Both signed Van Cleef & Arpels, nos. 10851 c.s. and 10852 c.s. (2)

SFr.40,000-60,000

US\$43,000-64,000
 €34,000-50,000

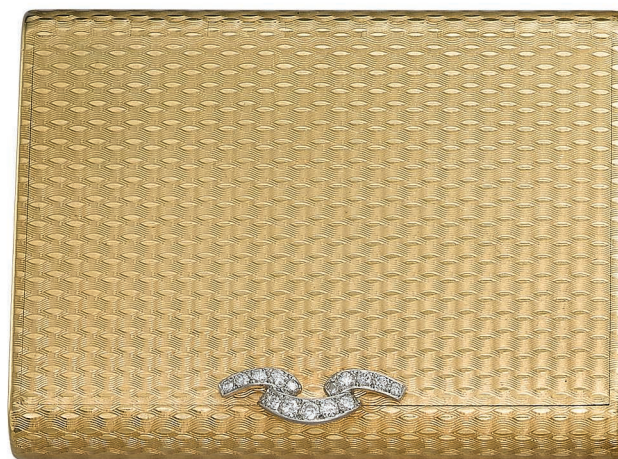
25
A GOLD VANITY CASE, BY CARTIER

The gold guilloché rectangular box decorated with a diamond-set ribbon thumbpiece, a mirror to the hinged lid, 8.1 x 6.5 x 1.2 cm, 144 gr, with French assay marks for platinum and gold

Signed and with maker's mark for Cartier Paris, no. 05192

SFr.4,000-6,000

US\$4,300-6,400
 €3,400-5,000



25

THE PROPERTY OF MRS VERA ESPIRITO SANTO

Lots 1-28



26

26
**A PAIR OF MYSTERY-SET SAPPHIRE AND DIAMOND FLOWER EAR CLIPS,
BY VAN CLEEF & ARPELS**

Each as a seven-petal mystery-set sapphire blossom, centering upon a brilliant-cut diamond pistil, 2.8 cm, with French assay marks for platinum and gold, in grey suede Van Cleef & Arpels pouch

Signed and with maker's mark for Van Cleef & Arpels, no. 79136

SFr.60,000-80,000

US\$64,000-85,000
€50,000-66,000



27

27
**A MYSTERY-SET SAPPHIRE AND DIAMOND
FLOWER BROOCH,
BY VAN CLEEF & ARPELS**

The seven mystery-set sapphire petals centering upon a brilliant-cut diamond pistil, to the baguette and brilliant-cut diamond stem and leaves, 4.3 cm, with French assay marks for platinum and gold, in dark blue suede Van Cleef & Arpels pouch

Signed Van Cleef & Arpels, no. 80028

SFr.70,000-100,000

US\$75,000-110,000
€59,000-83,000



28

Ψ28
**A DIAMOND AND RUBY SWAN BROOCH,
BY VAN CLEEF & ARPELS**

The pavé-set diamond swan with larger brilliant-cut diamond wings, cabochon ruby eye and gold beak, 7.0 cm, with French assay marks for platinum and gold, in grey suede Van Cleef & Arpels pouch

Signed Van Cleef & Arpels, no. 16222

SFr.30,000-50,000

US\$32,000-53,000
€25,000-42,000



THE PROPERTY OF A LADY

Lots 29-40



29

A SET OF TANZANITE AND DIAMOND JEWELLERY

Comprising a detachable pendant centering upon an oval-shaped tanzanite, in a pavé-set diamond surround with a princess-cut diamond cross pattern, to the later added gold link chain, a ring and a pair of ear pendants en suite, mounted in gold, *chain 42.0 cm, pendant 4.8 cm, earrings 5.0 cm, ring size 5 ¼* (4)

SFr.9,500-14,000

US\$ 11,000-15,000
€7,900-12,000



30

30
**A LADY'S ART DECO DIAMOND
BRACELET-WATCH**

The square matte silvered dial with blue-steel hands, dot and baton markers, to the diamond-set openwork link bracelet, mechanical movement, 1930s, 17.0 cm, with French assay mark for platinum

SFr.1,400-1,900

US\$1,500-2,000
€1,200-1,600



31

31
A TANZANITE AND DIAMOND RING

Set with a cut-cornered rectangular-cut tanzanite, weighing approximately 23.26 carats, to the pavé-set diamond openwork gallery and triple hoop, mounted in gold, ring size 5

SFr.20,000-28,000

US\$22,000-30,000
€17,000-23,000

THE PROPERTY OF A LADY

Lots 29-40



32

A SET OF GOLD, SAPPHIRE AND DIAMOND JEWELLERY, BY TABBAH

Comprising a sprung gold collar of quilted design, the front enhanced by three cabochon sapphires and pavé-set diamond accents, a bracelet and a pair of earclips en suite, mounted in gold with steel spring inside, *necklace inner circumference 32.0 cm (adjustable), bracelet inner circumference 13.3 cm (adjustable), ear clips 2.2 cm*

All signed Tabbah, necklace numbered 7797

(3)

SFr.7,500-11,000

US\$8,000-12,000

€6,300-9,100



33



34

**33
A LADY'S GOLD 'PANTHER' WRITSWATCH,
BY CARTIER**

The square-shaped cream dial with Roman numerals, blued-steel hands and cabochon sapphire crown, to the gold brick link bracelet and concealed double deployant clasp, quartz movement, *inner circumference 15.0 cm*

Case, dial and clasp signed Cartier, with maker's mark, no. 8669119182

SFr.2,400-2,800

US\$2,600-3,000
€2,000-2,300

**34
A TREATED DIAMOND RING**

Centering upon a laser-drilled marquise-shaped diamond, weighing approximately 8.42 carats, to the diamond-set bifurcated shoulders, mounted in gold, *ring size 5*

Please note that the diamond has not been tested but is laser-drilled and might have been treated

SFr.28,000-38,000

US\$30,000-40,000
€24,000-32,000

THE PROPERTY OF A LADY

Lots 29-40



35

A SET OF GOLD JEWELLERY, BY TABBAH

Comprising a gold collar of basketweave design with steel spring inside, a bracelet and pair of ear clips en suite, *necklace inner circumference 30.2 cm (adjustable), bracelet inner circumference 4.5 cm (adjustable), ear clips 2.0 cm, with French assay marks for gold*

All signed Tabbah, no. 7711 on collar and bracelet (3)

SFr.2,800-4,700

US\$3,000-5,000

€2,400-3,900



36



37

36
**A PAIR OF EMERALD AND DIAMOND EAR
 PENDANTS**

Each top designed as circular-cut and pear-shaped diamond stylized spray suspending a pear-shaped emerald in a circular-cut diamond surround, mounted in gold, *4.5 cm*

SFr.14,000-19,000

US\$15,000-20,000
 €12,000-16,000

~37
**A CHRYSOPRASE, CORAL AND DIAMOND
 BRACELET**

Designed as a flexible diamond-set branch enhanced with carved chrysoprase leaves, cabochon corals and diamond collets, mounted in gold, *18.0 cm*

SFr.4,800-6,600

US\$5,200-7,000
 €4,000-5,500

THE PROPERTY OF A LADY

Lots 29-40



38



39

Ψ38

A LADY'S RUBY, DIAMOND AND GOLD 'PANTHER' WRISTWATCH, BY CARTIER

The square-shaped matte silvered dial with blued-steel hands, Roman numerals, a ruby and diamond frame, to the diamond-set raised bezel, lugs and crown, a gold brick link bracelet enhanced with diamonds and a concealed double deployant clasp, quartz movement, *inner circumference 14.5 cm*

Case, dial and clasp signed Cartier, reference number 8057915, case no. 02101

SFr. 5,800-7,500

US\$ 6,200-8,000
€ 4,900-6,200

39

A DIAMOND RING

Centering upon a collet-set brilliant-cut diamond within a pavé-set diamond surround, *size 2, with French assay mark for gold*

SFr. 6,600-7,500

US\$ 7,100-8,000
€ 5,500-6,200



Ψ40

A RUBY AND DIAMOND RING

Centering upon a cushion-shaped ruby, weighing approximately 8.17 carats, to the pavé-set and baguette-cut diamond surround, ring size 3 ½ with two sizing beads, with French assay mark for gold

Accompanied by report no. 69148 dated 19 July 2013, from the SSEF Swiss Gemmological Institute stating that the ruby is of Siam (Thailand) origin, with indications of heating and moderate residue in fissures

SFr.75,000–115,000

US\$80,000–120,000

€63,000–95,000

41 NO LOT



•△ 42

**A GROUP OF TREATED SAPPHIRE AND
DIAMOND JEWELLERY**

The necklace designed as a line of graduated oval-shaped sapphires with diamond-set crossover spacers, to the detachable oval-shaped treated sapphire and brilliant-cut diamond pendant of later addition, together with a pair of oval-shaped treated sapphire and brilliant-cut diamond earrings, mounted in gold, *necklace 43.0 cm, earrings 3.0 cm*

Please note that the 3 larger sapphires show traces of diffusion

(3)

SFr.20,000–28,000

US\$22,000–30,000

€17,000–23,000



43

43
**A DIAMOND FLOWER BROOCH,
 BY BOUCHERON**

Designed as a brilliant-cut diamond-set flower with four detachable petals, to the baguette-cut diamond stem, with additional blue enamelled four-petal element, 5.5 cm, with French assay mark for gold, in grey suede fitted Boucheron case

Signed Boucheron Paris

(3)

SFr. 10,000-15,000

US\$ 11,000-16,000
 €8,300-12,000



44

44
A DIAMOND RING, BY MEISTER

Set with a cushion-shaped diamond, in a diamond-set surround and plain gold hoop, ring size 4

With maker's mark for Meister

SFr. 24,000-33,000

US\$ 25,000-35,000
 €20,000-27,000



Although unsigned, this pendant is similar to the whistle pendants designed by Harry Winston. Set with various gemstones (amethysts, lapis-lazuli, turquoises, diamonds, etc...), these pendants echoed the famous line of American actress Lauren Bacall in 'To Have And Have Not' (1944):

'You don't have to say anything, and you don't have to do anything. Not a thing. Oh, maybe just whistle. You know how to whistle, don't you, Steve?'

THE PROPERTY OF A PRIVATE COLLECTOR

45
A LAPIS-LAZULI, SAPPHIRE AND DIAMOND
WHISTLE PENDANT

The gold whistle partly pavé-set with diamonds, with carved lapis-lazuli and cabochon sapphire collet sides, 4.5 cm, with French assay mark for gold

Probably by Harry Winston

SFr. 3,500-6,000

US\$3,800-6,400
€3,000-5,000





46

•46
A LAPIS-LAZULI 'ALHAMBRA' NECKLACE,
BY VAN CLEEF & ARPELS

The gold link chain set with a series of twenty lapis-lazuli clovers, mounted in gold, 81.0 cm

Signed V.C.A for Van Cleef & Arpels, no. 4K855-93

SFr. 9,500-14,000

US\$ 10,000-15,000
 €7,900-12,000



47

THE PROPERTY OF A PRIVATE COLLECTOR

47
A MULTI-GEM BUDDHA BROOCH,
BY SEAMAN SCHEPPS

Designed as a carved lapis-lazuli Buddha, decorated with a carved chrysoprase, gold wires and citrine detail, to the seed pearl base, mounted in gold, 6.0 cm

Signed Seaman Schepps

SFr. 5,000-7,200

US\$ 5,400-7,700
 €4,200-6,000



48
A PAIR OF GOLD AND DIAMOND EAR CLIPS, BY CARTIER

Each as a diamond-set tapered base extending lines of reeded gold, 2.2 cm, in red leather Cartier case

Signed Cartier, no. 5101

SFr.4,000–6,000

US\$4,300–6,400
 €3,400–5,000



•49
A PAIR OF CITRINE, DIAMOND AND GOLD EAR CLIPS, BY CARTIER

Each designed as a flowerhead with pear-shaped citrine petals and brilliant-cut diamond pistils, mounted in gold, 3.0 cm

Signed Cartier, no. 55436 (indistinct)

SFr.6,600–9,400

US\$7,100–10,000
 €5,500–7,800



50

**A GOLD AND DIAMOND 'DRAPERIE'
NECKLACE, BY CARTIER**

Composed of ten strand of gold beads enhanced by fifteen
brilliant-cut diamond bead collets, *shortest row 36.5 cm*

Signed Cartier, no. 822203

SFr. 12,000-18,000

US\$13,000-19,000

€10,000-15,000



51

**51
A DIAMOND RING**

Set with a marquise-shaped diamond, weighing approximately 3.10 carats, to the tapered baguette-cut diamond shoulders, mounted in platinum, ring size 6½

Accompanied by report no. 2155337416 dated 26 March 2013 from the GIA Gemological Institute of America stating that the diamond is E colour, VVS1 clarity

SFr.40,000-60,000

US\$43,000-64,000
€34,000-50,000



52

**52
A GROUP OF THREE DIAMOND BANGLES**

Each as a bombé band pavé-set with diamonds, mounted in white, pink or yellow gold, diameter 6.0 cm each (3)

SFr.30,000-33,000

US\$32,000-35,000
€25,000-27,000



53

53

A DIAMOND AND COLOURED DIAMOND BROOCH, BY GRAFF

Designed as a stylized flower, centering upon an oval-shaped and brilliant-cut diamond cluster pistil, to the pavé-set pink diamond petals, baguette-cut diamond surround, stem and leaves, mounted in gold, 5.0 cm

Signed Graff, no. 2768

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

SFr.40,000-60,000

US\$43,000-64,000
€34,000-50,000



54

54

A COLOURED DIAMOND RING

Set with a light pinkish-brown pear-shaped diamond, weighing approximately 5.68 carats, to the pavé-set diamond surround, openwork gallery and bifurcated shoulders, mounted in platinum and gold, ring size 5¾

Accompanied by report no. 13656040 dated 19 August 2004 from the GIA Gemological Institute of America stating that the 5.68 carat diamond is Light Pinkish-Brown colour, VS1 clarity

Please note that the report is more than five years old and might require an update

SFr.120,000-180,000

US\$130,000-190,000
€100,000-150,000



55



56

THE PROPERTY OF A LADY

Ψ55
A PAIR OF ART DECO SYNTHETIC RUBY AND DIAMOND CLIP BROOCHES

Each designed as a pavé-set diamond scroll, with baguette-cut diamond terminal and rectangular-cut synthetic ruby line detail, 1930s, 4.0 cm each, with Austrian assay mark for platinum (2)

SFr.7,500-10,000

US\$8,000-11,000
 €6,300-8,300

THE PROPERTY OF A LADY

Ψ56
AN ART DECO SYNTHETIC RUBY AND DIAMOND BRACELET

Composed of four openwork pavé-set panels of double-arch design linked with diamond-set three-line spacers, to the synthetic ruby line borders, 1930s, 18.2 cm, with Austrian assay mark for platinum

SFr.14,000-18,000

US\$15,000-19,000
 €12,000-15,000



Ψ57

**A DIAMOND AND GEM-SET CHARM
NECKLACE**

The link chain enhanced with circular-cut diamond collets and suspending twenty-seven charms set with various gems including rubies, sapphires, emeralds and diamonds, depicting amongst others a car, a plane, a painter palette, a key, a cross, a mill, a boat or a horseshoe, mounted in platinum and gold, 41.0 cm

SFr.38,000-48,000

US\$40,000-50,000

€32,000-40,000



58

58
A DIAMOND RING

Set with a marquise-shaped diamond, weighing approximately 4.08 carats, to the tapered baguette-cut diamond shoulders, ring size 5 ½

SFr.68,000-85,000

US\$70,000-90,000
€57,000-71,000



59

THE PROPERTY OF A LADY

Ψ59
A RUBY AND DIAMOND BRACELET

Of tapered design, centering upon a line of graduated oval-shaped rubies, flanked with pavé-set diamond elements, baguette-cut diamonds and a ruby and square-cut diamond border, extending a band of brilliant-cut and triangular-shaped diamonds, 1950s, 18.0 cm, with French assay marks for platinum and gold

Accompanied by report no. 69568 dated 28 August 2013 from the SSEF Swiss Gemmological Institute stating that 36 rubies are of Burmese origin and that 2 are of Siam (Thailand) origin, all with no indications of heating

SFr.40,000-60,000

US\$43,000-64,000
€34,000-50,000



60



62



61

THE PROPERTY OF A LADY

60
**A DIAMOND DOUBLE-CLIP BROOCH,
BY BOUCHERON**

Each detachable clip of drapery design, pavé-set with diamonds, to the baguette-cut diamond border and larger brilliant-cut diamond base, 4.7 x 6.0 cm

Signed Boucheron Paris

(2)

SFr.20,000–30,000

US\$22,000–32,000
€17,000–25,000

61
A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 5.78 carats, to the tapered baguette-cut diamond shoulders, mounted in platinum, ring size 6 ¼

SFr.40,000–60,000

US\$43,000–64,000
€34,000–50,000

62
A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 8.66 carat, flanked with cushion-shaped diamonds, weighing approximately 1.28 and 1.27 carats, to the pavé-set diamond shoulders, mounted in platinum, ring size 5 ¾

Accompanied by report no. 69243 dated 24 July 2003 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Burmese origin, with no indications of heating

Report no. 13060091 dated 18 June 2013 from the Gübelin GemLab stating that the sapphire is of Burmese origin, with no indications of heating, and that the 'colour variety of sapphire may also be called "Royal Blue" in the trade.'

Report no. 1152518348 dated 11 July 2013 from the GIA Gemological Institute of America stating that the 1.28 carat diamond is G colour, VVS1 clarity

Report no. 6157270034 dated 19 February 2013 from the GIA Gemological Institute of America stating that the 1.27 carat diamond is F colour, VVS1 clarity

SFr.95,000–140,000

US\$100,000–150,000
€79,000–120,000



63

63
A DIAMOND RING

Set with a cut-cornered rectangular-cut diamond, weighing approximately 4.59 carats, to the plain hoop, ring size 7 3/4

Accompanied by report no. 2155476850 dated 4 June 2013 from the GIA Gemological Institute of America stating that the diamond is G colour, VS1 clarity

SFr. 58,000-75,000

US\$ 60,000-80,000
€ 49,000-62,000



64

THE PROPERTY OF A LADY

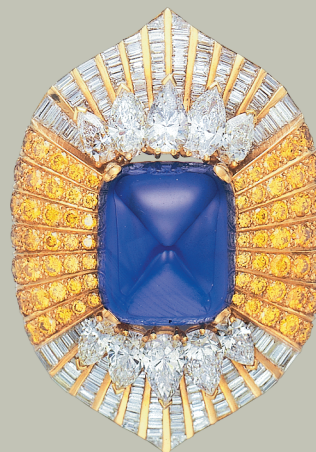
64
AN EMERALD AND DIAMOND RING

Set with a cushion-shaped emerald, weighing approximately 11.22 carats, to the marquise-shaped diamond surround and triple hoop, ring size 6 3/4, with French assay mark for platinum

Accompanied by report no. 69851 dated 20 September 2013 from the SSEF Swiss Gemmological Institute stating that the emerald is of Colombian origin, with indications of moderate amount of oil

SFr. 50,000-60,000

US\$ 54,000-64,000
€ 42,000-50,000



65

**A SAPPHIRE, DIAMOND AND COLOURED
DIAMOND BROOCH, BY DAVID MORRIS**

Centering upon a sugarloaf cabochon sapphire, weighing approximately 50.49 carats, flanked on either side by five graduated pear-shaped diamonds, extending rays of circular-cut yellow diamonds within a baguette-cut diamond surround, mounted in gold

Accompanied by report no. 69527 dated 26 August 2013 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Ceylon origin, with no indications of heating

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

SFr.95,000–140,000

US\$100,000–150,000

€79,000–120,000

THE PROPERTY OF A LADY

Lots 66-69



66

•66
AN ART DECO SAPPHIRE AND DIAMOND RING

The cushion-shaped sapphire flanked with square and baguette-cut diamonds, to the brilliant-cut diamond line detail, mounted in platinum, 1930s, ring size 5 ½

Accompanied by report no. 69828 dated 18 September 2013 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Ceylon origin, with no indications of heating

SFr.8,000–12,000

US\$8,600–13,000
 €6,700–10,000



67

•67
A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS, BY MEISTER

Each designed as a baguette-cut diamond swirl centering upon a brilliant-cut diamond collet, to the cabochon sapphire and diamond-set scalloped half-surround, mounted in gold, 3.1 cm

Signed EM for Meister

SFr.5,000–8,000

US\$5,400–8,500
 €4,200–6,600



68

•68
A PAIR OF SAPPHIRE AND DIAMOND BROOCHES

Each designed as an openwork diamond-set shield-shaped plaque with cabochon sapphire accents and terminals, mounted in platinum and gold, 3.5 cm

(2)

SFr.8,000–10,000

US\$8,600–11,000
 €6,700–8,300



69

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

Comprising a brooch designed as a stylised gold tree with circular-cut diamond branch terminals, a pair of ear clips en suite, mounted in gold, *brooch 7.2 cm, ear clips 3.8 cm*

All signed Van Cleef & Arpels, nos. N.Y.7380 (brooch) and N.Y.7381 (ear clips) (2)

SFr. 15,000–20,000

US\$ 16,000–21,000

€ 13,000–17,000



70

•70
A DIAMOND BRACELET

Designed as a ribbon composed of three rows of baguette-cut diamonds and three rows of brilliant-cut diamonds, tied by two baguette-cut diamond knots, 1950s, inner circumference 16.0 cm, with French assay marks for platinum and gold

SFr. 10,000–15,000

US\$ 11,000–16,000
 €8,300–12,000



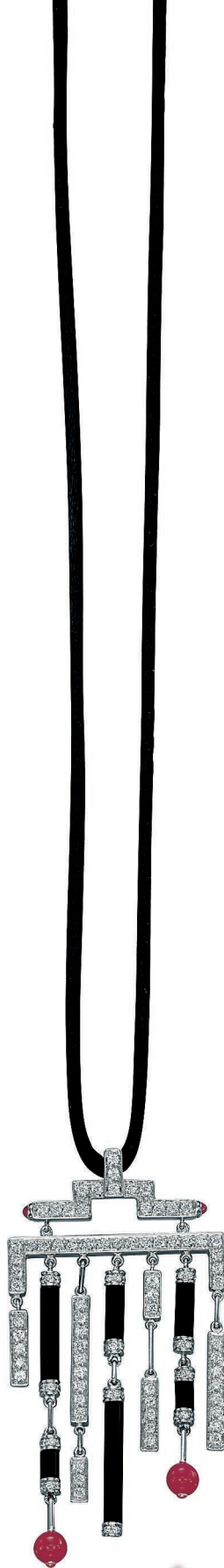
71

•71
A DIAMOND DOUBLE-CLIP BROOCH

Each as a stylized spray, with pavé-set diamond scrolls enhanced by circular- and baguette-cut diamonds, with additional diamond and bar-link chain (Not illustrated) to wear as a pendant, clips 1950s, chain of later addition, larger clip 6.7 cm, chain 36.5 cm (3)

SFr. 3,000–5,000

US\$ 3,200–5,300
 €2,500–4,200



•Ψ72

A GROUP OF JEWELLERY, BY CARTIER

Comprising two expandable satin-finished 'Bamboo' link bracelets and an onyx, ruby and diamond fringe pendant on a black silk cord, bracelets sizes adjustable, pendant 6.0 cm, cord 43.5 cm, all with French assay marks for gold, the two bracelets in two red velvet Cartier pouches

All signed Cartier, nos. 649026, 655899 (bracelets) and 51764A (pendant)

(3)

SFr.8,000-12,000

US\$8,600-13,000

€6,700-10,000

The pendant on cord is from the asian-inspired 'Le baiser du dragon' collection.



73

THE PROPERTY OF A LADY

**73
A COLOURED DIAMOND RING**

The fancy pink heart-shaped diamond, weighing approximately 2.00 carats, flanked with half-moon diamonds, to the pavé-set diamond shoulders, mounted in gold, ring size 7

Accompanied by report no. 12737928 dated 26 August 2003 from the GIA Gemological Institute of America stating that the diamond is Fancy Pink colour

Please note that the report is more than five years old and might require an update

SFr.90,000-120,000

US\$96,000-130,000
€75,000-100,000



74

**74
A SAPPHIRE AND DIAMOND RING,
BY CHAUMET**

Set with a cushion-shaped sapphire, weighing approximately 5.42 carats, to the tapered baguette-cut and marquise-shaped diamond surround, ring size 4 ¾ with ring sizer, with French assay marks for platinum and gold

Signed and with maker's mark for Chaumet Paris

Accompanied by report no. 69850 dated 25 September 2013 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Kashmir origin, with no indications of heating

Report from the Gübelin Gemlab stating that the sapphire is of Kashmir origin, with no indications of heating

SFr.120,000-180,000

US\$130,000-190,000
€100,000-150,000



75

A COLOURED DIAMOND RING

Set with a fancy yellow cushion-shaped diamond, weighing approximately 23.90 carats, to the micro-pavé diamond hoop, mounted in gold, ring size 5 ³/₄

Accompanied by report no. 5141912747 dated 6 August 2012 from the GIA Gemological Institute of America stating that the 23.90 carat diamond is Fancy Yellow colour, VVS2 clarity

SFr. 430,000–520,000

US\$450,000–550,000
€360,000–430,000



76

76
**A SAPPHIRE AND DIAMOND RING,
 BY MOUAWAD**

Set with a cabochon sapphire, weighing approximately 28.90 carats, to the pavé-set diamond bombé surround and four-wire hoop, mounted in gold, ring size 6 ½

Signed Mouawad

Accompanied by report no. 11116153 dated 3 December 2011 from the Gübelin GemLab stating that the sapphire is of Burmese origin, with no indications of heating

SFr. 80,000–120,000

US\$86,000–130,000
 €67,000–100,000



77

Ψ77
**A RUBY, EMERALD AND DIAMOND
 BROOCH**

Centering upon a triangular-cut diamond in a gold wire trefoil surround enhanced with two oval-shaped ruby and diamond clusters and two rectangular-cut emerald and diamond clusters, mounted in platinum and gold, 6.0 cm

Accompanied by report no. 69701 dated 4 September 2013 from the SSEF Swiss Gemmological Institute stating that the two emeralds are of Colombian origin, one with no indications of clarity modification, one with indications of moderate amount of oil, and that one ruby is of Burmese origin, with no indications of heating, and one ruby is of Siam (Thailand) origin, with indications of heating

SFr. 75,000–115,000

US\$80,000–120,000
 €63,000–95,000



78



79

THE PROPERTY OF A NOBLE ITALIAN FAMILY

78
A NATURAL PEARL, EMERALD AND
DIAMOND NECKLACE

The two strands composed of fifty-three and fifty-two graduated natural pearls, measuring approximately 9.5 to 4.9 mm, to the rectangular-cut emerald and diamond cluster clasp, mounted in gold, shortest row 37.4 cm

Accompanied by report no. 69881 dated 25 September 2013 from the SSEF Swiss Gemmological Institute stating that the 105 pearls are natural saltwater pearls

SFr. 120,000–180,000

US\$ 130,000–190,000
 € 100,000–150,000

79
A DIAMOND RING

Set with a cushion-shaped diamond, weighing approximately 9.90 carats, to the pavé-set diamond bifurcated shoulders, ring size 6 3/4, with English assay mark for gold

SFr. 75,000–115,000

US\$ 80,000–120,000
 € 63,000–95,000



80
A SET OF MULTI-GEM 'GANCIO'
JEWELLERY, BY BULGARI

The necklace composed of twelve amethyst, citrine, topaz, peridot and tourmaline faceted beads, with gold link spacers and diamond-set hoop detail, a bracelet and a pair of ear clips en suite, mounted in gold, 1980s, necklace 38.8 cm, bracelet 19.0 cm, ear clips 3.0 cm, with two beige suede Bulgari pouches

All signed Bulgari

(3)

SFr. 10,000-12,000

US\$ 11,000-13,000
 €8,300-10,000





Ψ81

**A DIAMOND AND GEM-SET NECKLACE,
BY BULGARI**

The necklace designed as a series of pavé-set diamond links, the central link can be detached and replaced by a pavé-set diamond shield-shaped link centering upon a cabochon emerald, a pavé-set shield-shaped link centering upon a calibré-cut ruby and diamond heart, a heart-shaped yellow sapphire and diamond link or a heart-shaped sapphire and diamond link, mounted in gold

The necklace and two of the additional links signed Bulgari (4)

SFr. 15,000-18,000

US\$ 16,000-19,000

€ 13,000-15,000



THE PROPERTY OF A LADY

Ψ82

**A CULTURED PEARL, RUBY AND DIAMOND
NECKLACE, BY VAN CLEEF & ARPELS**

The five strands composed of forty-two, thirty-nine, thirty-seven, thirty-five and thirty-six cultured pearls, measuring approximately 8.2 to 7.9 mm, centering upon a ruby cabochon, circular- and baguette-cut diamond clasp of floral design, suspending three gold tassels, mounted in gold, *shortest row 36.0 cm*

Signed Van Cleef & Arpels, no. 2345 S.O.

SFr. 25,000-40,000

US\$ 27,000-43,000

€ 21,000-33,000



83
**A GOLD AND DIAMOND BRACELET,
 BY RENÉ BOIVIN**

Designed as a flexible gold fish-scale link band with diamond-set terminal, to the fold-over clasp, adjustable size 17.0 to 19.5 cm, with French assay marks for platinum and gold

With maker's mark for René Boivin

SFr.7,000-9,000

US\$7,500-9,600
 €5,900-7,500



THE PROPERTY OF A LADY

84
**A PAIR OF COLOURED DIAMOND
 EAR CLIPS**

Each centering upon a light yellow heart-shaped diamond, weighing approximately 5.07 and 4.14 carats, to the pink diamond surround, mounted in gold

Accompanied by report no. 69158 dated 22 July 2013 from the SSEF Swiss Gemmological Institute stating that the 5.07 carat diamond is Light Yellow colour, VVS2 clarity

Report no. 69159 dated 22 July 2013 from the SSEF Swiss Gemmological Institute stating that the 4.14 carat diamond is Light Yellow colour, VS1 clarity

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

SFr.50,000-70,000

US\$54,000-75,000
 €42,000-58,000



85



85

85
A SET OF TIGER'S EYE AND GOLD
JEWELLERY, BY VAN CLEEF & ARPELS

The necklace composed of oval and circular-shaped gold wirework links, some links decorated with tiger's eye panels, a pair of ear clips en suite, necklace 80.0 cm, ear clips 5.0 cm

Signed Van Cleef & Arpels, no. B4036ES (necklace) and B3033E11 (earrings) (2)

SFr. 18,000-24,000

US\$20,000-26,000
 €15,000-20,000



THE PROPERTY OF A LADY

86
A DIAMOND RING

Set with a brilliant-cut diamond, weighing approximately 9.41 carats, to the tapered baguette-cut diamond shoulders, *ring size 6 ½*

SFr. 38,000–58,000

US\$ 40,000–60,000
€ 32,000–48,000



87
**A RETRO GOLD AND DIAMOND
NECKLACE, BY STERLÉ**

Designed as a gold band enhanced with brilliant-cut diamond collets,
forming a large bow at the front, with pavé-set diamond center,
1950s, 36.0 cm inner circumference, with French assay marks for platinum
and gold

Signed Sterlé Paris, no. 3.914

SFr.14,000-19,000

US\$15,000-20,000
€12,000-16,000

LITERATURE:

V. Jutheau, *Sterlé Joaillier Paris*, Editions Vecteurs, 1990, Paris, p. 58



88

88
A RETRO GOLD AND DIAMOND BRACELET, BY STERLÉ

Designed as a flexible gold band with a bow at the front enhanced with brilliant-cut diamond collets, suspending a gold tassel, 1950s, length 16.0 cm, with French assay marks for platinum and gold

Signed and with maker's mark for Sterlé Paris, no. 3625

SFr.20,000-28,000

US\$20,000-30,000
 €17,000-23,000

LITERATURE:

V. Jutheau, *Sterlé Joaillier Paris*, Editions Vecteurs, 1990, Paris, p. 58 for a set of jewellery of similar design



89

•89
AN EMERALD AND DIAMOND RING

Set with a cut-cornered rectangular-cut emerald, weighing approximately 60.74 carats, to the brilliant-cut diamond shoulders, mounted in gold, ring size 6

Accompanied by report no. 13020131 dated 26 February 2013 from the Gübelin Gemlab stating that the emerald is of Colombian origin, with indications of minor clarity enhancement

SFr.40,000-55,000

US\$43,000-59,000
 €34,000-46,000

THE PROPERTY OF A LADY

90

**A SAPPHIRE, DIAMOND AND GOLD
EVENING BAG**

The gold frame decorated with calibr -cut sapphire lines and brilliant-cut diamond collets, suspending a gold mesh bag with fabric lining, to the gold link chain handle, *frame width 15.2 cm, 349 gr, with English assay mark for gold*

SFr. 10,000-15,000

US\$ 11,000-16,000
 8,300-12,000





91

92

91
A CULTURED PEARL, DIAMOND AND
GOLD NECKLACE

Composed of six baroque-shaped cultured pearls, some with pavé-set diamond caps, interspersed with pavé-set diamond barrel elements and gold links, can be detached and worn as two shorter necklaces, mounted in platinum and gold, 82.5 cm (2)

SFr. 10,000-12,000

US\$ 11,000-13,000
 €8,000-10,000

92
A DIAMOND RING

Set with a brilliant-cut diamond, weighing approximately 3.28 carats, to the plain gold hoop, ring size 8 3/4

Accompanied by report no. 6157111605 dated 20 November 2012 from the GIA Gemological Institute of America stating that the diamond is G colour, VVS2 clarity

SFr. 52,000-70,000

US\$ 55,000-75,000
 €44,000-58,000



93

THE PROPERTY OF A PRIVATE COLLECTOR

93
**A SAPPHIRE AND DIAMOND RING,
BY MAUBOUSSIN**

Set with a cabochon sapphire in a pavé-set diamond raised base,
mounted in gold, ring size 7 ¼ with ring sizer

Signed Mauboussin Paris

*Please note that according to the verbal opinion of the SSEF Swiss
Gemmological Institute the sapphire has been heated*

SFr. 30,000-42,000

US\$ 32,000-45,000
€ 25,000-35,000



94

THE PROPERTY OF A PRIVATE COLLECTOR

94
**A CULTURED PEARL AND DIAMOND
NECKLACE, BY BULGARI**

Composed of five strands of grey and white cultured pearls on fine
link chains, enhanced by diamond-set square-shaped detail and gold
bullet-shaped elements, mounted in gold, 46.0 cm

Signed Bulgari

SFr. 5,000-7,200

US\$ 5,400-7,700
€ 4,200-6,000



95

95
A PAIR OF DIAMOND EAR PENDANTS,
BY DE GRISOGONO

Each as a pavé-set diamond long drop to the brilliant-cut diamond collet surmount and pavé-set diamond top, mounted in gold, 7.5 cm

Signed de Grisogono, no. B33739

SFr.20,000–28,000

US\$22,000–30,000

€17,000–23,000

THE PROPERTY OF A PRIVATE COLLECTOR

96
A DIAMOND RING, BY BULGARI

Set with a pear-shaped diamond, weighing approximately 2.45 carats, to the tapered baguette-cut diamond shoulders, mounted in platinum, ring size 6, in black leather Bulgari case and box

Signed Bulgari

Accompanied by report no. 5151384696 dated 30 April 2013 from the GIA Gemological Institute of America stating that the diamond is of G colour, VS2 clarity

SFr.28,000–34,000

US\$30,000–36,000

€22,000–28,000



96



97

97
A DIAMOND RING

Set with a brilliant-cut diamond, weighing approximately 6.07 carats, to the tapered baguette-cut diamond three-stone shoulders, mounted in gold, ring size 4 ¼

SFr.34,000–48,000

US\$35,000–50,000

€29,000–40,000

THE JACKIE BRACELET



THE PROPERTY OF A PRIVATE COLLECTOR

98

AN ENAMEL AND DIAMOND 'JACKIE' BRACELET, BY JEAN SCHLUMBERGER, TIFFANY & CO.

Designed as a light blue *pailloné* enamel hinged gold bangle, decorated with collet-set diamonds, with sculpted gold vertical bands, *inner diameter 6.0 cm*

Signed Schlumberger for Jean Schlumberger, Tiffany & Co.

SFr.20,000-30,000

US\$22,000-32,000
€17,000-25,000

LITERATURE:

J. Loring, *Tiffany Jewels*, Harry N. Abrams Publishers, 1999, New York, p. 204.

Designed by Jean Schlumberger in 1962, these enamel and gold bangles were a must-have jewel amongst the chic women. Jackie Kennedy was so fond of hers that the model was quickly nicknamed 'Jackie'. The use of a very unusual technique, the Pailloné enamel (a complicated layering of translucent enamel and foil) allowed shimmering and joyful colours. Famous fashion editor Diana Vreeland wrote about these bangles in her foreword of the 'Jean Schlumberger: Jewels' book: "It was really Schlum who revived enamel, a 19th Century art we hadn't seen at all in the 20th Century. His enamel is perfection. Clear, transparent sun yellows. Wonderful lacquer reds. Acid spring greens. The clear blue of the Southern sky. He likes to stab enamel with nails of gold, as if to hold it from flying back to the world of nature from which he's taken its colors."



99

Ψ99

**A RUBY, SAPPHIRE AND DIAMOND
'HORSE' HEAD BROOCH, BY JEAN
SCHLUMBERGER, TIFFANY & CO.**

Designed as a pavé-set ruby horse head, with cabochon emerald eyes, gold muzzle, mane and ears, accented by a diamond crescent, on a sapphire-set base, mounted in platinum and gold, *early 1980s, 6.0 cm, with French assay mark for gold*

Signed Tiffany Schlumberger

SFr.20,000-30,000

US\$22,000-32,000
€17,000-25,000

LITERATURE:

Cf. J. Loring, *Tiffany Fauna*, Harry N. Abrams Publishers, 2003, New York, p. 109 for an illustration of a similar model.



100

Ψ100

A RUBY AND DIAMOND RING, BY BULGARI

Set with a cabochon ruby in a pavé-set diamond signet-ring surround, with graduated baguette-cut diamond detail, mounted in platinum, *ring size 6, in a blue leather Bulgari case*

Signed Bulgari

Accompanied by report no. 68685 dated 10 June 2013 from the SSEF Swiss Gemmological Institute stating that the ruby is of Burmese origin, with no indications of heating

SFr.20,000-28,000

US\$22,000-30,000
€17,000-23,000



Ψ101

A GROUP OF UNMOUNTED RUBIES

Composed of thirty-five unmounted cabochon rubies weighing a total of approximately 175.39 carats

Accompanied by report no. 69688 dated 4 September 2013 from the SSEF Swiss Gemmological Institute stating that the 35 rubies are of Burmese origin, with no indications of heating (35)

SFr.240,000-330,000

US\$250,000-350,000

€200,000-270,000



102

AN EMERALD AND DIAMOND BRACELET

The large band set with alternating oval-shaped emeralds and brilliant-cut diamonds, mounted in gold, 17.5 cm

Accompanied by report no. 69333 dated 8 August 2013 from the SSEF Swiss Gemmological Institute stating that the emeralds are of Brazilian origin, with indications of minor to moderate amount of oil

SFr.68,000-85,000

US\$70,000-91,000
€57,000-71,000



THE PROPERTY OF A LADY

103

**A PAIR OF DIAMOND 'FLAME' BROOCHES,
BY VAN CLEEF & ARPELS**

Each designed as a pavé-set diamond flame with baguette-cut diamond end, 8.0 cm each, with French assay marks for platinum and gold, in beige suede Van Cleef & Arpels pouch

Signed Van Cleef & Arpels (2)

SFr. 40,000–50,000

US\$ 43,000–53,000

€ 34,000–42,000

LITERATURE:

Cf. M. Petit, *Van Cleef & Arpels: Reflections of Eternity*, Editions Cercle d'Art, Paris, 2006, plate nos. 134 and 135

S. Raulet, *Van Cleef & Arpels*, Éditions Du Regard, Paris, 1986, p. 117.



104

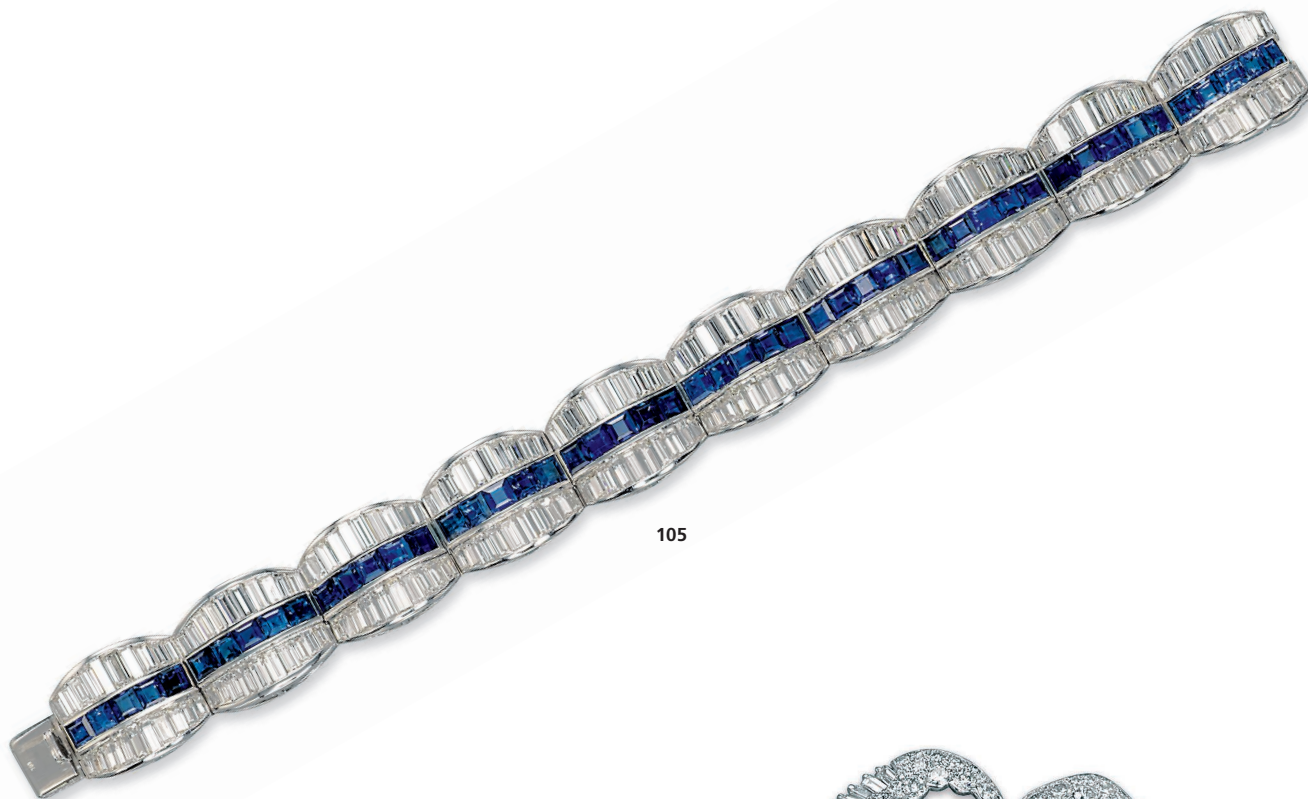
A DIAMOND RING

Set with a cut-cornered rectangular-cut diamond, weighing approximately 7.34 carats, to the tapered baguette-cut diamond shoulders, ring size 8

Accompanied by report no. 1152551299 dated 15 July 2013 from the GIA Gemological Institute of America stating that the diamond is G colour, VVS2 clarity

SFr. 180,000–220,000

US\$200,000–230,000
€150,000–180,000



105



105



106

105

A SET OF SAPPHIRE AND DIAMOND JEWELLERY

Comprising a bracelet composed of ten scalloped bombé links centering upon a line of calibré-cut sapphires flanked on either side by baguette-cut diamonds, together with a diamond ring of similar design, accompanied by five unmounted calibré-cut sapphires, weighing a total of approximately 1.97 carat (*not illustrated*), mounted in platinum and gold, *bracelet 18.8 cm, ring size 6½* (2)

SFr.20,000-30,000

US\$22,000-32,000
€17,000-25,000

106

A DIAMOND BROOCH

Designed as an openwork trefoil motif set with baguette and circular-cut diamonds, centering upon marquis and pear-shaped diamonds, *4.9 cm, with French assay marks for platinum and gold*

SFr.25,000-35,000

US\$27,000-37,000
€21,000-29,000

According to the family tradition, this brooch was purchased at Cartier 30 years ago.



•107

A DIAMOND NECKLACE

The front designed as a series of graduated brilliant-cut and marquise-shaped diamond flowerheads, to the brilliant-cut diamond line neckchain, mounted in platinum and gold, 41.5 cm

SFr. 10,000-20,000

US\$ 11,000-21,000

€ 8,300-17,000



Ψ108

A RUBY AND DIAMOND NECKLACE

Designed as a tapered band of alternated baguette and brilliant-cut diamond collets flanked with a line of cabochon rubies, gathered at the front by diamond-set scrolls centering upon a cabochon ruby and suspending marquise-shaped diamond and oval or pear-shaped ruby pendants, 1930s, inner circumference 36.5 cm, with French export marks for platinum and gold

SFr.60,000-75,000

US\$64,000-80,000
€50,000-62,000



109

A DIAMOND BUTTERFLY BROOCH

The body set with two pear-shaped diamonds, weighing approximately 3.01 and 2.64 carats, extending pavé-set diamond wings with triangular, marquise and baguette-cut diamond collet detail, mounted in platinum, 1950s, 5.9 cm

Accompanied by report no. 11961087 dated 28 March 2002 from the GIA Gemological Institute of America stating that the 3.01 carat diamond is E colour, SI1 clarity

Report no. 119661090 dated 28 March 2002 from the GIA Gemological Institute of America stating that the 2.64 carat diamond is D colour, VVS1 clarity

Please note that the reports are more than five years old and might require an update

SFr.115,000–140,000

US\$130,000–150,000
€96,000–120,000

PROVENANCE:

Ann Rutherford (1916–2012)

This butterfly was formerly in the collection of Canadian-American actress Ann Rutherford, best known for her performance as Carreen O'Hara, sister of Scarlett O'Hara, performed by Vivien Leigh, in *Gone with the Wind* (1939).



110

110

A SAPPHIRE AND DIAMOND RING

Set with an oval-shaped sapphire, weighing approximately 12.71 carats, flanked on either side with an oval-shaped diamond, weighing approximately 1.21 and 1.20 carat, to the pavé-set diamond shoulders, mounted in platinum, ring size 5 ¾

Accompanied by report no. 68674 dated 12 June 2013 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Burmese origin, with no indications of heating

Report no. 13055285 dated 4 June 2013 from the Gübelin GemLab stating that the sapphire is of Burmese origin, with no indications of heating, and that "This colour variety of sapphire may also be called "Royal Blue"', also with an information sheet on unheated sapphires

Report no. 5151411020 dated 8 May 2013 from the GIA Gemological Institute of America stating that the 1.21 carat diamond is D colour, VS2 clarity

Report no. 1149979529 dated 13 April 2013 from the GIA Gemological Institute of America stating that the 1.20 carat diamond is D colour, VS2 clarity

SFr. 115,000–140,000

US\$ 120,000–150,000
€96,000–120,000



111

THE PROPERTY OF A LADY

111

**A DIAMOND RIVIÈRE NECKLACE,
BY HARRY WINSTON**

Set with sixty-six graduated brilliant-cut diamonds, 41.5 cm, with French assay mark for platinum, in black Harry Winston pouch

With maker's mark of Jacques Timey for Harry Winston, no. 4923

SFr. 180,000–220,000

US\$ 200,000–230,000
€150,000–180,000



DIAMOND GRADING REPORT

March 07, 2012

Shape and Cutting Style **Emerald Cut**
Measurements 12.69 x 9.27 x 4.53 mm

GIA REPORT 5141487301

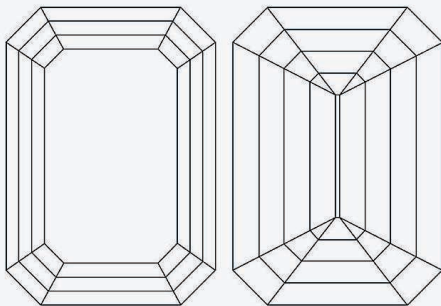
GRADING RESULTS

Carat Weight **5.01 carat**
Color Grade **D**
Clarity Grade **INTERNALLY FLAWLESS**

ADDITIONAL GRADING INFORMATION

Finish
Polish Excellent
Symmetry Very Good
Fluorescence None
Comments:
Surface graining is not shown.
Minor details of polish are not shown.

REFERENCE DIAGRAMS



thick



**112
A DIAMOND RING**

Set with a cut-cornered rectangular-cut diamond, weighing approximately 5.01 carats, to the pavé-set diamond surround and half hoop, mounted in gold, ring size 6 ½

Accompanied by report no. 5141487301 dated 7 March 2012 from the GIA Gemological Institute of America stating that the diamond is D colour, Internally Flawless clarity

SFr. 290,000–470,000

US\$ 300,000–500,000
£250,000–390,000



THE PROPERTY OF A PRIVATE COLLECTOR

113

**A NATURAL PEARL, TREATED HOLLOW
NATURAL PEARL AND DIAMOND BROOCH**

Set with a baroque grey natural pearl, a treated baroque brown natural hollow pearl and a baroque light cream natural hollow pearl, to the cushion-shaped diamond scrolling line surround and gold closed-back setting, 10.0 cm

Accompanied by report no. 69316 dated 9 August 2013 from the SSEF Swiss Gemmological Institute stating that the grey pearl is a natural saltwater pearl, with no indications of artificial colour modification, the brown pearl is a treated hollow saltwater natural pearl, with indications of artificial colour modification, and the light cream pearl is a hollow saltwater natural pearl

SFr.20,000-30,000

US\$22,000-32,000

€17,000-25,000



114

**114
A DIAMOND CHAIN**

Composed of fifty-seven spectacle-set brilliant-cut diamonds, weighing a total of approximately 29.94 carats, mounted in gold, 59.0 cm

SFr. 38,000-42,000

US\$ 40,000-45,000
€ 32,000-35,000

THE PROPERTY OF A PRIVATE COLLECTOR

**115
A DIAMOND RING, BY BULGARI**

Set with a brilliant-cut diamond, to the baguette-cut diamond shoulders, mounted in platinum, ring size 5 3/4, in dark blue leather Bulgari case

Signed Bulgari

SFr. 24,000-36,000

US\$ 26,000-38,000
€ 20,000-30,000



115



116

**116
A PAIR OF DIAMOND EAR STUDS**

Each brilliant-cut diamond, weighing approximately 2.34 and 2.32 carats, set in a gold mount

(2)

SFr. 80,000-100,000

US\$ 86,000-110,000
€ 67,000-83,000



117



118

THE PROPERTY OF A PRIVATE COLLECTOR

117
AN AQUAMARINE, DIAMOND AND GOLD
BANGLE, BY BUCCELLATI

The matte gold hinged cuff centering upon a cushion-shaped aquamarine in a brilliant-cut diamond surround, with diamond-set snowflake detail, *inner diameter 5.5 cm, in dark leather Mario Buccellati case*

Signed M. Buccellati

SFr.20,000-30,000

US\$22,000-32,000
 €17,000-25,000

THE PROPERTY OF A PRIVATE COLLECTOR

118
A DIAMOND BROOCH, BY BUCCELLATI

Designed as an openwork oval-shaped panel centering upon a circular-cut diamond collet, to the diamond-set surround, mounted in gold, *3.5 cm*

Signed Buccellati

SFr.5,500-6,600

US\$5,900-7,000
 €4,600-5,500



THE PROPERTY OF A PRIVATE COLLECTOR

119
A SET OF GOLD AND DIAMOND
JEWELLERY, BY BUCCELLATI

Comprising a matte gold hinged collar decorated with diamond-set snowflake motifs, a hinged bangle en suite, *necklace inner circumference 38.5 cm, bangle inner diameter 5.6 cm, in two dark blue leather Mario Buccellati cases*

Signed M. Buccellati

(2)

SFr. 35,000-55,000

US\$38,000-59,000

€30,000-46,000



FROM THE COLLECTION OF JOSEPH ASSCHER

Founded in 1854, The Royal Asscher Diamond Co is still owned by the 5th and 6th Asscher generation Edward, Lita and Mike Asscher, with offices in Amsterdam, New York and Tokyo. The company made their historical reputation with the cutting of the Excelsior diamond, the Cullinan diamond (the largest diamond ever found) and of course with the introduction of the world's first patented diamond cut: the Asscher Cut diamond. The Royal Asscher cut, as successor of the Asscher Cut, was introduced in 2001 by the 5th generation Edward and Joop Asscher.

According to the owner, this diamond was originally in the private collection of Joseph Asscher, founder of the company, who had cleaved and cut the world's largest diamond in the world, the Cullinan diamond, for King Edward VII of Great Britain. The diamond stayed in the family and was recut recently to achieve the best colour and light reflection.



FORMERLY IN THE PERSONAL COLLECTION OF JOSEPH ASSCHER

120 **A COLOURED DIAMOND RING, BY ROYAL ASSCHER**

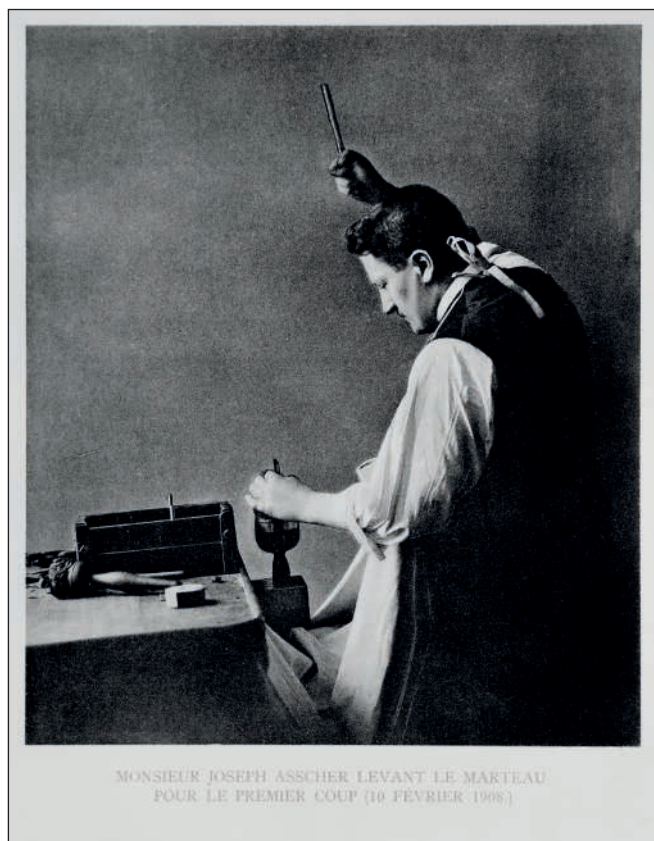
Set with a fancy blue-gray brilliant-cut diamond, weighing approximately 2.73 carats, to the pavé-set diamond surround and bifurcated shoulders, ring size 6¼, with Dutch assay mark for gold, in dark blue velvet Royal Asscher case and white box

With maker's mark for Royal Asscher

Accompanied by report no. 2151078395 dated 4 December 2012 from the GIA Gemological Institute of America stating that the 2.73 carat diamond is Fancy Blue-Gray colour, VVS2 clarity

SFr. 100,000-150,000

US\$ 110,000-160,000
€83,000-120,000







121

THE PROPERTY OF A PRIVATE COLLECTOR

121
**A DIAMOND 'MONTECARLO' RING,
BY CARTIER**

Designed as a gold wavy band partly pavé-set with diamonds,
mounted in gold, *ring size 7, in red leather Cartier case*

Signed Cartier, no. 813058

SFr. 11,000–13,000

US\$ 12,000–14,000
€9,200–11,000



122

THE PROPERTY OF A PRIVATE COLLECTOR

122
**A PAIR OF DIAMOND EAR CLIPS,
BY CHANTECLER**

Each designed as a cluster of marquise-shaped diamonds with
brilliant-cut diamond detail, mounted in gold, *2.5 cm*

Signed Chantecler Capri

SFr. 7,500–9,600

US\$ 8,000–10,000
€6,300–8,000



123

THE PROPERTY OF A PRIVATE COLLECTOR

123
A PAIR OF NEPHRITE AND CORNELIAN
EAR CLIPS, BY A. CIPULLO FOR CARTIER

Each designed as a nephrite disc decorated with three cabochon
 cornelians on gold bars, 1974, 3.0 cm

Signed Cartier and A. Cipullo

SFr.6,000-8,500

US\$6,400-9,100
 €5,000-7,100



124

THE PROPERTY OF A PRIVATE COLLECTOR

124
A PAIR OF CORNELIAN AND ONYX EAR
CLIPS, BY A. CIPULLO FOR CARTIER

Each designed as an onyx disc decorated with a sugarloaf cabochon
 cornelian in a gold surround, 1972, 2.8 cm

Signed A. Cipullo and Cartier

SFr.6,000-8,500

US\$6,400-9,100
 €5,000-7,100



THE PROPERTY OF A PRIVATE COLLECTOR

125

**A SET OF DIAMOND JEWELLERY,
BY BUCCELLATI**

Comprising a necklace designed as five pierced panels enhanced with diamond borders and detail, to the link chain, a pair of ear pendants and a ring en suite, mounted in gold, *necklace 39.5 cm, ear pendants 6.7 cm, ring size 4 3/4*

Signed Buccellati

(3)

SFr.45,000-55,000

US\$48,000-59,000

€38,000-46,000



126

THE PROPERTY OF A PRIVATE COLLECTOR

126
**A LADY'S DIAMOND BRACELET-WATCH,
 BY HARRY WINSTON**

The circular pavé-set diamond dial with baton hands, to the flexible bracelet set with three lines of brilliant-cut diamond collets, deployant buckle, quartz movement, mounted in platinum and gold, *inner circumference 16.0 cm, in black leather Harry Winston pouch*

Signed Harry Winston, no. 01010288

SFr. 30,000-50,000

US\$32,000-53,000
 €25,000-42,000



127

THE PROPERTY OF A PRIVATE COLLECTOR

127
**A GROUP OF DIAMOND JEWELLERY,
 BY HARRY WINSTON**

Comprising a necklace designed as a flexible band set with three lines of brilliant-cut diamonds, together with a pair of ear clips designed as a flexible loop set with three lines of graduated brilliant-cut diamonds, mounted in platinum, *necklace 40.3 cm, ear clips 4.0 cm*

Signed Winston for Harry Winston, ear clips with the maker's mark of Jacques Timey (2)

SFr. 60,000-80,000

US\$64,000-85,000
 €50,000-66,000



127

THE PROPERTY OF A LADY

Lots 128-134



128



129

128

A SAPPHIRE AND DIAMOND RING

Set with a cabochon sapphire in a brilliant-cut diamond surround, mounted in gold, *ring size 6*

Accompanied by report no. 69274 dated 26 July 2013 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Burmese origin, with no indications of heating

SFr.14,000–20,000

US\$15,000–20,000
€12,000–17,000

Ψ129

A RUBY AND DIAMOND RING

Set with an oval-shaped ruby to the brilliant-cut diamond surround and shoulders, mounted in gold, *ring size 6*

Accompanied by report no. 69273 dated 26 July 2013 from the SSEF Swiss Gemmological Institute stating that the ruby is of Burmese origin, with no indications of heating

SFr.20,000–28,000

US\$22,000–30,000
€17,000–23,000



130

130
A DIAMOND RING

Centering upon a collet-set brilliant-cut diamond, to the fluted mount, *ring size 4 1/2*

SFr. 45,000-62,000

US\$ 48,000-65,000
€ 38,000-51,000



131

131
A PAIR OF EMERALD AND DIAMOND EAR PENDANTS, BY GÜBELIN

The diamond cluster tops centering upon a square-cut emerald, each suspending a detachable diamond cluster pendant centering upon a pear-shaped emerald, mounted in platinum, *5.0 cm*

With maker's mark for Gübelin

(3)

SFr. 14,000-20,000

US\$ 15,000-20,000
€ 12,000-17,000

THE PROPERTY OF A LADY

Lots 128-134



132



133

132 AN EMERALD AND DIAMOND RING, BY HARRY WINSTON

Set with a pear-shaped emerald in a brilliant-cut diamond surround, mounted in platinum, ring size 7 with ring sizer

With maker's mark of Jacques Timey (indistinct) for Harry Winston

Accompanied by report no. 68464 dated 27 May 2013 from the SSEF Swiss Gemmological Institute stating that the emerald is of Colombian origin, with indications of minor amount of oil

SFr.95,000-115,000

US\$100,000-120,000
€79,000-95,000

133 A DIAMOND RING, BY BOUCHERON

Set with a marquise-shaped diamond, weighing approximately 6.26 carats, to the plain hoop, ring size 5 ½, with French assay mark for platinum

Signed Boucheron

Accompanied by report no. 5151551322 dated 18 July 2013 from the GIA Gemological Institute of America stating that the diamond is E colour, VVS2 clarity, and a working diagram indicating that the clarity of the diamond might be potentially Internally Flawless

SFr.220,000-280,000

US\$230,000-300,000
€190,000-230,000



134

A DIAMOND RING

Set with a brilliant-cut diamond, weighing approximately 8.03 carats, to the tapered baguette-cut diamond shoulders, *ring size 5 ¾ with ring sizer*

Accompanied by report no. 5151476838 dated 5 June 2013 from the GIA Gemological Institute of America stating that the diamond is E colour, VS1 clarity

SFr. 380,000–470,000

US\$ 400,000–500,000

€ 320,000–390,000

135 NO LOT

CARVED GEMS

It is very interesting to note that one of the most favoured gemstones of the Mughals, the Old Indian emerald actually came from Colombia via the Portuguese port of Goa. From there the stones were sent out to be cut and carved into bazubands, taviz or simply beads. The origins of the floral and foliate carvings grew from the tradition of engraving the stones with the name of the Mughal emperors and was done, not only to bring out the regal colour and enhance the beauty of the stone, but also to show respect for the qualities the stone had been endowed with. Usually the emerald was carved with a rosette or a flowering plant, the poppy flower being the favorite just as the present carved emerald, a motif that developed under the reign of Jahangir after his visit to Kashmir in 1620, and was further enhanced under the influence of Herbal Prints.

These carved gems made their way to Europe early in the 20th Century and have since been of great influence on Western jewellery. The magic of these engraved stones still inspires today the greatest jewellery designers.

136

AN EMERALD AND DIAMOND NECKLACE, BY VAN CLEEF & ARPELS

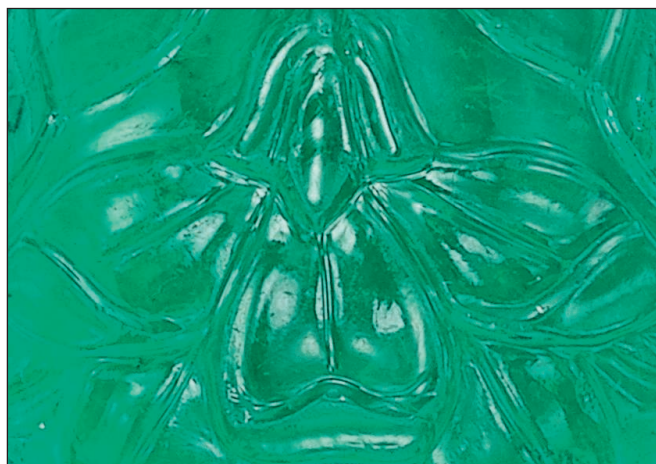
The detachable pendant set with a drop-shaped carved emerald weighing approximately 18.90 carats, in a brilliant-cut diamond surround, to the marquise-shaped diamond surmount, suspended from a brilliant-cut diamond twin-line necklace, enhanced at the front with graduated fluted emerald beads flanked on either side with marquise-shaped diamonds, 38.0 cm, with French assay mark for gold, in beige suede Van Cleef & Arpels case

Signed and with maker's mark for Van Cleef & Arpels, no. 29342

Accompanied by report no. CS 56572 dated 28 August 2013 from the AGL American Gemological Laboratories stating that the 18.90 carat carved emerald is of Colombian origin, with indications of minor amount oil

SFr.240,000-330,000

US\$250,000-350,000
€200,000-270,000







THE PROPERTY OF A LADY

137

**A BELLE EPOQUE NATURAL PEARL AND
DIAMOND PENDANT ON CHAIN**

The pendant designed as a drop-shaped natural pearl with a diamond-set hoop surmount and a natural light brown pearl surmount, suspended from a long link chain with seed pearl spacers, 1910s, chain 154.0 cm, with French assay mark for gold

Accompanied by report no. 69833 dated 19 September 2013 from the SSEF Swiss Gemmological Institute stating that the pearls are natural saltwater pearls and that due to the setting, the colour authenticity of the light brown pearl has not been tested

SFr.25,000-35,000

US\$27,000-37,000
€21,000-29,000



138



139



140

•~138

AN ANTIQUE PEARL, CONCH PEARL AND DIAMOND BROOCH

Of trefoil design, each leaf set with a white, a grey or a conch pearl, within an old-cut diamond surround, to the old-cut diamond centre and stem, *19th Century, 4.0 cm*

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

SFr.5,600-7,500

US\$6,000-8,000

€4,700-6,200

139

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 6.76 carats, to the high prong gold mount, *ring size 7 ½*

SFr.28,000-48,000

US\$30,000-51,000

€24,000-40,000

140

A DIAMOND RING

Set with a brilliant-cut diamond, weighing approximately 8.40 carats, to the single-cut diamond bow shoulders, *ring size 6 ½*

SFr.48,000-75,000

US\$50,000-80,000

€40,000-62,000



141



142



143

THE PROPERTY OF A LADY

Ψ142

AN ART DECO MULTI-GEM AND DIAMOND BROOCH, BY CARTIER

Designed as two buff-top cabochon sapphire, emerald and ruby birds under a carved emerald tree with diamond detail, trunk and base, 1920s, 3.5 cm, with French assay mark for platinum

Signed Cartier Paris, no. 02456

SFr.25,000-35,000

US\$27,000-37,000
€21,000-29,000

141

A PAIR OF PEARL EARRINGS

Each set with a button-shaped pearl, measuring approximately 10.2-9.8 and 9.4-9.1 mm, mounted in gold

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

SFr. 10,000-15,000

US\$11,000-16,000
€8,300-12,000

143

AN ART DECO DIAMOND AND EMERALD BRACELET

The flexible band set with three lines of brilliant-cut diamonds and decorated with three rectangular-cut emerald and bullet-shaped diamond motifs, 1930s, 17.5 cm

SFr.10,000-15,000

US\$11,000-16,000
€8,300-12,000



144

**A NATURAL PEARL AND DIAMOND
NECKLACE**

The single-strand composed of seventy-two graduated natural pearls, measuring approximately 9.0 to 4.1 mm, to the pavé-set diamond oval-shaped clasp, mounted in gold, 49.0 cm

Accompanied by report no. 69745 dated 6 September 2013 from the SSEF Swiss Gemmological Institute stating that 71 pearls are natural saltwater pearls and that 1 pearl is a natural freshwater pearl

SFr.95,000-140,000

US\$100,000-150,000

€79,000-120,000



145

THE PROPERTY OF A LADY

145
A DIAMOND CHARM RING

With two diamond-set flower button charms, each centering upon a brilliant-cut diamond, to the platinum double hoop interlacing at the bottom, *ring size 8*

SFr. 30,000–50,000

US\$ 32,000–53,000
€ 25,000–42,000



146

146
A LADY'S ART DECO PEARL, ONYX AND DIAMOND WRISTWATCH, BY CARTIER

The rectangular cream dial bearing Roman numerals and blued-steel hands, to the diamond-set frame and buckle, decorated with onyx, the gold mesh bracelet flanked on either side with a line of seed pearls, *1930s, 15.5 cm, with French assay marks for platinum and gold*
Signed Cartier, no. 2815

SFr. 14,000–24,000

US\$ 15,000–26,000
€ 12,000–20,000



147

A TWO-STRAND NATURAL AND CULTURED COLOURED PEARL NECKLACE

Composed of seventy-nine and seventy-four multi-coloured baroque-shaped natural pearls, measuring approximately 9.2 to 2.9 mm, with seed pearl spacers, to the button-shaped pearl and diamond clasp, mounted in gold, 55.0 cm

Accompanied by report no. 69882 dated 1 October 2013 from the SSEF Swiss Gemmological Institute stating that the 148 pearls are natural saltwater pearls and that 5 pearls are cultured pearls, with no indications of artificial colour modifications

SFr.75,000-115,000

US\$80,000-120,000
€63,000-95,000



148

**A DIAMOND, EMERALD AND GOLD
NECKLACE, BY CARTIER**

The front designed as a series of pavé-set diamond elephants with emerald eyes, to the pavé-set diamond brick link neck chain, *inner circumference 35.5 cm, with French assay mark for gold*

Signed Cartier, no. 618 235

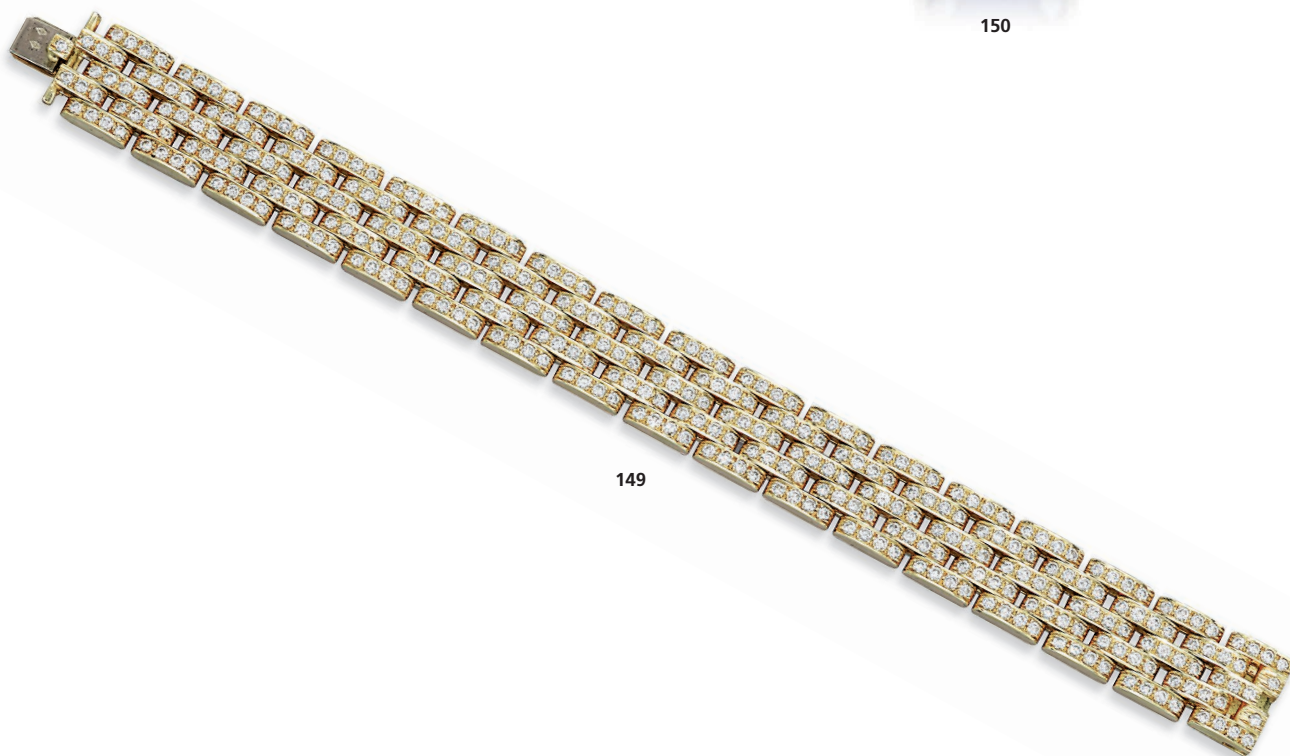
SFr.40,000-60,000

US\$43,000-64,000

€34,000-50,000



150



149

149

**A GOLD AND DIAMOND BRACELET,
BY CARTIER**

Designed as a flexible pavé-set diamond brick link band,
mounted in gold, 18.0 cm

Signed Cartier, no. 627 436

SFr. 10,000–15,000

US\$ 11,000–16,000
€ 8,300–12,000

150

**A SAPPHIRE AND DIAMOND RING,
BY BULGARI**

Set with a cushion-shaped sapphire, weighing approximately
25.18 carats, to the pavé-set diamond base and shoulders, mounted in
gold, ring size 6 ¾

Signed Bulgari

Accompanied by report no. CS 55327 dated 28 June 2013 from the AGL
American Gemological Laboratories stating that the sapphire is of Ceylon
origin, with no indications of heating

SFr. 140,000–190,000

US\$ 150,000–200,000
€ 120,000–160,000

THE PROPERTY OF THE ROYAL FAMILY OF SAVOY

Lots 151-163



(reverse)

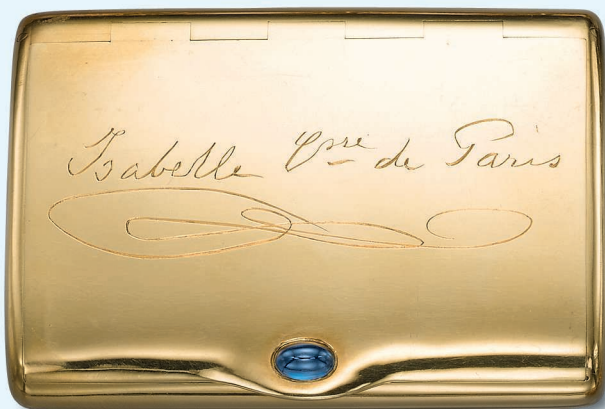
151 AN ANTIQUE ENAMEL, SAPPHIRE AND DIAMOND POCKET WATCH

The circular gold case engraved with scrolling motifs, one opening side applied with turquoise enamel and a diamond-set star with sapphire center, revealing a white dial with Arabic numerals, one opening side applied with blue and green enamel picturing flowers, *circa 1880, 5.0 cm, in fitted case*

Numbered 27637 and 37

SFr. 1,000-1,500

US\$ 1,100-1,600
€ 830-1,200



152

152
**A GOLD AND SAPPHIRE CIGARETTE CASE,
 BY LENOIR**

The rectangular-shaped gold box with a hinged lid engraved 'Isabelle Csse de Paris', decorated with a cabochon sapphire, 1940s, 8.0 x 5.6 cm, 89 gr, in burgundy leather fitted Lenoir case

Signed Ed. Lenoir, 14 rue Royale Paris

SFr.2,000-3,000

US\$2,200-3,200
 €1,700-2,500

PROVENANCE:

Gift from Madame La Comtesse de Paris.



153

153
**AN ANTIQUE EMERALD AND DIAMOND
 BROOCH**

Centering upon three rectangular-cut emeralds in an old-cut diamond frame, to the rectangular-cut emerald surround, mounted in gold, 1870s, 3.2 cm, in brown leather case

Accompanied by report no. 69830 dated 19 September 2013 from the SSEF Swiss Gemmological Institute stating that the 3 larger emeralds are of Colombian origin, 1 with indications of minor amount of oil, 2 with no indications of clarity modification

SFr.20,000-30,000

US\$22,000-32,000
 €17,000-25,000

THE PROPERTY OF THE ROYAL FAMILY OF SAVOY

Lots 151-163



~154

AN ANTIQUE MINIATURE AND GOLD BANGLE

The oval miniature under a glass depicting the portrait of a child, to the hinged tapered gold band engraved with foliate and scroll motifs, circa 1860, inner diameter 5.8 cm, miniature 4.0 x 3.0 cm, in dark green leather fitted case

SFr.2,000-3,000

US\$2,200-3,200
€1,700-2,500



~155

AN ANTIQUE MINIATURE BRACELET

With seven miniature portraits depicting King Ferdinand II of the Two-Sicilies, his second wife Maria-Theresa of Austria and five of their children, each in an oval-shaped black enameled frame with scrolling decorations, linked by gold wires and various cabochon gemstone collets, 19th Century, 22.5 cm

SFr.20,000-30,000

US\$22,000-32,000

€17,000-25,000

THE PROPERTY OF THE ROYAL FAMILY OF SAVOY

Lots 151-163



HRH Princess Elisabeth of Saxony



156

**AN ANTIQUE SEED PEARL AND DIAMOND
'SCARF' NECKLACE**

The seven seed pearl torsade sections linked with openwork diamond-set beads, to the seed pearl tassel terminal, with additional seed pearls, mounted in silver and gold, 1900s, 134.0 cm

SFr. 15,000–20,000

US\$ 16,000–21,000

€ 13,000–17,000

PROVENANCE:

HRH Princess Elisabeth of Saxony

THE PROPERTY OF THE ROYAL FAMILY OF SAVOY

Lots 151-163



157

157 AN ANTIQUE OPAL AND DIAMOND BROOCH

Designed as an opal and diamond scrolling cluster centering upon a larger oval-shaped opal in an old-cut diamond frame, suspending a pear-shaped opal in a rose-cut diamond frame with foliate detail surmount, mounted in silver and gold, *late 19th Century, 7.0 cm*

SFr.7,000-10,000

US\$7,500-11,000
€5,900-8,300



158

158 AN ANTIQUE DIAMOND CLASP

The central line of old-cut diamond collets extending diamond-set scrolls, mounted in silver and gold, *late 19th Century, 4.6 cm*

SFr.22,000-28,000

US\$24,000-30,000
€19,000-23,000

PROVENANCE:

HRH Princess Lucia of Bourbon-Two Sicilies, Duchess of Ancona,
Duchess of Genova



159
A BELLE EPOQUE NATURAL PEARL AND
DIAMOND BROOCH

Centering upon a natural button-shaped slightly grey pearl, weighing approximately 33.90 grains, in a diamond-set wreath with a larger diamond collet at the top, to the diamond-set Savoy knot frame, 1900s, 6.5 cm

Accompanied by report no. 69827 dated 23 September 2013 from the SSEF Swiss Gemmological Institute stating that the pearl is a natural saltwater pearl, with no indications of artificial colour modification

SFr.20,000–30,000

US\$22,000–32,000
 €17,000–25,000

PROVENANCE:

Wedding gift from HM Queen Elena of Italy to HRH Princess Lucia of Bourbon-Two Sicilies, Duchess of Ancona, Duchess of Genova

THE PROPERTY OF THE ROYAL FAMILY OF SAVOY

Lots 151-163



160

160

A PAIR OF ART DECO DIAMOND BROOCHES

Each of stylized openwork shield shape, set with old-, single- and baguette-cut diamonds, with fitting to wear together as a double-clip brooch, 1930s, 3.0 cm each (2)

SFr.6,000–8,000

US\$6,400–8,500
€5,000–6,600

PROVENANCE:

HRH Princess Lucia of Bourbon-Two Sicilies, Duchess of Ancona, Duchess of Genova

161

A DIAMOND BROOCH

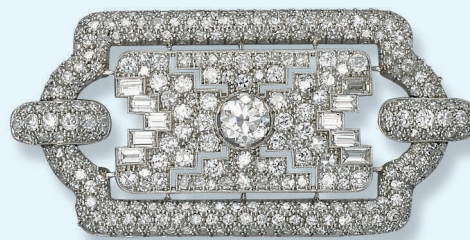
Designed as an openwork stylized rectangular panel pavé-set with diamonds, centering upon a larger brilliant-cut diamond collet, 1930s, 6.2 cm

SFr.8,000–12,000

US\$8,600–13,000
€6,700–10,000

PROVENANCE:

HRH Princess Lucia of Bourbon-Two Sicilies, Duchess of Ancona, Duchess of Genova



161

~162

AN ART DECO MOTHER-OF-PEARL, DIAMOND AND GEM-SET CHINOISERIE DESK CLOCK, BY LACLOCHE FRÈRES

The rectangular dial with mother-of-pearl chinoiserie floral and bird decoration enhanced by carved coral, applied rose-cut diamond Arabic chapters and pavé-set diamond hands, to the black laquer case, rose quartz surmount with carved agate crown and blue enamel floral panels, on carved rose quartz dogs (accidents) and blue enamel floral pillars, the black laquer base with six rose quartz feet, mechanical movement, circa 1925, height 15.5 cm

Signed Lacloche Frères, dial decoration with the signature of Vladimir Makovsky.

SFr.60,000–80,000

US\$64,000–85,000
€50,000–66,000

Though the art of inlay was primarily credited to Far Eastern artisans in the Art Deco period, one European craftsman, the Russian Vladimir Makovsky (1884-1966), is known to have practiced the technique with as much skill as those in Asia. Different from the lacque burgauté, his inlays consisted of tinted mother-of-pearl and a mixture of hardstones on a mother-of-pearl background. The present desk clock dial is an exquisite example. The movement of light is brought to life by the shimmering effect of the nacre. Although his work was often unsigned, his ornamented signature can here be seen to the far right.



THE PROPERTY OF THE ROYAL FAMILY OF SAVOY

Lots 151-163





HRH Princess Lydia of Arenberg, Duchess of Genova, wearing the Sautoir



163

AN ART DECO DIAMOND SAUTOIR

Composed of twelve diamond-set geometrical openwork elements, with octagonal-shaped spacers, *can be detached and worn as four bracelets*, together with two clips of similar design, *one small clasp lid deficient on the hanging loop*, 1920s, necklace 78.5 cm, bracelets 19.0 cm each, clips 4.0 cm each (4)

SFr. 60,000–80,000

US\$ 64,000–85,000

€ 50,000–66,000

PROVENANCE:

HRH Princess Lydia of Arenberg, Duchess of Genova

EVENING
SESSION
at 19.00
(lots 164-286)





THE PROPERTY OF A
EUROPEAN ESTATE

Lots 164-169



164

164

AN UNMOUNTED DIAMOND

The brilliant-cut diamond weighing approximately 3.41 carats

SFr. 12,000–15,000

US\$ 13,000–16,000
€ 10,000–12,000



165

165

**AN EMERALD AND DIAMOND RING,
BY HARRY WINSTON**

Set with a cut-cornered rectangular-cut emerald, weighing approximately 9.61 carats, to the tapered baguette-cut diamond shoulders, mounted in platinum and gold, ring size 6 with ring sizer, in black suede Harry Winston case

With maker's mark of Jacques Timey and signed Winston for Harry Winston

Accompanied by report no. 64273 dated 26 July 2012 from the SSEF Swiss Gemmological Institute stating that the emerald is of Colombian origin, with indications of minor amount of oil

SFr. 80,000–120,000

US\$ 86,000–130,000
€ 67,000–100,000



166

166

A DIAMOND RING, BY BOUCHERON

Set with a cut-cornered rectangular-cut diamond, weighing approximately 10.56 carats, to the baguette-cut diamond shoulders, ring size 5 ½ with ring sizer, with French assay mark for platinum, in beige suede Boucheron case

Signed Boucheron Paris

Accompanied by report no. 1142891594 dated 15 August 2012 from the GIA Gemological Institute of America stating that the diamond is D colour, VVS1 clarity, and a Diamond Type Classification letter stating that the diamond is Type IIa

SFr. 400,000–600,000

US\$ 430,000–640,000
€ 340,000–500,000

THE PROPERTY OF A
EUROPEAN ESTATE

Lots 164-169



167

**A BELLE EPOQUE SAPPHIRE AND
DIAMOND NECKLACE, BY CARTIER**

The cushion-shaped sapphire set in a pavé-set diamond surround, with a rectangular-cut diamond surmount, to the calibré-cut sapphire and single-cut diamond line chain, *four additional chain links*, 191os, 48.0 cm, with French assay marks for gold, in red leather fitted Cartier case
Signed Cartier, with maker's mark for Atelier Henri Picq, nos. 1226 and 4382

Accompanied by report no. 64304 dated 24 July 2012 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Ceylon origin, with no indications of heating

SFr.250,000–350,000

US\$270,000–370,000
€210,000–290,000



THE PROPERTY OF A EUROPEAN ESTATE

Lots 164-169



168

168 A SAPPHIRE AND DIAMOND RING, BY BOUCHERON

Set with an octagonal-cut sapphire, weighing approximately 7.91 carats, to the tapered baguette-cut diamond shoulders, ring size 5 ½, with French assay mark for gold, in beige suede Boucheron case
Signed Boucheron Paris

Accompanied by report no. 12080078 dated 14 August 2012 from the Gübelin Gemlab stating that the sapphire is of Kashmir origin, with no indications of heating

Report no. 64272 dated 26 July 2012 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Kashmir origin, with no indications of heating

SFr.200,000-300,000

US\$220,000-320,000
€170,000-250,000

Ψ169 A SET OF ANTIQUE RUBY AND DIAMOND JEWELLERY

The necklace composed of eighteen graduated diamond clusters, each centering upon an oval or cushion-shaped ruby, interspersed by diamond collets, suspending at the front a detachable pendant with two similarly-set clusters, a pair of ear clips en suite, mounted in silver and gold, with three additional brooch fittings, late 19th Century, 40.5 cm

Accompanied by report no. 64303 dated 20 July 2012 from the SSEF Swiss Gemmological Institute stating that 20 rubies are of Burmese origin, with no indications of heating, and that 2 rubies are of Siam (Thai) origin, with indications of heating

(5)

SFr.400,000-600,000

US\$430,000-640,000
€340,000-500,000



169

THE PROPERTY OF A LADY

Lots 170-174

170

AN EMERALD AND DIAMOND PENDENT NECKLACE

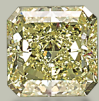
The emerald drop with a circular-cut diamond collet surmount,
to the fine link chain, mounted in gold, 50.5 cm

*Please note that according to the verbal opinion of the SSEF Swiss
Gemmological Institute the emerald is of Colombian origin, with indications
of moderate amount of resin*

SFr.20,000-28,000

US\$22,000-30,000
€17,000-23,000





171

171

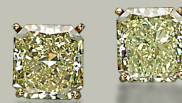
AN UNMOUNTED COLOURED DIAMOND

The fancy intense yellow cut-cornered square-cut diamond weighing approximately 8.22 carats

Accompanied by report no. 2155608816 dated 20 August 2013 from the GIA Gemological Institute of America stating that the diamond is Fancy Intense Yellow colour, VS2 clarity

SFr.75,000-115,000

US\$80,000-120,000
€63,000-95,000



172

172

**A PAIR OF COLOURED DIAMOND
EAR STUDS, BY GRAFF**

Each set with a fancy intense yellow rectangular-cut diamond, weighing approximately 5.17 and 5.08 carats, mounted in gold

Signed Graff, no. 7901

Accompanied by report no. 11671867 dated 16 August 2013 from the GIA Gemological Institute of America stating that the 5.17 carat diamond is Fancy Intense Yellow colour, VS2 clarity

Report no. 11144966 dated 23 August 2013 from the GIA Gemological Institute of America stating that the 5.08 carat diamond is Fancy Intense Yellow colour, VS2 clarity

SFr.95,000-140,000

US\$100,000-150,000
€79,000-120,000

THE PROPERTY OF A LADY

Lots 170-174



173

A DIAMOND RING

Set with an oval-shaped diamond, weighing approximately 11.64 carats, to the tapered baguette-cut diamond shoulders, mounted in platinum, ring size 6 ½

*Accompanied by report no. 1152608607 dated 16 August 2013 from the GIA Gemological Institute of America stating that the diamond is D colour, VS1 clarity, a **working diagram indicating that the clarity of the diamond might be improvable**, and a Diamond Type Classification letter stating that the diamond is Type IIa*

SFr. 380,000-570,000

US\$ 400,000-600,000

€ 320,000-470,000



174

A DIAMOND RIVIÈRE NECKLACE

Set with sixty-six graduated oval-shaped diamonds, mounted in platinum, 42.5 cm

Accompanied by 34 reports, dated 1995, from the GIA Gemological Institute of America stating that the diamonds, weighing 3.04 to 1.00 carats, are D to F colour, Internally Flawless to VS2 clarity

Please note that the reports are more than five years old and might require an update

SFr.470,000-750,000

US\$ 500,000-800,000
€400,000-620,000

THE PROPERTY OF A GENTLEMAN

Lots 175-177



175

A PAIR OF CULTURED PEARL AND DIAMOND EAR PENDANTS

Each top set with a circular-cut diamond, weighing approximately 10.94 and 9.26 carats, to the detachable graduated diamond collet line and cultured pearl terminal, 6.8 cm

Accompanied by report no. 1152672666 dated 18 September 2013 from the GIA Gemological Institute of America stating that the 10.94 carat diamond is S-T colour, I2 clarity

Report no. 1152672831 dated 26 September 2013 from the GIA Gemological Institute of America stating that the 9.26 carat diamond is U-V colour, VS2 clarity

SFr. 115,000-170,000

US\$ 120,000-180,000
€96,000-140,000



176

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 17.03 carats, to the plain hoop, ring size 7 with ring sizer

Accompanied by report no. 2155672664 dated 18 September 2013 from the GIA Gemological Institute of America stating that the diamond is W-X colour, VVS2 clarity

SFr. 140,000–240,000

US\$ 150,000–250,000

€ 120,000–200,000

THE PROPERTY OF A GENTLEMAN

Lots 175-177



177

A MAGNIFICENT PAIR OF DIAMOND EAR PENDANTS, BY VAN CLEEF & ARPELS

Each top set with an inverted pear-shaped diamond, weighing approximately 2.44 and 2.30 carats, in a graduated brilliant-cut diamond surround, to the pear-shaped diamond pendant, weighing approximately 7.71 and 6.95 carats, in a similar surround and suspending a fringe of five pear-shaped diamonds, 6.2 cm, with French assay marks for gold, in grey suede Van Cleef & Arpels case

Signed Van Cleef & Arpels, no. M39893

Accompanied by report no. 1152672820 dated 23 September 2013 from the GIA Gemological Institute of America stating that the 7.71 carat diamond is D colour, VS1 clarity and a Diamond Type Classification letter stating that the diamond is Type IIA

Report no. 2155672827 dated 23 September 2013 from the GIA Gemological Institute of America stating that the 6.95 carat diamond is E colour, VS2 clarity, and a Diamond Type Classification letter stating that the diamond is Type IA

Report no. 1152678010 dated 26 September 2013 from the GIA Gemological Institute of America stating that the 2.44 carat diamond is E colour, VS1 clarity

Report no. 2155677978 dated 26 September 2013 from the GIA Gemological Institute of America stating that the 2.30 carat diamond is F colour, VS1 clarity

SFr. 470,000-750,000

US\$ 500,000-800,000
€ 400,000-620,000





178

**178
AN UNMOUNTED DIAMOND**

The pear-shaped diamond weighing approximately 4.58 carats

Accompanied by report no. 5151319273 dated 18 March 2013 from the GIA Gemological Institute of America stating that the diamond is K Faint Brown colour, SI1 clarity

SFr. 14,000-24,000

US\$ 15,000-26,000
€ 12,000-20,000

**179
AN ANTIQUE SAPPHIRE AND DIAMOND
NECKLACE**

The lozenge-shaped pendant/brooch set with lines of cushion-shaped sapphires and old-cut diamonds, centering upon a sapphire cameo depicting a woman in profile, the gold reverse inscribed 'Soul' in Ancient Greek, to the knife-edge chain set with alternated diamond-set lozenge-shaped links and oval-sapphires with diamond collet detail, additional pendant and brooch fittings, mounted in silver and gold, *composite, late 19th Century, necklace 38.5 cm, pendant 5.0 cm (2)*

SFr. 10,000-15,000

US\$ 11,000-16,000
€ 8,300-12,000



179



180

180
**A BLUE ENAMEL MINUTE REPEATER DESK
CLOCK, BY CARTIER**

The circular white dial with Arabic numerals and rose-cut diamond hands within steely-blue guilloché enamelled rectangular-shaped case with beaded decoration to the light brown agate stepped base, moonstone plunge-repeat button, with key, 1910s, 7.5 cm, in original leather fitted Cartier case

Signed Cartier

SFr. 12,000–18,000

US\$ 13,000–19,000
€ 10,000–15,000



181

THE PROPERTY OF A GENTLEMAN

181
A DIAMOND RING, BY CARTIER

Set with a cut-cornered rectangular-cut diamond, weighing approximately 7.82 carats, to the pavé-set diamond raised base, graduated baguette-cut diamond line shoulders and reeded gold hoop, ring size 4 ½, with French assay marks for platinum and gold

Signed and with maker's mark for Cartier Paris, no. P69-3 (indistinct)

Accompanied by report no. 17465753 dated 17 July 2008 from the GIA Gemological Institute of America stating that the diamond is E colour, SI2 clarity

Please note that the report is more than five years old and might require an update

SFr. 80,000–120,000

US\$ 86,000–130,000
€ 67,000–100,000



182



183

THE PROPERTY OF A LADY

182
A DIAMOND RING

Set with a cushion-shaped diamond, weighing approximately 6.79 carats, to the baguette-cut diamond shoulders, pavé-set diamond surround and half hoop, mounted in platinum, *ring size 6 ¼*

SFr. 35,000–50,000

US\$38,000–53,000
€30,000–42,000

183
A COLOURED SAPPHIRE AND DIAMOND RING

Set with a purplish-pink cabochon sapphire, weighing approximately 27.64 carats, to the graduated french-cut diamond shoulders, mounted in platinum, *ring size 5 ¾*

Accompanied by report no. CS 56227 dated 5 August 2013 from the AGL American Gemological Laboratories stating that the purplish-pink sapphire is of Ceylon origin, with no indications of heating

SFr. 75,000–95,000

US\$80,000–100,000
€63,000–79,000



Serpenti

The snake was always one of the favorite themes of Bulgari. Since the 1950s, Bulgari has designed snake watch-bracelets in a variety of colour combinations, but no doubt the great success came with the introduction of the polychrome enamel or gemstone versions. Since then, the 'Serpenti' has been an emblem of the jewellery house, celebrated through books, events and new collections.

Although numerous snake watches have found their way through auction, the present version in cream and pink enamel is one of the rarest. Diana Vreeland, famous fashion editor for Harper's Bazaar and Vogue, owned a snake belt of similar colour combination, the only pink and cream snake to have been seen until today.



THE PROPERTY OF A PRIVATE COLLECTOR

184

A LADY'S ENAMEL AND GOLD 'SNAKE' WATCH, BY BULGARI

Designed as a gold coiling serpent bracelet, the scales applied with cream and pink enamel, the head with sapphire eyes, opening to reveal a circular dial, movement by Jaeger-LeCoultre, 1970s

Signed Bulgari, dial signed Jaeger LeCoultre and Bulgari, no. 525595A

SFr.48,000-72,000

US\$52,000-77,000

€40,000-60,000

THE PROPERTY OF A LADY OF TITLE

SOLD TO BENEFIT CHARITABLE & MUSICAL ORGANISATIONS



185
**A PAIR OF DIAMOND EAR CLIPS,
BY HARRY WINSTON, WITH NATURAL
PEARL PENDANTS**

Each top designed as a cluster of marquise and pear-shaped diamonds, weighing approximately 26.87 carats total, suspending a detachable drop-shaped natural pearl, weighing approximately 124 and 108 grains, with marquise-shaped diamond cap and surmount, 6.6 cm

Tops with maker's mark for Harry Winston

Accompanied by report no. 68746 dated 17 June 2013 from the SSEF Swiss Gemmological Institute stating that both pearls are natural saltwater pearls

SFr.660,000-850,000

US\$700,000-900,000

€550,000-700,000





186



187

THE PROPERTY OF A NOBLE FAMILY

186
A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 6.94 carats, mounted in gold, ring size 6

SFr. 35,000–45,000

US\$ 38,000–48,000
€ 30,000–37,000

Ψ187
A RUBY AND DIAMOND BRACELET

Designed as three flexible lines of vari-cut rubies enhanced by three old-cut diamond collet spacers, to the similar tapered terminals, mounted in platinum and gold, 18.2 cm

Accompanied by report no. 69391 dated 19 August 2013 from the SSEF Swiss Gemmological Institute stating that the 36 rubies are of Burmese origin, with no indications of heating (except 1 ruby with indications of heating), with none to moderate oil in fissures (except 1 ruby with cavity filled with glue)

SFr. 40,000–60,000

US\$ 43,000–64,000
€ 34,000–50,000



THE PROPERTY OF A LADY

188

**A FOUR-STRAND NATURAL PEARL AND
DIAMOND NECKLACE**

Composed of eighty, seventy-five, seventy-one and sixty-seven natural pearls, measuring approximately 7.8 to 3.8 mm, to the old-cut diamond and pearl cluster clasp, *shortest strand 51.0 cm*

Accompanied by report no. 69302 dated 5 August 2013 from the SSEF Swiss Gemmological Institute stating that the 293 pearls are natural saltwater pearls and that due to the mounting, the pearl on the clasp could not be tested

SFr.200,000-300,000

US\$220,000-320,000

€170,000-250,000





190



191

THE PROPERTY OF A LADY

Ψ189

A NATURAL PEARL, RUBY AND DIAMOND NECKLACE

Composed of eighty-eight graduated natural pearls, measuring approximately 10.6 to 6.1 mm, to the ruby and diamond navette-shaped clasp, mounted in silver and gold, 68.0 cm

Accompanied by report no. 67722 dated 17 April 2013, from the SSEF Swiss Gemmological Institute stating that the 88 pearls are natural saltwater pearls

SFr.28,000-48,000

US\$30,000-50,000
€24,000-40,000

190

A PAIR OF DIAMOND EAR STUDS

Each set with a brilliant-cut diamond, weighing approximately 5.24 and 5.23 carats, mounted in platinum

Accompanied by report no. 2155262572 dated 20 February 2013, from the GIA Gemological Institute of America stating that the 5.24 carat diamond is I colour, VS2 clarity

Report no. 11422640105 dated 1 March 2013, from the GIA Gemological Institute of America stating that the 5.23 carat diamond is I colour, VS1 clarity

SFr.240,000-330,000

US\$250,000-350,000
€200,000-270,000

191

A COLOURED DIAMOND RING

Set with a fancy deep orange-brown pear-shaped diamond, weighing approximately 26.36 carats, to the gold mount, ring size 6

Accompanied by report no. 2145572235 dated 12 August 2013, from the GIA Gemological Institute of America stating that the diamond is Fancy Deep Orange-Brown colour, SI1 clarity, and a Diamond Type Classification letter stating that the diamond is Type IIa

SFr.380,000-470,000

US\$400,000-500,000
€320,000-390,000

THE PROPERTY OF A LADY

LOTS 192-196



192 A SET OF DIAMOND JEWELLERY, BY CARTIER

Comprising a pair of clip brooches, each of stylized shield shape, pavé-set with diamonds and centering upon a larger brilliant-cut diamond with baguette-cut diamond detail, an associated diamond line necklace to which the brooches can be attached, 1930s, necklace 35.5 cm, clips 4.0 cm, with French assay marks for platinum and gold, in red leather Cartier case

Necklace signed Cartier Paris, no. 03188, clips signed Monture Cartier, no. N7978, all with maker's mark for Cartier

(3)

SFr. 38,000-56,000

US\$40,000-60,000

€32,000-46,000



193

193

A DIAMOND RING

Centering upon a collet-set brilliant-cut diamond within a pavé-set diamond surround, *size 5, with French assay mark for gold*

SFr.28,000-34,000

US\$30,000-36,000
€24,000-28,000



194

194

A SAPPHIRE AND DIAMOND RING

Set with a cushion-shaped sapphire, weighing approximately 11.86 carats, to the pavé-set diamond bombé surround and shoulders, *ring size 2 ½, with French assay mark for gold*

Accompanied by report no. 69151 dated 15 July 2013 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Burmese origin, with no indications of heating

SFr.190,000-280,000

US\$200,000-300,000
€160,000-230,000

THE PROPERTY OF A LADY

LOTS 192-196



195

195

A DIAMOND RING, BY HARRY WINSTON

Set with a cut-cornered rectangular-cut diamond, weighing approximately 16.09 carats, to the tapered baguette-cut diamond shoulders, mounted in platinum, ring size 4 ³/₄

Signed Winston for Harry Winston

Accompanied by report no. 8714864 dated 15 July 2013 from the GIA Gemological Institute of America stating that the diamond is D colour, VVS2 clarity, a working diagram indicating that the clarity of the diamond is improvable, and a Diamond Type Classification letter stating that the diamond is Type IIa

SFr.940,000-1,400,000

US\$1,000,000-1,500,000
€790,000-1,200,000



196

196

AN EMERALD AND DIAMOND NECKLACE

The detachable pendant centering upon a cushion-shaped emerald within a circular-cut diamond frame and a pear-shaped, marquise- and brilliant-cut diamond surround, to the graduated brilliant-cut diamond line neckchain, mounted in gold, chain 41.0 cm

Accompanied by report no. 69150 dated 17 July 2013 from the SSEF Swiss Gemmological Institute stating that the emerald is of Colombian origin, with indications of moderate amount of oil (2)

SFr.280,000-470,000

US\$300,000-500,000
€240,000-390,000



THE PROPERTY OF A LADY

LOTS 197-202



197

A SET OF SAPPHIRE AND DIAMOND JEWELLERY, BY M. GÉRARD

Comprising a bracelet designed as two rows of brilliant-cut diamonds centering upon a diamond cluster and an oval-shaped sapphire, a pendant and a pair of earrings en suite, *bracelet 17.3 cm, pendant 4.5 cm, earrings 5.5 cm, all with French assay marks for gold, in dark blue leather fitted M. Gérard case*

Earrings signed M. Gérard and no. 3391

Accompanied by report no. 69890 dated 27 September 2013 from the SSEF Swiss Gemmological Institute stating that the 6 sapphires are of Ceylon origin, 1 with indications of heating (in the bracelet) and 5 with no indications of heating (5)

SFr.45,000-60,000

US\$48,000-64,000
€38,000-50,000



198



199

198
**A PAIR OF DIAMOND ‘CHANDELIER’
 EARRINGS, BY HARRY WINSTON**

Each designed as a cascade of pear-shaped and brilliant-cut diamonds, mounted in platinum and gold, 5.5 cm

Signed Winston and with maker’s mark of Jacques Timey for Harry Winston

SFr. 110,000–150,000

US\$ 120,000–160,000
 €92,000–120,000

199
**A SAPPHIRE AND DIAMOND RING,
 BY HARRY WINSTON**

Set with an oval-shaped sapphire, weighing approximately 26.33 carats, to the marquise-shaped diamond two-row surround, mounted in platinum and gold, 5 ¾ with ring sizer

Signed Winston and with maker’s mark of Jacques Timey for Harry Winston

Accompanied by report no. 69891 dated 27 September 2013 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Ceylon origin, with no indications of heating

SFr. 120,000–150,000

US\$ 130,000–160,000
 €100,000–120,000

THE PROPERTY OF A LADY

LOTS 197-202



200



201

200

A DIAMOND RING, BY HARRY WINSTON

Set with a cut-cornered rectangular-cut diamond, weighing approximately 16.49 carats, to the triangular-cut diamond shoulders, mounted in platinum, ring size $5 \frac{3}{4}$, in black suede Harry Winston case

With maker's mark of Jacques Timey for Harry Winston

Accompanied by report no. 2155690422 dated 26 September 2013 from the GIA Gemological Institute of America stating that the diamond is I colour, SI1 clarity, and a Diamond Type Classification letter stating that the diamond is Type Ia

SFr. 180,000–230,000

US\$ 200,000–240,000
€ 150,000–190,000

Ψ201

A PAIR OF RUBY AND DIAMOND EAR CLIPS, BY HARRY WINSTON

Each centering upon a cut-cornered rectangular-cut ruby in a brilliant-cut, pear- and marquise-shaped diamond surround, mounted in platinum and gold, 2.7 cm

With maker's mark of Jacques Timey for Harry Winston

Accompanied by report no. 69889 dated 25 September 2013 from the SSEF Swiss Gemmological Institute stating that the rubies are of Burmese origin, with no indications of heating

SFr. 38,000–52,000

US\$ 40,000–55,000
€ 32,000–43,000



Ψ202

**A RUBY AND DIAMOND NECKLACE,
BY HARRY WINSTON**

Designed as a series of pear-shaped and brilliant-cut diamond graduated clusters, each centering upon an oval or cushion-shaped ruby, mounted in platinum, 41.0 cm

With maker's mark of Jacques Timey for Harry Winston

Accompanied by report no. 69892 dated 23 September 2013 from the SSEF Swiss Gemmological Institute stating that the 26 rubies are of Burmese origin, with no indications of heating

SFr. 120,000–180,000

US\$ 130,000–190,000

€ 100,000–150,000

FORMERLY THE PROPERTY OF
HRH THE DUCHESS OF GENOVA
LOTS 203-205



203

203
**A PAIR OF ANTIQUE NATURAL PEARL AND
DIAMOND EAR PENDANTS**

The two drop-shaped baroque natural pearls, measuring approximately 10.6 x 12.5 x 16.7 and 10.5 x 11.7 x 17.5 mm, each with a diamond-set cap, and suspended from a diamond line and double hoop top, 19th Century, clip fitting added later, 5.0 cm

Accompanied by report no. 69206 dated 22 July 2013, from the SSEF Swiss Gemmological Institute stating that the two pearls are natural saltwater pearls

SFr. 40,000–60,000

US\$ 43,000–64,000

€ 34,000–50,000





205



204

204
**AN ANTIQUE NATURAL PEARL AND
DIAMOND BAR BROOCH**

Designed as a line of old-cut diamond collets with natural drop-shaped pearl terminals, measuring approximately 11.7 x 12.0 x 15.6 and 11.3 x 11.8 x 15.8 mm, mounted in silver and gold, 1900s, most probably transformed from a pair of ear pendants, 7.0 cm

Accompanied by report no. 69205 dated 22 July 2013 from the SSEF Swiss Gemmological Institute stating that the pearls are natural saltwater pearls

SFr.80,000-120,000

US\$86,000-130,000
€67,000-100,000

205
A NATURAL PEARL NECKLACE

The two strands composed of seventy and sixty-three natural and cultured pearls, measuring approximately 8.1 to 4.8 mm, to the gold clasp (please note the clasp has been replaced recently)

Accompanied by report no. 69207 dated 22 July 2013 from the SSEF Swiss Gemmological Institute stating that 8 pearls are cultured pearls, 7 pearls are freshwater natural pearls and 120 pearls are natural saltwater pearls

SFr.80,000-120,000

US\$86,000-130,000
€67,000-100,000

MOGOK RED



Appendix letter

Exceptional Ruby

The natural ruby described in the Gemstone Report No 69836 from the Swiss Gemmological Institute SSEF possesses extraordinary characteristics and merits special mention and appreciation.

The described gemstone of 5.089 ct exhibits a vivid and saturated red colour combined with an excellent purity and an attractive cutting style.

The very few inclusions found by microscopic inspection represent the hallmarks of rubies from the classical ruby mines in the Mogok valley in Burma (Myanmar), well known for their wealth in gems since historic times. Its vivid and saturated colour, poetically referred to as "pigeon blood" red, is due to a combination of well-balanced trace elements in this gemstone, characteristic for the finest rubies from Mogok.

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

A natural Burmese ruby of this quality is very rare and the described gemstone with its combination of outstanding characteristics is thus a very exceptional treasure of nature.

SWISS GEMMOLOGICAL INSTITUTE - SSEF

Basel, 19 September 2013 dh



J-P. Chalain, DUG



Dr. M.S. Krzemnicki, FGA



magnification 1.5x

Gemstone Report No. 69836

Weight: 5.089 ct

Shape & cut: oval, brilliant / step cut

Measurements: 11.19 x 9.02 x 6.19 mm

Colour: red of strong saturation

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

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

No indications of heating.

The colour of this ruby may also be called pigeon blood red in the trade.

Origin: Burma (Myanmar)

Important Note: The conclusions on this Gemstone Report reflect our findings at the time it is issued. A gemstone could be modified and/or enhanced at any time. Therefore the SSEF reconfirm at any time if a stone is in line with the Gemstone Report. Only the report with the valid original signatures, embossed stamp and Proof Tag™ label affixed on to the surface of the laminated report is a valid document. See terms and conditions on reverse side. © The certificate is copyrighted SSEF.

SWISS GEMMOLOGICAL INSTITUTE - SSEF

Basel, 19 September 2013 dh

J-P. Chalain, DUG

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



Dr. M.S. Krzemnicki, FGA



GÜBELIN GEM LAB

EDELSTEIN-BERICHT · RAPPORT DE PIERRE PRECIEUSE GEMSTONE REPORT

No.	0706542
Datum · Date · Date	29 June 2007
Gegenstand · Objet · Item	One faceted gemstone
Gewicht · Poids · Weight	5.09 ct
Schliff · Taille · Cut	
Form · Forme · Shape	oval
Stil · Style · Style	brilliant cut / step cut
Abmessungen · Dimensions · Measurements	11.19 x 9.01 x 6.19 mm
Transparenz · Transparence · Transparency	transparent
Farbe · Couleur · Colour	red



IDENTIFIKATION · IDENTIFICATION

Spezies · Espèce · Species

NATURAL CORUNDUM

Varietät · Variété · Variety

RUBY

Gemmological testing revealed characteristics consistent with those of rubies originating from:

Burma (Myanmar)

Bemerkungen · Commentaires · Comments

No indications of heating (NTE).
Rubies which have not been heated are scarce.

This colour variety of ruby may also be called "pigeon's blood red" in the trade.

See Appendix.

GEMMOLOGISCHES LABOR · LABORATOIRE GEMMOLOGIQUE · GEMMOLOGICAL LABORATORY

Maihofstrasse 102 · 6006 Lucerne · Switzerland · Tel. (41) 41 - 429 17 17 · Fax (41) 41 - 429 17 34
www.gubelingemlab.ch · info@gubelingemlab.ch

Dr. Dietmar Schwarz, Ph.D.

Christian Dunaigre, A.G., DUG

Wichtige Anmerkungen und Einschränkungen auf der Rückseite · Remarques au verso · Important notes and limitations on the reverse.

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Ψ206

AN EXCEPTIONAL RUBY AND COLOURED DIAMOND RING

Set with an oval-shaped ruby, weighing approximately 5.09 carats, to the pink diamond surround, mounted in platinum and gold, ring size 6

Accompanied by report no. 0706542 dated 29 June 2007 from the Gübelin GemLab stating that the ruby is of Burmese origin, with no indications of heating, and that the 'colour variety of the ruby may also be called 'pigeon's blood red'', an Appendix indicating that 'Such a combination of characteristics is rare in natural rubies of this size', and a Note on 'Large rubies of top gem-quality'.

Report no. 69836 dated 19 September 2013 from the SSEF Swiss Gemmological Institute stating that the ruby is of Burmese origin, with no indications of heating and that 'the colour of this ruby may also be called pigeon blood red', also with an Appendix Letter indicating that 'Its vivid and saturated colour, poetically referred to as 'pigeon blood' red, is due to a combination of well-balanced trace elements in this gemstone, characteristic for the finest rubies from Mogok'.

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

SFr. 1,500,000–2,500,000

US\$ 1,600,000–2,700,000

€ 1,300,000–2,100,000

IMPORTANT RUBIES SOLD AT CHRISTIE'S

An oval-shaped Burmese ruby of 6.04 carats and diamond ring, by Etcetera
Christie's Hong Kong - 29 May 2012
Sold for US\$ 551,581 per carat

An oval-shaped Burmese ruby of 8.24 carats and diamond ring, by Van Cleef & Arpels
The Collection of Elizabeth Taylor
Christie's New York - 13 December 2011
Sold for US\$ 512,924 per carat

THE GRAFF RUBY

An oval-shaped Burmese ruby of 8.62 carats and diamond ring, by Bulgari
Christie's St Moritz - 15 February 2006
Sold for US\$ 421,981 per carat

*'When a ruby exceeds 5 carats and is perfect,
it is sold whatever is asked for it.'*

Jean-Baptiste Tavernier, *Travels in India*, vol. II (1676)



THE PROPERTY OF A PRIVATE COLLECTOR



207

A DIAMOND RING, BY FARAONE

Set with a cut-cornered rectangular-cut diamond, weighing approximately 13.10 carats, to the baguette-cut diamond shoulders, mounted in platinum, 1961, ring size 5 1/2, in wooden Faraone case

By Faraone

Accompanied by report no. 1152618874 dated 23 August 2013 from the GIA Gemological Institute of America stating that the diamond is D colour, VVS1 clarity, a working diagram indicating that the clarity of the diamond might be potentially Internally Flawless, and a Diamond Type Classification letter stating that the diamond is Type IIA

SFr.940,000-1,400,000

US\$1,000,000-1,500,000
€790,000-1,200,000



GIA
GEMOLOGICAL INSTITUTE OF AMERICA®

DIAMOND GRADING REPORT

August 23, 2013

Shape and Cutting Style **Emerald Cut**
Measurements 15.63 x 12.37 x 7.97 mm

GRADING RESULTS

Carat Weight **13.10 carat**
Color Grade **D**
Clarity Grade **VVS1**

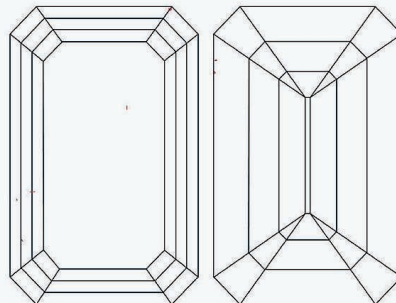
ADDITIONAL GRADING INFORMATION

Finish

Polish Very Good
Symmetry Very Good
Fluorescence None

Comments:

REFERENCE DIAGRAMS



KEY TO SYMBOLS

- Feather
- Chip

extre
thin
-
med

GIA REPORT 1152618874





208

**AN ART DECO EMERALD AND DIAMOND
BRACELET, BY VAN CLEEF & ARPELS**

The six graduated octagonal-cut emeralds alternated with six cut-cornered rectangular-cut diamonds, each flanked with square- and tapered baguette-cut diamond spacers, *circa 1925, 17.5 cm, with French assay marks for platinum and gold, in blue leather Van Cleef & Arpels case*

Signed Van Cleef & Arpels Paris, no. 23785

Accompanied by report no. 69191 dated 19 July 2013 from the SSEF Swiss Gemmological Institute stating that the 6 emeralds are of Colombian origin, 5 with indications of minor amount of oil and 1 with indications of moderate amount of oil

SFr. 660,000–940,000

US\$ 700,000–1,000,000

€ 550,000–780,000





Formerly the Property of
HRH PRINCESS FAIZA
of Egypt





Princess Fatima Toussoun, Princess Fawzia of Egypt, Prince Joao d'Orleans Braganca, Madame Omar Chirine (née Nazli Sabri) and Princess Faiza of Egypt wearing her necklace at the Tahra Palace Ball, 1948, Cairo
Photo courtesy of Mr Hassan Kamel-Kelsil-Morali



THE COURT OF EGYPT

When you look at the pictures of the Egyptian court, 60 or even 70 years ago, it is very hard to imagine that such a refined world ever existed. All the princesses and the ladies who smile on these photographs seem to belong to a fairy tale land which vanished centuries ago. In fact all of this is rather close to our time and some witnesses are still alive.

The beauty of King Farouk's sisters was truly breathtaking. Thanks to them and their ladies in waiting, parties at the Abdine Palace in Cairo or at the Montazah Palace in Alexandria were always an amazing show of elegance and grace. Princess Faiza's emerald and diamond necklace is a very rare souvenir of that time. After the 1952 revolution and the exile of the royal family, many of their jewels were sold and dismantled.

This one is still intact. Maybe its survival has something to do with the extraordinary taste of the woman who bought it in 1947 at Van Cleef & Arpels in Paris. As one member of the Egyptian royal family recently told me: 'All my aunts were beautiful. Aunt Fawzia (The Shah of Iran first wife who died in Egypt only a few months ago) was the most beautiful of them. But aunt Faiza had something more than beauty. She had an amazing charm. Last time I saw her, a few years before she died, she was almost 70, but when she entered a room everybody would turn around and look at her in admiration.'

Born at Abdine Palace on November the 8th of 1923, Princess Faiza was the most attractive of King Farouk's five sisters. In 1945, she decided to marry a distant Turkish cousin, Mohamed Ali Bulent Raouf. It is often said that King Farouk was not very pleased by this wedding as he would have much preferred his sister to marry a foreign prince. Princess Faiza was very lively, witty, and she had a wonderful taste for clothes and jewels. She was a regular customer of the Parisian couture houses, especially Chanel. As far as jewellery was concerned, Van Cleef & Arpels was definitely her favorite house.

One of the most famous jewels ever made by Van Cleef & Arpels is the double 'Clip Pivoine', two peonies flowers, set in the famous 'Serti Mysterieux' for which Van Cleef & Arpels is so famous, are joined together with diamond leaves. The craftsmanship of that piece is so unique that it seems the petals would move if you blow on them. That double clip was also part of Princess Faiza's collection. She sold the two brooches separately a few years before she died in 1994.



Fortunately one of them now belongs to the Van Cleef & Arpels antique jewellery collection. The fate of the second flower remains a mystery.

The emerald and diamond necklace which is offered here demonstrates the same taste. The craftsmanship is perfect. The emerald drops hang from the diamond motives set in a very pure Art Deco style. The necklace is imposing, which is normal as it was worn by Princess Faiza as a 'Court Jewel', yet it is very graceful and the stones move very gently on the 'décolleté' of the woman who wears the piece.

Princess Faiza could also be a bit provocative in her opinions. In 1952, a few months before the Egyptian revolution, she and her husband launched privately a homemade film about a military coup, which is exactly what happened in July 1952. After the revolution, Princess Faiza and her

husband spent a few years in Europe. Upon their divorce, the Princess decided to move to California where she lived with her mother, Queen Nazli and her sister, Princess Fathia. She found a new life there. And there she remained until the end of her life in 1994. She never went back to Egypt.

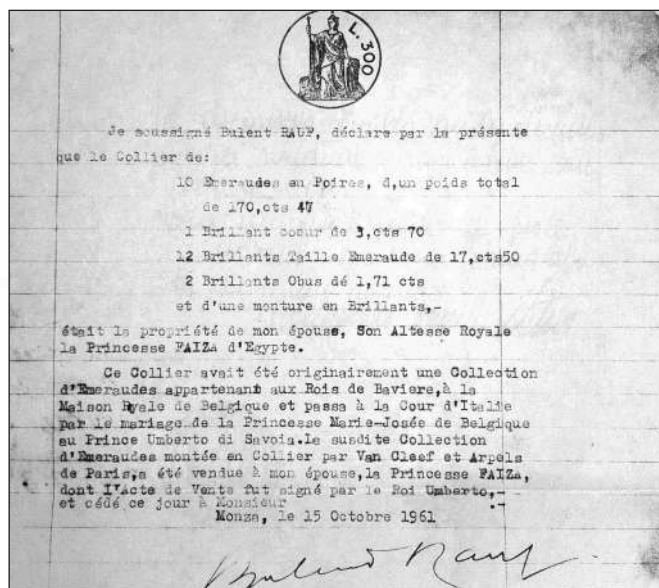
It is one of the privileges of jewellery to give some kind of immortality to its owner. And the discovery of this truly amazing piece of jewellery, which could have been lost forever, brings back to our minds the delicate memory of a most elegant, gracious and beautiful woman : HRH Princess Faiza of Egypt.

And it is exactly as it should be.

Vincent Meylan



Queen Nazli of Egypt wearing her diamond parure by Van Cleef & Arpels
Photo courtesy of Mr Hassan Kamel-Kelisi-Morali



Bill of sale for the present necklace from 1961

Princess Faiza was the second daughter of King Fouad I of Egypt (1868-1936) and his second wife, Queen Nazli (1894-1978). From his first wedding to princess Shivekiar (1876-1947), King Fouad I had one daughter: Princess Fawkia (1897-1974). From the second one, he had one son, King Farouk, and four daughters: Princess Fawzia (1921-2013), Princess Faiza (1923-1994), Princess Faika (1923-1986) and Princess Fathia (1930-1976).

Vincent Meylan is an historian and a journalist who has written many books about Jewellery: 'Boucheron, The Secret Archives' (2009), 'Van Cleef & Arpels, Treasures and Legends' (2012). His latest book, 'Mellerio dits Meller, Joaillier des Reines' has just been published in France.



Princess Fawzia of Egypt wearing her diamond parure by Van Cleef & Arpels
Photo courtesy of Mr Hassan Kamel-Kelisi-Morali



Detail of fitted case

THE PROPERTY OF A PRIVATE COLLECTOR

209

AN ART DECO EMERALD AND DIAMOND NECKLACE, BY VAN CLEEF & ARPELS

The baguette-cut and epaulet-shaped diamond neckchain enhanced by pavé-set diamond scalloped links, suspending at the front a fringe of nine graduated drop-shaped emeralds with baguette-cut diamond line surmounts, alternated with rectangular-cut diamond collets, to the pendant clasp with drop-shaped emerald terminal, 1929, inner circumference 34.5 cm, with French assay mark for platinum, in beige suede fitted case bearing the khedivial crown and the monogram F

By Van Cleef & Arpels, no. 46.377

Accompanied by report no. 68689 dated 11 June 2013 from the SSEF Swiss Gemmological Institute stating that the 10 emeralds are of Colombian origin, with indications of moderate amount of oil

Certificate of Authenticity dated 18 September 2013 from Van Cleef & Arpels stating that the necklace was created in 1929 and modified in 1937.

SFr.2,500,000–3,500,000

US\$2,700,000–3,700,000

€2,100,000–2,900,000

PROVENANCE:

Formerly the Property of HRH Princess Faiza of Egypt.

LITERATURE:

S. Raullet, *Van Cleef & Arpels*, Editions du Regard, 1986, Paris, p. 160 for the drawing of the necklace.

Illustrated in Harper's Bazaar in 1930 (illustration by Charles Martin).



Illustrated reduced in size

JAR

THE PROPERTY OF A GENTLEMAN



210

**A PAIR OF MOONSTONE, QUARTZ AND
DIAMOND EAR CLIPS, BY JAR**

Each centering upon a high dome cabochon rose quartz, weighing approximately 17.32 carats, or moonstone, weighing approximately 15.79 carats, in a pavé-set diamond cage, to the single-cut diamond frame, mounted in silver, gold and platinum, 2001

SFr.40,000-60,000

US\$43,000-64,000

€34,000-50,000

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



JAR

THE PROPERTY OF A
PRIVATE COLLECTOR



211

A DIAMOND RING, BY JAR

Centering upon a collet-set cushion-shaped diamond, weighing approximately 15.50 carats, the base of the gallery enhanced by a silver line of graduated single-cut diamonds, *ring size 2 3/4, with French assay mark for gold, in pink leather JAR case*

Signed JAR Paris

SFr. 380,000–570,000

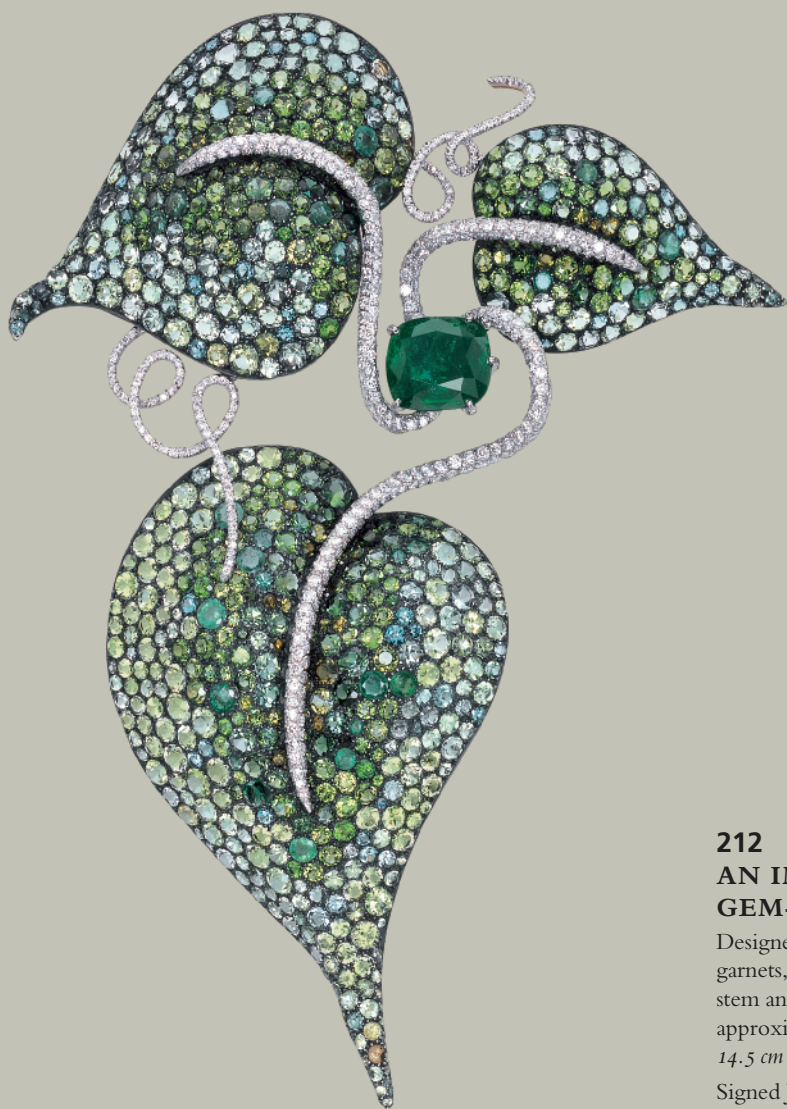
US\$400,000–600,000

€320,000–470,000



JAR

THE PROPERTY OF A LADY



212

AN IMPORTANT EMERALD, DIAMOND AND GEM-SET LEAF BROOCH, BY JAR

Designed as three stylized leaves pavé-set with emeralds, peridots, garnets, citrines and zircons, to the pavé-set diamond scrolling stem and centering upon a cushion-shaped emerald, weighing approximately 11.96 carats, mounted in platinum and gold, 1989, 14.5 cm

Signed JAR Paris

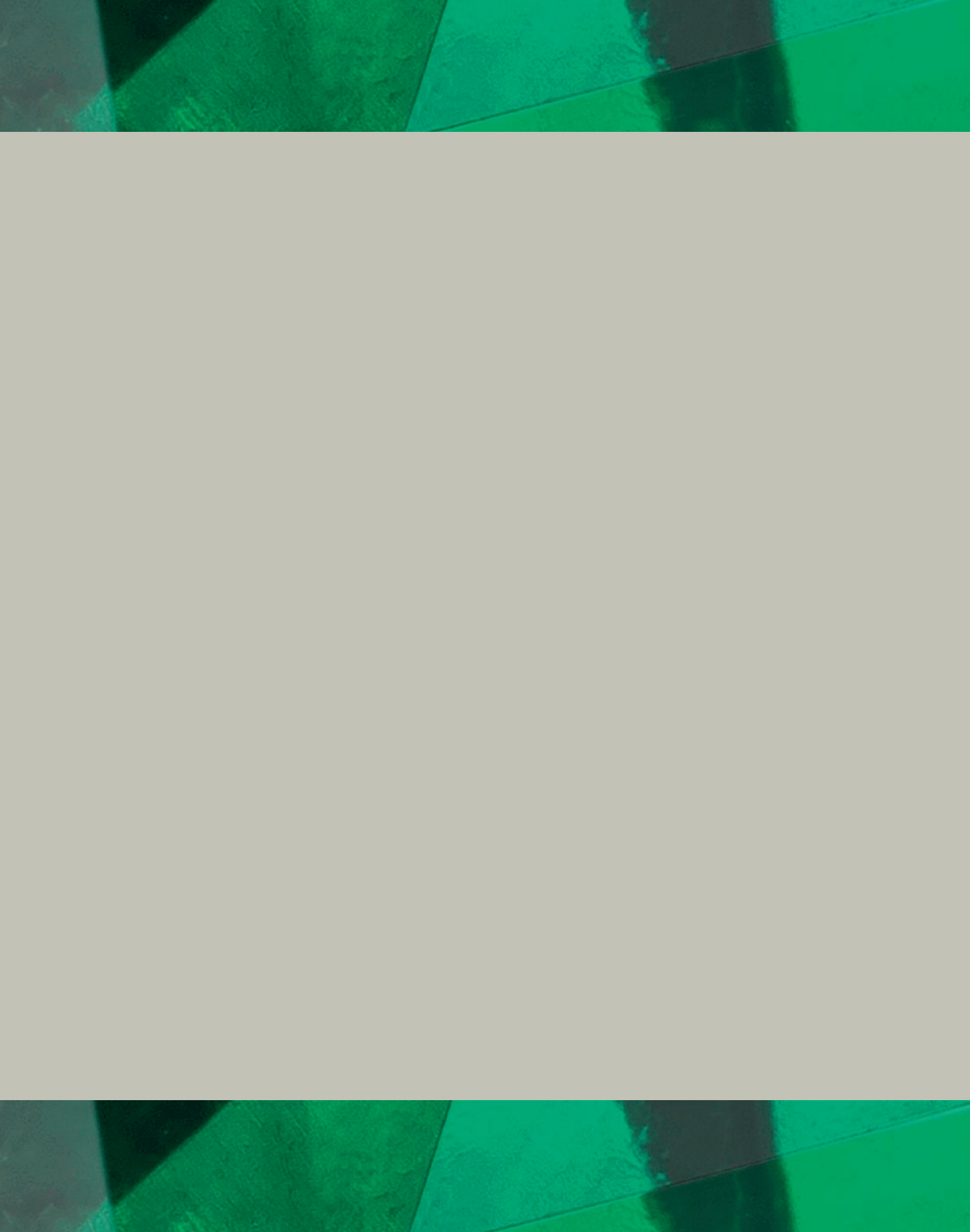
SFr.470,000-660,000

US\$510,000-700,000
€400,000-550,000

PROVENANCE:

Christie's Geneva, 18 November 2004, lot 597.

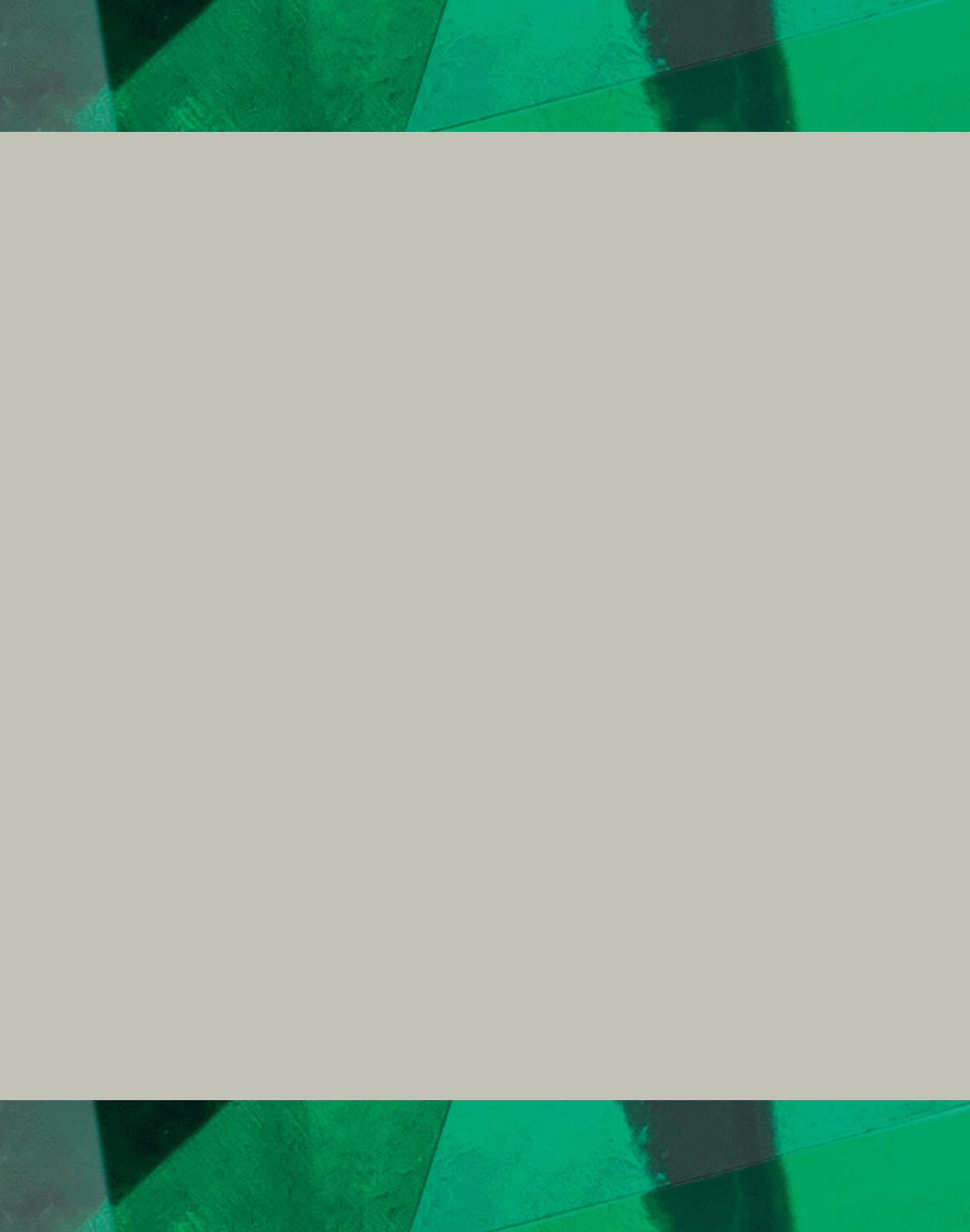







Jewels From

THE PATIÑO COLLECTION





‘When one looks back to the great jewellery collections of the 20th Century, the name of Patiño always comes up. In the 1930s and 1940s, during one of the greatest periods of jewellery design, fabulous gemstones and jewels were purchased by Simon Patiño and kept in family hands over several generations. The Cartier emerald and diamond parure and the 32ct diamond ring by Chaumet are stunning examples from the ‘Patiño casket’, which illustrate perfectly the high standards and great eye of this visionary man. History, provenance and outstanding quality are here combined with the signatures of two of the oldest and greatest jewellery houses. These are true treasures for the world’s collectors of today’

François Curiel, International Head of Christie’s Jewellery Department

SIMÓN ITURRI PATIÑO

Few men can pretend they have had such a strategic influence on the world as Simón Iturri Patiño. Born in 1860 in the department of Cochabamba in Bolivia, he completed some business studies before trying his luck in the silver mining center of Oruro. A real visionary and foreseeing the silver reserves would soon be exhausted, he embarked upon a search for alternative resources for the new industrial world, particularly tin. Prospecting for years in the mountains, alone with his wife Albina, he finally discovered, at the turn of the Century, one of the greatest tin deposits ever known, later called '*La Salvadora*' (The Savior). A great business mind, he expanded his activities and his mine became within few years the largest in the country, operated by the most modern methods under the direction of the best foreign engineers.

Over the next 10 years, Simón Patiño extended his area of operations to other mines and diversified his activities. He founded a bank in Bolivia, marketed his own ore, opened foundries and at the same time invested in ore deposits in Malaysia, Canada and elsewhere. By the end of the 1930s, more than 60% of the world's tin output was being processed at his foundries and he was one of the five wealthiest men in the world, hence his nicknames '*The Tin King*' and '*The Andean Rockefeller*'.



Simón Patiño

Together with his wife Albina Rodriguez, with whom he had five children (René, Antenor, Graziella, Elena and Luz Mila), Patiño had been living between Europe and Bolivia since around 1912. His wealth gave him political power and he served as ambassador to Spain and France. In 1924, following a heart attack, his doctors told him not to return to Bolivia due the particularly high altitude of the country and he moved abroad permanently, first to Paris, then to New York.

It is during these decades that Simón Patiño developed a connoisseur's eye for the rarest of gemstones. His instinct and link to Mother earth led him to appreciate more than anyone the rarity of best quality gems. The collection of jewels of his wife Albina was one of the finest in the world, including only Museum quality pieces and superb gemstones.

During the two World Wars, Simón Patiño committed heavily to the cause of the Allies, reserving the whole of his ore output essential to the industrial war effort. He finally moved to Buenos Aires, where he died in 1947, having built an industrial Empire close to the homeland he was so fond of and where he had desperately wanted to return.



Simón and Albina Patiño



Simón Patiño with family



Simón Patiño



JUND
BOLIVIA

Geographische Meilen 15 = 1 Grad
Englische Meilen 69 = 1 Grad
Spanische Leugas 26 = 1 Grad

Erklärung
Hauptstädte v. Staaten ●
Provinzen ○
Kleinere Städte ○

THE PATIÑO
Diamond Ring





PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

213
AN EXCEPTIONAL DIAMOND RING,
BY CHAUMET

Set with a cushion-shaped diamond, weighing approximately 32.65 carats, to the bifurcated shoulders and hoop, ring size 6 $\frac{1}{4}$, with French assay marks for platinum and gold

Signed Chaumet Paris

Accompanied by report no. 15310570 dated 12 September 2013 from the GIA Gemological Institute of America stating that the diamond is F colour, VS2 clarity, and a Diamond Type Classification letter stating that the diamond is Type Ia

SFr.2,100,000–2,600,000

US\$2,200,000–2,800,000

€1,800,000–2,200,000

This cushion-shaped diamond was part of a spectacular diamond rivière necklace owned by Mrs Albina Patiño. The original collet was detached and added on a hoop by Chaumet.





September 12, 2013

DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #15310570

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 I diamonds contain small amounts of nitrogen and they are subdivided into two groups (Ia and Ib) based on how the nitrogen occurs in the diamond's atomic



structure. When the nitrogen is dispersed as single atoms in the structure, the diamond is classified as type Ia.

According to the records of the GIA Laboratory, the 32.65 carat Cushion Brilliant diamond described in GIA Diamond Grading Report #15310570 has been determined to be a **type Ia** diamond. Type Ia diamonds are the most commonly encountered diamond type and occurs in a range of colors from near-colorless to yellow and brown. Because of their historic occurrence in South Africa, type Ia diamonds are often called "Cape" diamonds. Today, diamonds of this type have been found in all major diamond-producing regions of the world.

Among famous gem diamonds, the 127.00 carat Portuguese and the 101.29 carat Allnatt are examples of type Ia.

PLEASE REFER TO IMPORTANT LIMITATIONS ON THE BACK OF THIS DOCUMENT.



DIAMOND GRADING REPORT

September 12, 2013

Shape and Cutting Style **Cushion Brilliant**
Measurements **20.99 x 19.78 x 12.25 mm**

GRADING RESULTS

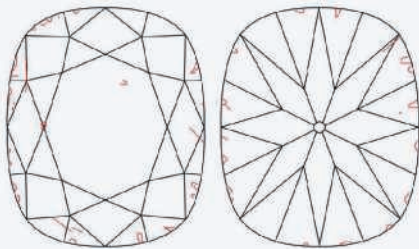
Carat Weight **32.65 carat**
Color Grade **F**
Clarity Grade **VS2**

ADDITIONAL GRADING INFORMATION

Finish
Polish **Good**
Symmetry **Good**
Fluorescence **Faint**

Comments:
Surface graining is not shown.

REFERENCE DIAGRAMS

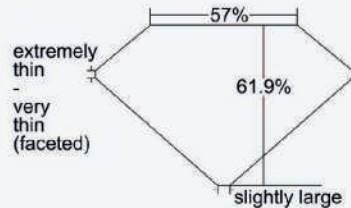


KEY TO SYMBOLS

- Feather
- Chip
- Crystal
- Pinpoint

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.

GIA COLOR SCALE		GIA CLARITY SCALE	
COLORLESS	D	VERY VERY SLIGHTLY INCLUDED	FLAWLESS
	E		INTERIALLY FLAWLESS
	F		VVS ₁
NEAR COLORLESS	G	VERY SLIGHTLY INCLUDED	VVS ₂
	H		VS ₁
	I		VS ₂
FAINT	J	SLIGHTLY INCLUDED	SI ₁
	K		SI ₂
	L		I ₁
VERY LIGHT	M	INCLUDED	I ₂
	N		I ₃
	O		
LIGHT	P		
	Q		
	R		
	S		
	T		
	U		
	V		
W			
X			
Y			
Z			



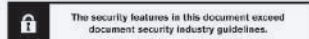
Profile not to actual proportions



210520125339

This is a digital representation of the original GIA Report. To verify the information herein, please refer to reportsback.gia.edu. This Report is not a guarantee, valuation or appraisal and contains only the characteristics of the diamond described herein after it has been graded, tested, examined and analyzed by the laboratory providing this Report. ("GIA") and/or has been inscribed using the techniques and equipment used by GIA at the time of the examination and/or inscription. Inscriptions reported in this document are not a guarantee, validation, or warranty of a diamond's quality, country of origin or source; or that the diamond will be identifiable by the inscription in the future (since inscriptions can be removed). GIA makes no representation concerning any trademark, name, or symbol which is inscribed by GIA or which is identified on this Report. The recipient of this Report may wish to consult a (certificated) jeweler or gemologist about the information contained herein.

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GIA REPORT 15310570

THE PATIÑO
Emerald Parure



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

214

A MAGNIFICENT EMERALD AND DIAMOND NECKLACE, BY CARTIER

Set with twelve octagonal and hexagonal-cut emeralds, weighing a total of approximately 108.74 carats, with twin old European-cut diamond spacers, weighing a total of approximately 59.36 carats, mounted in gold collets with heart-shaped galleries, 1937, modified at a later date to create the pair of earrings *en suite* (lot 215), 45.0 cm

By Cartier, no. E 6992 A

Accompanied by Premium Report no. 69531 dated 22 August 2013 from the SSEF Swiss Gemmological Institute stating that the 12 emeralds are of Colombian origin, 8 with indications of minor oil, 4 with no indications of clarity modification, and an Appendix Letter for an 'Exceptional Emerald Necklace' indicating that 'The described necklace is very impressive in its classic design and contains twelve natural emeralds alternating with colourless diamonds of remarkable size. The emeralds for this necklace have been carefully selected and exhibit an attractive and highly matching green colour combined with a fine purity.'

SFr. 6,600,000–9,400,000 US\$ 7,000,000–10,000,000
€ 5,500,000–7,800,000

LITERATURE:

H. Nadelhoffer, *Cartier : Jewelers Extraordinary*, Harry N. Abrams Publishers, 1984, New York, p. 241 (illustrated in its original form, suspending the emerald cross of HRH Queen Victoria Eugenia of Spain)

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

215

AN IMPORTANT PAIR OF EMERALD AND DIAMOND EARRINGS

Set with two octagonal-cut emeralds, weighing approximately 10.01 and 9.36 carats, to the old European-cut diamond surmount and trefoil top, mounted in gold collets with heart-shaped galleries, *en suite* with lot 214, 3.7 cm

Accompanied by report no. 69530 dated 22 August 2013 from the SSEF Swiss Gemmological Institute stating that the emeralds are of Colombian origin, with indications of minor amount of oil

SFr. 380,000–570,000 US\$ 400,000–600,000
€ 320,000–470,000

This pair of earrings was created from the necklace (lot 214) in its original form, by taking two of the fourteen emeralds and eight diamonds.



215

214

Appendix letter

Exceptional Emerald Necklace

The emerald necklace described in the Test Report No 69531 by the Swiss Gemmological Institute SSEF possesses extraordinary characteristics and merits special mention and appreciation.

The described necklace is very impressive in its classic design and contains twelve natural emeralds alternating with colourless diamonds of remarkable size. The emeralds for this necklace have been carefully selected and exhibit an attractive and highly matching green colour combined with a fine purity.

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

There is a long tradition in the trade to fill tiny fissures in emeralds with colourless oil to enhance their clarity. The fact that four of these emeralds shows no indications of clarity modification and the remaining eight stones only minor amount of oil in fissures is a further sign of rarity.

Assembling a selection of natural emeralds from Colombia of this size and matching quality is very rare and thus the described necklace with its classic design can be considered very exceptional.

SWISS GEMMOLOGICAL INSTITUTE - SSEF

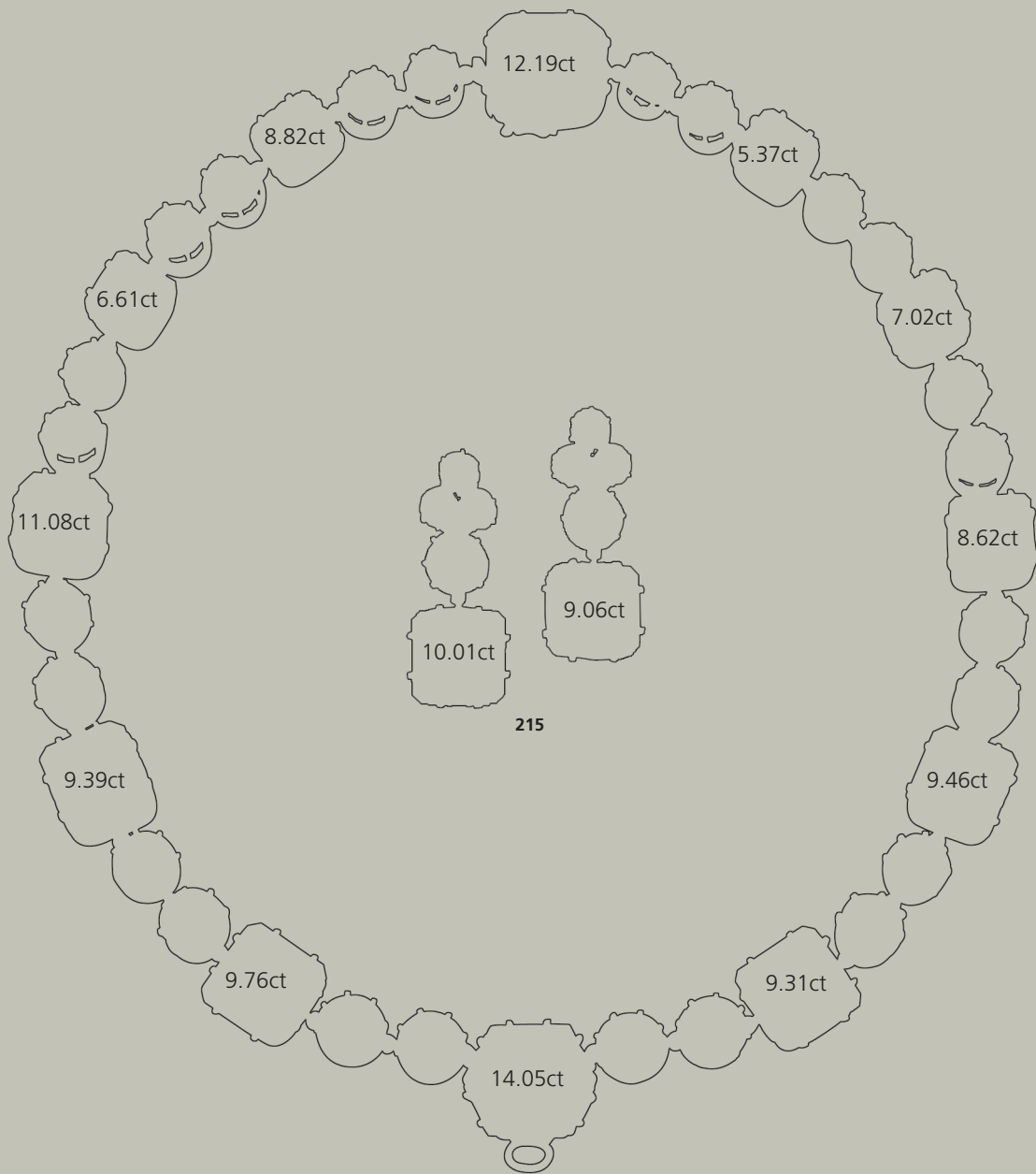
Basel, 22 August 2013 dh


Dr. W. Zhou, FGA

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




Dr. M.S. Krzemnicki, FGA



215

214



Test Report No. 69531

on the authenticity of the following gemstones (A - L),
 originally set in a necklace with diamonds

Total weight:	approximately 85.5 grams (including setting and diamonds)	
Shape & Cut:	A - F and H-L: octagonal, step cut G: hexagonal, step cut	
Pos.:	Measurements	Weight:
A:	17.46 x 14.44 x 6.19 mm	12.196 ct
B:	9.99 x 9.85 x 7.69 mm	5.379 ct
C:	11.23 x 10.92 x 8.15 mm	7.029 ct
D:	12.38 x 11.78 x 8.23 mm	8.624 ct
E:	13.97 x 13.17 x 7.61 mm	9.464 ct
F:	14.09 x 13.82 x 6.49 mm	9.316 ct
G:	18.81 x 16.17 x 6.89 mm	14.050 ct
H:	14.05 x 13.93 x 6.02 mm	9.768 ct
I:	14.29 x 13.13 x 7.19 mm	9.392 ct
J:	13.30 x 12.80 x 8.97 mm	11.087 ct
K:	10.72 x 10.46 x 8.19 mm	6.619 ct
L:	10.64 x 9.66 x 7.91 mm	5.825 ct
Colour:	green of medium strong saturation	

Test Report No. 69531

on the authenticity of the following gemstones (A - L),
 originally set in a necklace with diamonds

2 / 2 page

Identification: **12 EMERALDS** (variety of natural beryl)

Comments: The analysed properties confirm the authenticity
 of these transparent emeralds.

B, D, I, K:
 No indications of clarity modification

A, E, C, F, G, H, J and L:
 Indications of clarity modification.
 Minor amount of oil in fissures.

Origin: Colombia

Correspondence table for filler quantification						
Text	Minor amount of filler in fissures	Moderate amount of filler in fissures	Significant amount of filler in fissures	Filler in cavities		
Alphanumeric system	F1	F2	F3	C1	C2	C3

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

SWISS GEMMOLOGICAL INSTITUTE - SSEF

Basel, 22 August 2013 dh.

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





Dr. W. Zhou, FGA



Dr. M.S. Krzemnicki, FGA

'Indeed there is no stone, the colour of which is more delightful to the eye for whereas the sight fixes itself with avidity upon the green grass and foliage of the trees, we have all the more pleasure in looking upon the emerald, there being no green in existence of a more intense colour than this'

Pliny The Elder (23-79AD)



THE PATIÑO PARURE

In 1937, Cartier London designed an impressive necklace of Royal inspiration. The company had purchased from Queen Eugenia Victoria of Spain a rare emerald cross of 45 carats, carved from one single gem. This cross, named 'The Andean cross' had belonged to Queen Isabel II of Spain and Empress Eugenie of France.

To honour this rare gem, Cartier designed an emerald and diamond necklace, choosing the best emeralds available at the time, thus creating a stunning piece of jewellery. The South American provenance of the emeralds, the historic 'Andean cross' and the magnificent quality of the diamonds and emeralds charmed Simon Patiño who purchased the necklace for his wife in January 1938.

The necklace was shortened a few years later in order to create a pair of matching earrings. Although the cross was later purchased by Van Cleef & Arpels, the necklace and pair of earrings stayed in the Patiño family as an heirloom treasure, embodying the grace and power of a fabulous dynasty.



Countess Albina du Boisrouvray, grand-daughter of Simón Patiño, wearing the necklace and the Andean cross during the Patiño Ball in Estoril, 1968.

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produit des étuis à cigarettes, des vanity-cases et des boîtiers de pendules; et English Art Works, dirigé par Felix Bertrand, spécialisé en grands colliers et l'un des plus grands ateliers de bijoux de platine à Londres, qui a démarré dans les locaux de Cartier avant de s'installer 105 New Bond Street. Le nom de la compagnie annonce clairement qu'il n'est pas question d'admettre de la concurrence étrangère parmi les artisans du pays. Même avant la guerre de 1914, la branche new-yorkaise de Cartier doit se défendre contre des critiques à ce sujet, et pendant la crise anglaise des années 1930, alors que 60 pour cent des orfèvres sont sans travail, Cartier Londres semble particulièrement exposé à ce genre d'accusation. Pendant les années de dépression, la visite de la Reine Mary à "English Art Works" où soixante habiles artisans anglais gagnent leur vie, imposera le silence aux critiques. Dans le domaine des dessinateurs, Jacques Cartier prend également soin de donner la préférence aux Anglais. Peter Lemarchand est une exception. Arrivé de Paris en 1935, il travaille à Londres jusqu'à la guerre. Son style naturaliste, ses fleurs et ses oiseaux tropicaux ayant une influence nationale durable. Plus tard, les visites de dessinateurs français, comme celle de Jacquau en 1947, sont brèves et ont habituellement une mission précise. Comme les écoles Bernard Palissy, Boulle et Germain Pilon à Paris, le Chiswick School of Arts et le Central School of Arts and Crafts à Hampstead enseignent le dessin de bijoux et les autres branches du métier. Georges Charity qui entre Chez Cartier en 1925, est un élève de Chiswick, ainsi que Rupert Emmerson le dessinateur de dix-sept tabatières pour le collectionneur Peter Wilding (elles se trouvent maintenant au British Museum).

D'autre part le style géométrique rigide, apparaît souvent dans la production de Londres des années 1930, bien qu'étant très différent du style contemporain à Paris. Il est en général l'œuvre de Frederick A. Mew qui occupe une position presque comparable à celle de Jacquau à Paris. De même que rue de la Paix, les créations les plus imaginatives jaillissent des inspirations jointes de Louis Cartier et de Jacquau, ou de Lemarchand et de Toussaint; à Londres Jacques Cartier discute régulièrement des projets avec Mew et le Français Massabicaux qui, sans être lui-même dessinateur, dirige habilement l'atelier de dessin. Mew, comme son ami Peter Lemarchand, dessine de charmantes broches oiseaux, ainsi que des dahlias et d'autres fleurs exécutées en citrine, et en 1953, le diadème en diamant de la Reine-Mère. Ernest C. Frowde, autre dessinateur du département des commandes tend bien souvent vers une certaine sécheresse et un certain académisme, et manque de l'imaginagion fertile de Mew. Tous deux travaillent en 1933 aux dessins d'une couronne pour le Gaekwar de Baroda, qui ne sera jamais réalisé.

Le protocole et l'étiquette de la cour de Saint James ont peu changé depuis la Première Guerre Mondiale. Le diadème est toujours obligatoire pour les réceptions et les bals; des sautoirs de modèles géométriques remplacent l'ornement de corsage tombé en désuétude avec l'évolution de la mode vestimentaire. Généralement, le sautoir comprend deux rangs devant et un pendentif dans le décolleté du dos. Les sautoirs, bandeaux et bracelets ont des formes, des structures et des destinations interchangeables; ainsi des sautoirs et des bandeaux peuvent être portés en broches et en bracelets. Lily Damita et Gertrude Lawrence démontrent sur scène et à l'écran le chic de cinq ou six bracelets portés sur des gants du soir noirs⁽¹⁰⁾.



129. Collier à croix en émeraude, composé de quinze émeraudes carrées, rectangulaires et hexagonales pesant 134,45 carats, de diamants ronds et d'une croix d'émeraude de 45,02 carats. Cartier Londres, 1937.

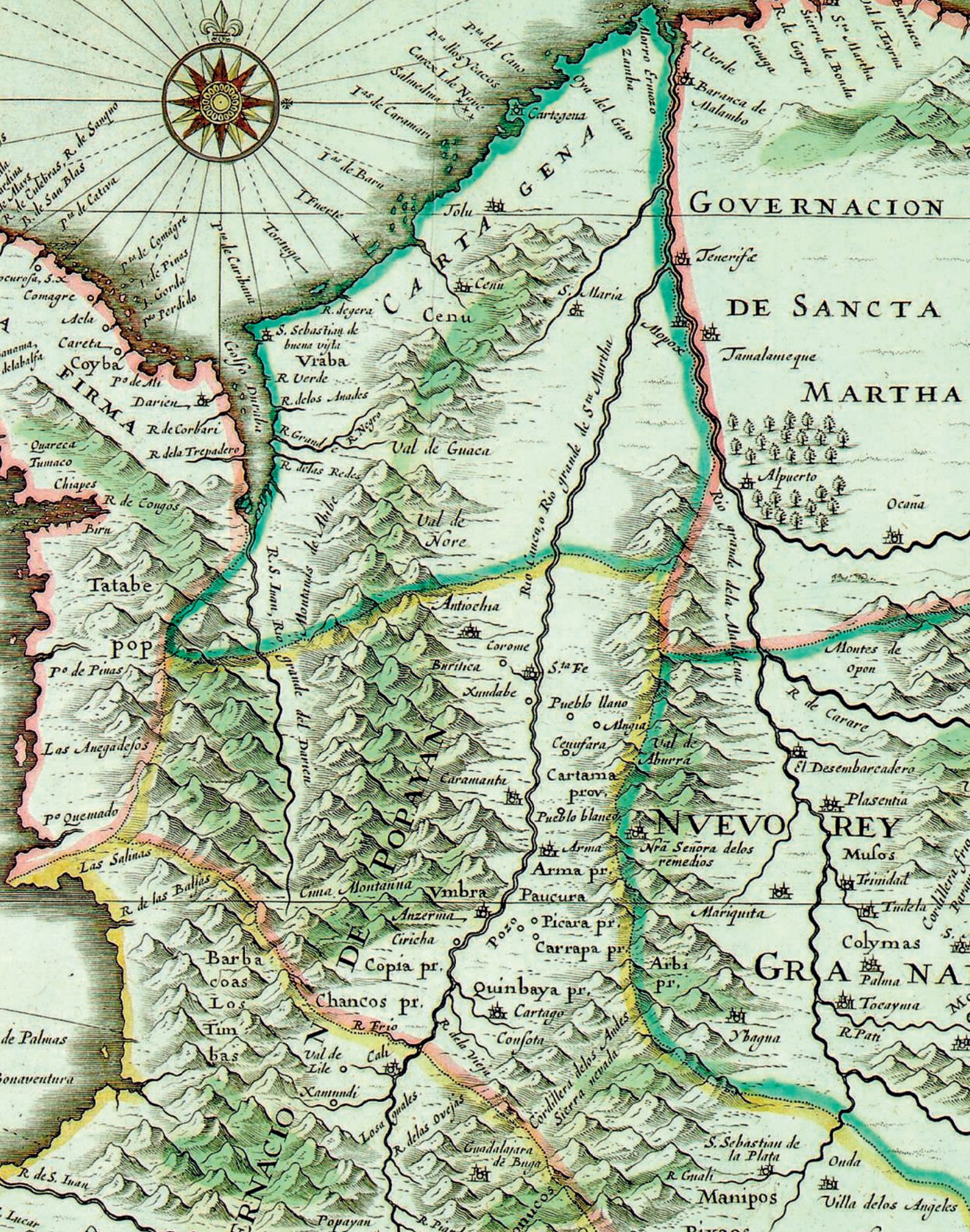
THE BEST EMERALDS

From Cleopatra VII of Egypt, who is said to have commissioned an emerald carved with her image as a gift for Julius Caesar, to the Spanish Empire, the Romanov's, Napoleonic Empire, the Mughals in Central Asia, Shahs of Persia and the British Crown Jewels, it was very clear that no royal jewellery collection would be complete without a selection of impressive emerald jewels.

Emeralds from the mines of Colombia have always commanded a higher price in the market compared to other emerald sources, and Muzo mines being the most sought after.

The history of the legendary mines of Muzo began with the discovery of the New World by the Spanish conquistadores in the early 16th Century. The mining district of Muzo is situated approximately 100 kilometers Northwest of the capital Bogotá, in the foothills of the eastern branch of the Andes Mountains, at about 700 meters above sea level. Undaunted by initial resistance of local tribes and inhospitable mining climate and terrain, the Spanish were soon able to ensure a consistent flow of emeralds through the jungles of Colombia to Spain and Europe, the rarest and the most beautiful going to royal European collections.

It is with no doubt that some of the best examples of these incredible emeralds were chosen by Cartier to create the Patiño parure.



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THE PROPERTY OF A LADY OF TITLE

Lots 216-217



216

A SAPPHIRE AND DIAMOND BRACELET, BY HARRY WINSTON

The detachable sapphire and diamond flowerhead centre with brilliant-cut diamond pistils to the two-line sapphire and diamond bracelet, 17.4 cm, with French assay marks for platinum and gold

With maker's mark of Jacques Timey for Harry Winston

SFr. 18,000-24,000

US\$ 20,000-26,000

€ 15,000-20,000



217

A SAPPHIRE AND DIAMOND NECKLACE

The front composed of four lines of graduated oval-shaped sapphires and a baguette cut diamond line surmount to the buckle-shaped diamond spacers and graduated back section with detachable chain extension, 36.5 cm (or 41.0 cm with extension), French assay mark for platinum

SFr.60,000-85,000

US\$64,000-90,000
€50,000-70,000



All Photos courtesy of the Rochas family

The Property of
MADAME HÉLÈNE ROCHAS

L'automne dernier, Christie's présentait à Paris la merveilleuse collection d'Hélène Rochas. Le très grand succès qu'elle a rencontré a constitué l'ultime hommage à celle qui l'avait réunie dans sa belle maison de la rue Barbet de Jouy à Paris.

La confiance renouvelée que nous témoignes aujourd'hui sa famille est un honneur et une joie. Une joie teintée d'émotion, rien n'étant plus évocateur -quand on se souvient de la femme qui les a portés- que ses bijoux, puisqu'ils nous disent un peu qui elle était.

Les broches et bracelets de René Boivin, de Van Cleef & Arpels, de Fulco di Verdura brossent ainsi son portrait. Ils reflètent son élégance affirmée, incarnation du chic parisien qui rayonna sur le monde par la grâce de femmes comme elle, la « si belle Madame Hélène Rochas », comme ses admirateurs et amis aimaient à l'appeler.

François de Ricqlès
Président, Christie's France

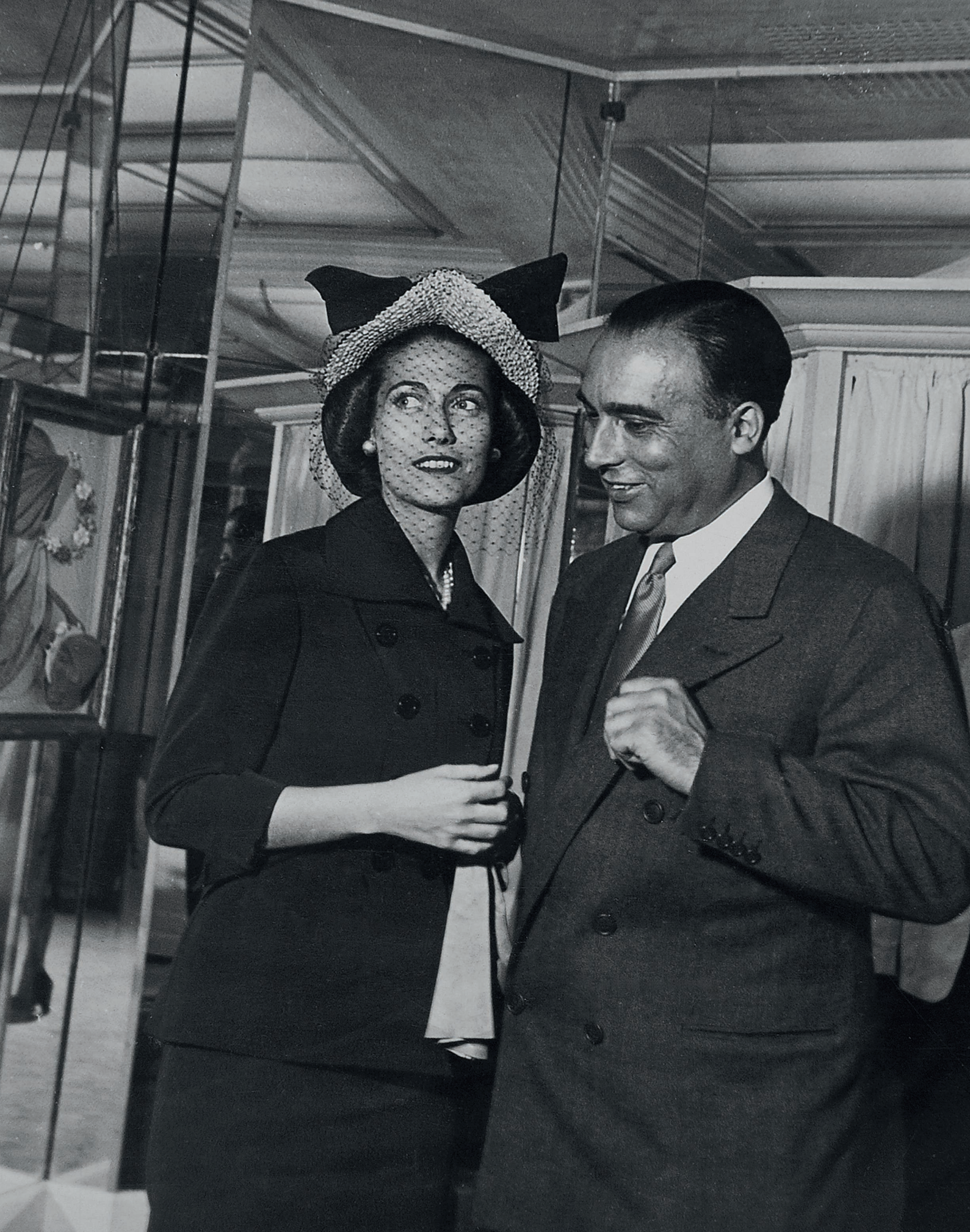
Last autumn, Christie's Paris offered at auction the marvellous collection of Hélène Rochas. The great success it achieved constituted the ultimate homage to the one who assembled it in her beautiful Parisian home.

Madame Rochas family has now entrusted Christie's with the sale of her jewellery collection and this demonstration of trust is for us such an honour and joy. A joy mixed with emotion, as nothing could be more evocative than her jewels; they remind us of the woman who wore them, of who she was.

The brooches and the bangles by René Boivin, Van Cleef & Arpels and Fulco di Verdura may well trace her portrait. They reflect her elegance, which embodied the 'chic parisien' and are irradiated by the special grace of women such as her, the "beautiful Madame Hélène Rochas", as her admirers and friends used to refer to her.

François de Ricqlès
President, Christie's France





The Property of
MADAME HÉLÈNE ROCHAS

LOTS 218-235



218



218



218

218

A GROUP OF JEWELS

Comprising a gold link bracelet centering upon a quatrefoil element set with gemstones and glass to the diamond accent, a four-leave clover gold ring, and a gold tie-pin decorated with an articulated sitting monkey, *bracelet 7.2 cm, ring size 2½, tie-pin 6.5 cm*

GROUPE DE BIJOUX EN OR

Comprenant un bracelet composé de maillons en or, au centre un trèfle à quatre feuilles serti de pierres de couleur et de verre, une bague en or avec un motif de trèfle sculpté, et une pince à cravate représentant un singe articulé assis, *bracelet 7.2 cm, bague taille 2, pince à cravate 6.5 cm* (3)

SFr.1,000-1,500

US\$1,100-1,600
 €830-1,200

219

A GOLD, SAPPHIRE AND DIAMOND EVENING BAG

The two-tone gold mesh bag decorated with greek key pattern, lined with brown leather, the gold frame set on one side with a line of calibré-cut sapphires and circular-cut diamonds, to the sugarloaf cabochon clasp and gold link chain handle, *16.0 x 15.0 cm (without the handle), 292 gr*

SAC DU SOIR SAPHIRS ET DIAMANTS

En fine maille d'or jaune à motif de grecques en or gris, le cadre serti d'un côté de saphirs calibrés et de diamants, le fermoir orné de deux saphirs cabochons, suspendu par une chaîne en or, *16.0 x 15.0 cm (sans la chaîne), 292 gr*

SFr.7,500-9,500

US\$8,000-10,000
 €6,300-7,900

219



The Property of MADAME HÉLÈNE ROCHAS

LOTS 218-235



Ψ220

A PAIR OF SAPPHIRE, EMERALD, RUBY AND DIAMOND 'FRANCESCA' EAR CLIPS, BY MARINA B.

Each top centering upon a sapphire cabochon in a marquis-shaped diamond surround, surmounted by an emerald cabochon, to the marquis-shaped and brilliant-cut diamond pendant with a ruby cabochon to the center, *circa 1987, 4.0 cm, with French assay mark for gold, in brown leather Marina B. case and additional brown suede Marina B. pouch*

Signed Marina B., no. 113-301

PAIRE DE CLIPS D'OREILLES 'FRANCESCA' SAPHIRS, EMERAUDES, RUBIS ET DIAMANTS, PAR MARINA B.

Chacun orné d'un saphir cabochon dans un entourage de diamants taille marquise, surmonté d'une émeraude cabochon, retenant un rubis cabochon dans un entourage de diamants taille brillant et marquise, *vers 1987, 4.0 cm, poinçon français pour l'or, dans un écrin marron Marina B., avec une pochette supplémentaire marron Marina B.*

Signés Marina B., no. 113-301

SFr.24,000-35,000

US\$26,000-37,000
€20,000-29,000

LITERATURE:

V. Jutheau, *Marina B. l'Art de la joaillerie et son design*, Skira, 2003, Milan, p. 200 and 207



Courtesy of Marina B



Courtesy of Marina B

~221

**A MOTHER-OF-PEARL AND GOLD
'MEDIEVAL' BRACELET, BY MARINA B.**

The expandable cuff bracelet composed of grey mother-of-pearl panels, each decorated with drop-shaped white mother-of-pearl collets, mounted in gold, *circa 1981*

Signed and with maker's mark for Marina B.

**BRACELET 'MEDIEVAL' NACRE ET OR,
PAR MARINA B.**

De forme jonc, extensible, composé de liens décorés de nacre grise rehaussée de cabochons de nacre blanche en serts clos, montage en or, *vers 1981*

Signé et avec le poinçon de Maître de Marina B.

SFr. 1,800-2,400

US\$ 2,000-2,600

€ 1,500-2,000

LITERATURE:

V. Jutheau, *Marina B. L'Art de la joaillerie et son design*, Skira, 2003, Milan, p. 163 and 166

The Property of MADAME HÉLÈNE ROCHAS

LOTS 218-235



~222

AN ONYX, CORAL AND DIAMOND NECKLACE

The sixteen strands of onyx beads forming a tassel at the front gathered by a barrel-shaped carved coral set with diamonds, a carved coral rose flowerhead with diamond-set border and pistil to the side, 47.0 cm long, with French assay marks for platinum and gold

COLLIER ONYX, CORAIL ET DIAMANTS

Composé de seize rangs de boules d'onyx, finissant sur le devant par un pompon surmonté d'un élément en corail et diamants, une rose en corail sculpté sur le côté, le tour de la fleur et le pistil sertis de diamants, 47.0 cm, poinçons français pour l'or et le platine

SFr. 15,000–22,000

US\$ 16,000–23,000
€ 13,000–18,000

LITERATURE:

Cf. F. Cologni and E. Nussbaum, *Platinum by Cartier*, Harry N. Abrams Publishers, 1995, New York, p. 188 and 189 for a similar diamond and carved coral rose.



222

~223

A PAIR OF CORAL, ONYX AND DIAMOND EAR CLIPS, BY CARTIER

Each centering upon an oval cabochon coral in a brilliant-cut diamond surround, to the cabochon onyx detail at the bottom, 4.3 cm, with French assay marks for gold, in red leather Cartier case
Signed and with maker's mark for Cartier, no. 05150

PAIRE DE CLIPS D'OREILLES CORAIL, ONYX ET DIAMANTS, PAR CARTIER

De forme ovale, chacun orné d'un cabochon de corail, dans un double entourage de diamants ronds, et souligné d'un cabochon d'onyx, 4.3 cm, poinçon français pour l'or, dans un écrin rouge Cartier
Signés et poinçon de Maître Cartier, no. 05150

SFr. 6,000–8,500

US\$ 6,400–9,100
€ 5,000–7,100



The Property of
MADAME HÉLÈNE ROCHAS

LOTS 218-235



224

**A CULTURED PEARL, LAPIS LAZULI AND
SAPPHIRE NECKLACE**

The chain composed of cultured pearls alternating with fluted lapis lazuli beads and rock crystal faceted rondelles, enhanced by three pavé-set sapphire and diamond bead links, two pavé-set sapphire elements decorated with turquoise cabochons and five lapis lazuli oval-shaped rings, can be detached and worn as two shorter necklaces, 108.5 cm, with French assay mark for gold

**COLLIER DE PERLES DE CULTURE,
LAPIS-LAZULI ET SAPHIRS**

Composé de perles de culture, épaulées de boules de lapis lazuli et de rondelles facetées de cristal de roche, avec trois boules pavées de saphirs et de diamants, deux éléments ornés de saphirs et de turquoises cabochons et cinq anneaux ovales de lapis-lazuli, peut-être porté en deux colliers, 108.5 cm, poinçon français pour l'or

SFr. 18,000-24,000

US\$20,000-26,000

€15,000-20,000



225



225

A SAPPHIRE AND DIAMOND BRACELET

The bombé band set with rectangular-cut sapphire lines alternated with slightly tapered baguette-cut diamond bands, mounted in platinum, *16.8 cm*

BRACELET SAPHIRS ET DIAMANTS

Composé de saphirs rectangles entrecoupés de lignes verticales serties de diamants baguettes légèrement graduées, monture en platine, *16.8 cm*

SFr.60,000-85,000

US\$64,000-91,000
€50,000-71,000

The Property of
MADAME HÉLÈNE ROCHAS

LOTS 218-235



226

**AN ART DECO GOLD, ENAMEL AND ONYX
VANITY CASE, BY CARTIER**

The gold rectangular case applied with black enamel ends and floral patterns on the lid, enhanced with diamond collets, opening to reveal a mirror and two compartments, with an onyx ring handle as pushpiece, 1920s, 13.5 x 3.6 x 1.5 cm, 220 gr, with French assay marks for platinum and gold

Signed Cartier Paris Londres New York, no. 7960

**NÉCESSAIRE ART DECO OR, EMAIL ET
ONYX, PAR CARTIER**

De forme rectangulaire, les extrémités appliquées d'émail noir, un motif floral sur le couvercle rehaussé de diamants, découvrant un miroir et deux compartiments, un anneau en onyx permettant de l'ouvrir ou de le suspendre, vers 1920, 13.5 x 3.6 x 1.5 cm, 220 gr, poinçons français pour l'or et le platine

Signé Cartier Paris Londres New York, no. 7960

SFr. 15,000-22,000

US\$ 16,000-23,000

€13,000-18,000



227

**AN AQUAMARINE, KUNZITE AND
DIAMOND CHOKER, BY CARTIER**

The seven strands of aquamarine faceted beads gathered by a pavé-set diamond ropework clasp centering upon a cushion-shaped kunzite, weighing approximately 61.65 carats, 33.5 cm, with French assay marks for gold and platinum

Signed and with maker's mark for Cartier, no. R4620

**COLLIER AIGUE-MARINE, KUNZITE ET
DIAMANT, PAR CARTIER**

Composé de sept rangs de boules facettées d'aigue-marine, le fermoir orné d'une kunzite de forme coussin pesant approximativement 61.65 carats, entouré de diamants, 33.5 cm, poinçons français pour l'or et le platine

Signé et avec le poinçon de maître de Cartier, no. R4620

SFr.18,000–24,000

US\$20,000–26,000

€15,000–20,000

The Property of
MADAME HÉLÈNE ROCHAS

LOTS 218-235



228

Ψ228

**A MYSTERY-SET RUBY AND DIAMOND
 'MAGNOLIA' BROOCH,
 BY VAN CLEEF & ARPELS**

The mystery-set ruby petals centering upon a brilliant-cut diamond pistil, to the detachable diamond stem and leaves, mounted in platinum, 1968, 10.4 cm, in grey suede Van Cleef & Arpels case
 Signed V.C.A. on the flowerhead and Van Cleef & Arpels on the stem, no. N.Y.39178

**BROCHE 'MAGNOLIA' SERTI MYSTERIEUX
 RUBIS ET DIAMANTS,
 PAR VAN CLEEF ET ARPELS**

Figurant un magnolia, les pétales en rubis serti mystérieux, le pistil fait de diamants taille brillant, la tige détachable ornée de diamants taille baguette et marquise, monture en platine, vers 1968, 10.4 cm, dans un écrin gris Van Cleef & Arpels

Signé V.C.A. sur la fleur et Van Cleef & Arpels sur la tige, no. N.Y. 39178

SFr.180,000–240,000

US\$200,000–260,000

€150,000–200,000



229

Ψ229

**A PAIR OF RUBY AND DIAMOND EAR
 CLIPS, BY VAN CLEEF & ARPELS**

Each centering upon a cushion-shaped ruby surrounded by two rows of brilliant-cut diamonds, 2.5 cm, with French assay mark for gold
 Signed Van Cleef & Arpels, no. 99.810

**PAIRE DE CLIPS D'OREILLES RUBIS ET
 DIAMANTS, PAR VAN CLEEF ET ARPELS**

Chacun orné d'un rubis de forme coussin entouré de deux rangs de diamants ronds, 2.5 cm, poinçon français pour l'or

Signés Van Cleef & Arpels, no. 99.810

SFr.25,000–35,000

US\$27,000–37,000

€21,000–29,000







230
**AN AQUAMARINE, PINK TOPAZ AND
DIAMOND BANGLE, BY VERDURA**

The hinged pavé-set diamond torsade band with cushion-shaped aquamarine and pink topaz terminals, weighing respectively 22.91 and 28.17 carats, 1968, inner diameter 5.5 cm

Signed Verdura

**BRACELET TOPAZE ROSE, AIGUE MARINE
ET DIAMANTS, PAR VERDURA**

Composé d'une torsade pavée de diamants, une topaze rose de forme coussin pesant approximativement 28.17 carats et une aigue-marine de forme coussin pesant approximativement 22.91 carats à chaque extrémité, vers 1968, diamètre intérieur 5.5 cm

Signé Verdura

SFr. 120,000-180,000

US\$ 130,000-190,000
€ 100,000-150,000



Courtesy of Verdura



The Property of
MADAME HÉLÈNE ROCHAS
LOTS 218-235



Ψ231

**THREE SAPPHIRE, RUBY AND DIAMOND
'HONEYCOMB' BRACELETS,
BY RENÉ BOIVIN**

Each bracelet designed as a flexible bombé band with honeycomb-shaped scales set with rubies, sapphires or diamonds, 1950s, 20.0 cm each, with French assay mark for gold

By René Boivin

**TROIS BRACELETS 'NID D'ABEILLE'
SAPHIRS, RUBIS ET DIAMANTS,
PAR RENÉ BOIVIN**

Chaque bracelet de forme bombée en or, entièrement articulé, pavé de rubis, saphirs ou diamants dans des motifs en nid d'abeille, vers 1950, 19.5 cm chacun, poinçons français

Par René Boivin

(3)

SFr.60,000-75,000

US\$64,000-80,000
€50,000-62,000

LITERATURE:

F. Cailles, *René Boivin Joaillier*, Les Editions de l'Amateur, 1994, Paris, p. 315



The Property of
MADAME HÉLÈNE ROCHAS
LOTS 218-235



232

A PERIDOT, CITRINE, MOONSTONE AND GOLD 'FISH' PENDANT, BY RENÉ BOIVIN

Designed as an articulated sculpted gold fish, the head set with peridot and citrines, the eyes as moonstone cabochons, opening to reveal a scent compartment, suspended from a wirework hoop, *circa 1971, 9.0 cm, with French assay mark for gold*

By René Boivin

PENDENTIF 'POISSON' PÉRIDOTS, CITRINES, PIERRES DE LUNE ET OR, PAR RENÉ BOIVIN

Figurant un poisson en or, la tête sertie de péridots et de citrines, les yeux en pierre de lune taille cabochon, la queue articulée s'ouvrant sur un compartiment à parfum, *vers 1971, 9.0 cm, poinçon français pour l'or*

Par René Boivin

SFr. 18,000-30,000

US\$20,000-32,000
€15,000-25,000

LITERATURE:

F. Cailles, *René Boivin Joaillier*, Les Editions de l'Amateur, 1994, Paris, p. 354





The Property of
MADAME HÉLÈNE ROCHAS
LOTS 218-235





233
A PAIR OF CULTURED PEARL AND
DIAMOND 'ALGUES' EAR CLIPS,
BY RENÉ BOIVIN

Each set with a white or grey cultured pearl surmounted by diamond-set leaves, *circa 1966, 5.0 cm, with French assay marks for platinum and gold, in brown suede René Boivin pouch*

By Boivin

PAIRE DE CLIPS D'OREILLES 'ALGUES'
PERLES DE CULTURE ET DIAMANTS,
PAR RENÉ BOIVIN

Chacun orné d'une perle de culture blanche ou grise, surmontée d'un pavage de diamants représentant des algues, *vers 1966, 5.0 cm, poinçons français pour le platine et l'or, dans une pochette grise René Boivin*

Par Boivin

SFr. 12,000–18,000

US\$ 13,000–19,000
 € 10,000–15,000

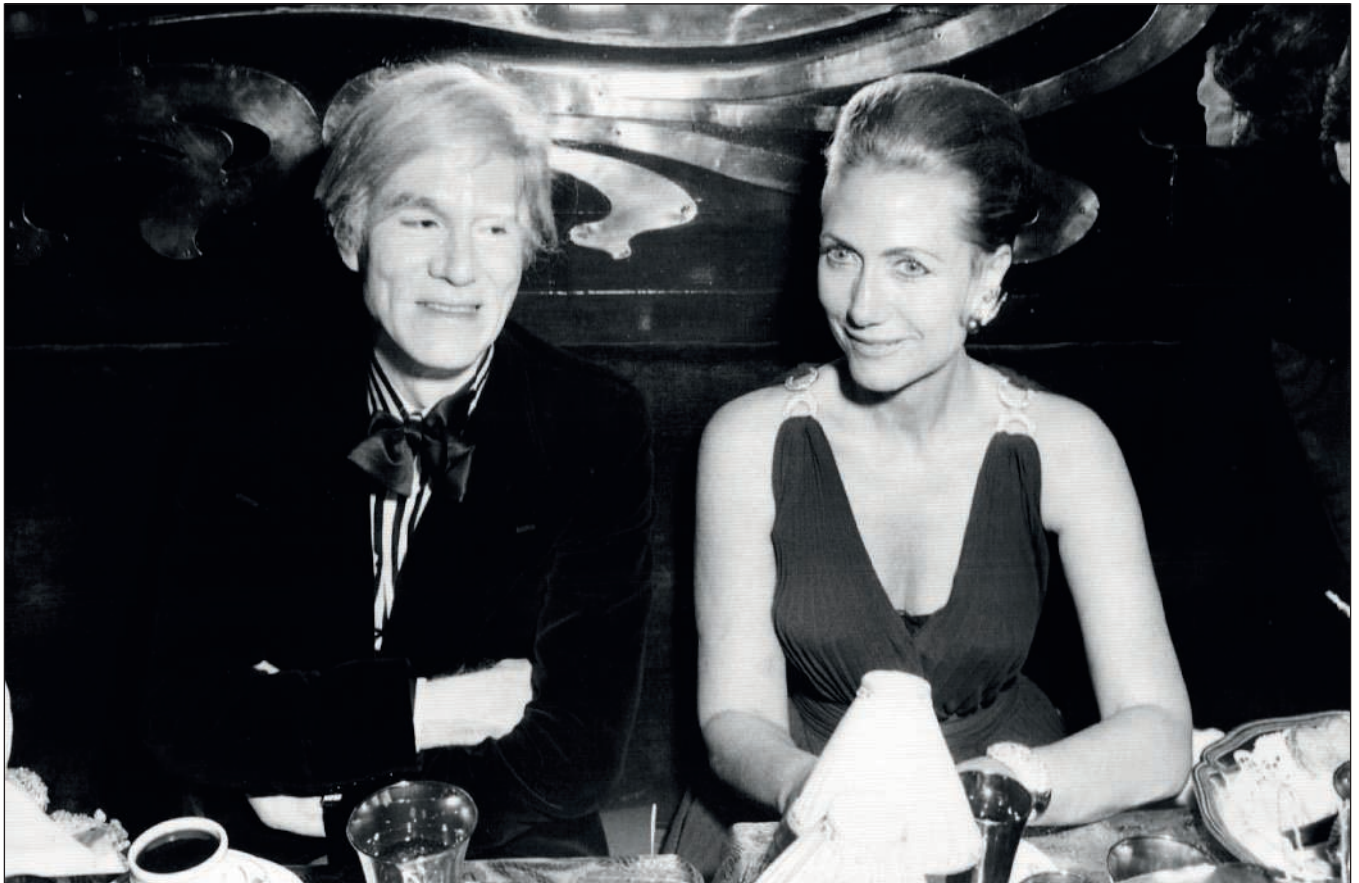
LITERATURE:

F. Cailles, *René Boivin Joaillier*, Les Editions de l'Amateur, 1994, Paris, p. 286

The Property of
MADAME HÉLÈNE ROCHAS

LOTS 218-235





234

**A DIAMOND 'TRANCHE' BANGLE,
BY RENÉ BOIVIN**

Designed as a tapered platinum band decorated with an oval-shaped pavé-set diamond panel, 1930s, inner diameter 5.0 cm, with French assay mark for platinum

With maker's mark for René Boivin

**BRACELET 'TRANCHE' DIAMANTS ET
PLATINE, PAR RENÉ BOIVIN**

La manchette de forme bombée, en platine, ornée sur le dessus d'un pavage de diamants, vers 1930, diamètre intérieur 5.0 cm, poinçon français Poinçon de maître de René Boivin

SFr. 100,000–150,000

US\$ 110,000–160,000
€83,000–120,000



LITERATURE:

F. Cailles, *René Boivin Joaillier*, Les Editions de l'Amateur, 1994, Paris, p. 174

The Property of
MADAME HÉLÈNE ROCHAS
LOTS 218-235



235
**A DIAMOND, COLOURED DIAMOND,
EMERALD AND ENAMEL 'TIGER'
SHOULDER BROOCH, BY RENÉ BOIVIN**

Designed as a flexible pavé-set diamond crouching tiger with yellow and orange diamond stripes, the eyes as emeralds, with black enamelled strip detail on the head, *late 1950s, 11.5 cm, with French assay marks for platinum and gold, in grey suede René Boivin case*

Signed René Boivin Paris

**BROCHE D'ÉPAULE 'TIGRE' DIAMANTS,
DIAMANTS DE COULEURS, ÉMERAUDES ET
ÉMAIL, PAR RENÉ BOIVIN**

Figurant un tigre allongé en or, articulé, serti de diamants, les rayures décorées de diamants jaunes et oranges, les yeux en émeraude, des rayures et les moustaches en émail noir, *vers 1950, 11.5 cm, poinçons français pour l'or et le platine, dans un écrin gris René Boivin*

Signé René Boivin

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

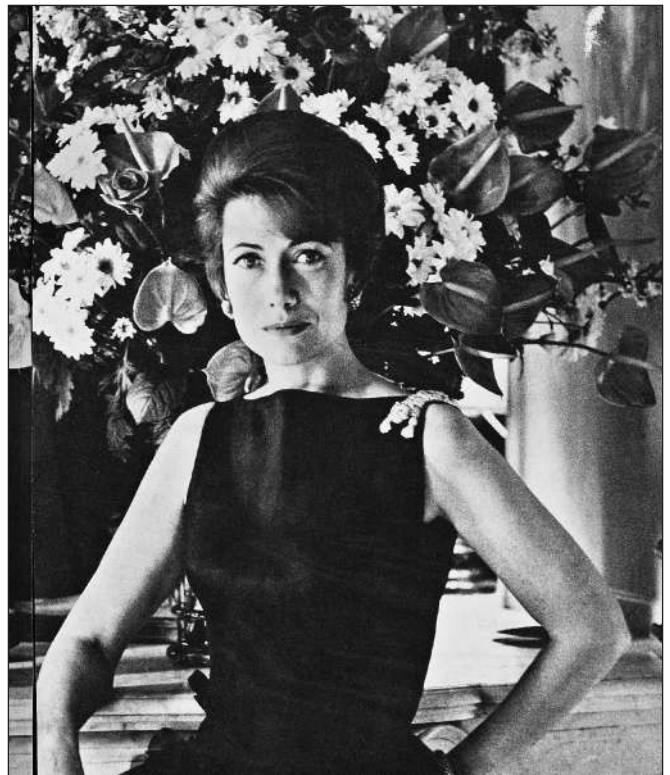
SFr. 180,000–240,000

US\$ 200,000–260,000

€ 150,000–200,000

LITERATURE:

Cf. F. Cailles, *René Boivin Joillier*, Les Editions de l'Amateur, 1994, Paris, p. 307 for a brooch of similar design.







236
**A LADY'S COLOURED DIAMOND
 AND DIAMOND BRACELET-WATCH,
 BY CHOPARD**

The pink pavé-set diamond dial with five floating diamond collets under the glass, to the yellow pavé-set diamond surround, the bracelet composed of graduated heart-shaped diamonds, weighing approximately 4.05, 3.95, 3.09, 3.03, 2.22, 2.13, 1.75, 1.59, 1.43 and 1.37 carats, each in a colourless, pink or yellow pavé-set diamond surround, quartz movement, mounted in gold, 18.0 cm

Signed Chopard, nos. 463179, 550 1 and 20/6488/401

With warranty certificate no. 206488-9001 from Chopard

Also accompanied by 10 reports from the GIA Gemological Institute of America, all dated from 2013, and stating the following:

Weight	Colour	Clarity	Report number
4.05 ct	Fancy Intense Yellow	VVS1 <i>pot</i>	5151494780
3.95 ct	D	IF	2155545021
3.09 ct	F	VS1	1152545015
3.03 ct	E	VS2	5151545019
2.22 ct	E	VVS2	5151545011
2.13 ct	E	VVS2	5151545014
1.75 ct	I	IF	5151544540
1.59 ct	H	SI1	2155544564
1.43 ct	G	VS2	2155544548
1.37 ct	G	I1	2155544571

Please note that the pavé-set coloured diamonds have not been tested for natural colour

SFr.240,000-330,000

US\$250,000-350,000

€200,000-270,000





THE PROPERTY OF A DISTINGUISHED LADY

237

**A SET OF DIAMOND AND EMERALD
JEWELLERY, BY PIAGET**

Comprising a necklace with a marquise-shaped diamond scroll centering upon a pear-shaped emerald to the detachable marquise-shaped diamond line necklace, a brooch, a pair of ear clips and a ring en suite, mounted in white gold, *necklace 44.5 cm, brooch 9.0 cm, ear clip 3.8 cm, ring size 6*

SFr. 30,000-40,000

US\$32,000-43,000

€25,000-35,000



238

238

A COLOURED DIAMOND RING

Set with a fancy intense yellow pear-shaped diamond, weighing approximately 15.91 carats, to the pavé-set diamond shoulders, mounted in platinum and gold, ring size 6

Accompanied by report no. 2105647657 dated 26 March 2009 from the GIA Gemological Institute of America stating that the 15.91 carat diamond is Fancy Intense Yellow colour, SI1 clarity

SFr. 290,000-470,000

US\$ 300,000-500,000
€ 250,000-390,000



239

239

A PAIR OF COLOURED DIAMOND EARRINGS

Each set with a fancy yellow cut-cornered rectangular-cut diamond, weighing approximately 19.00 and 19.03 carats, in a yellow diamond surround, to the square-shaped diamond surmount, weighing approximately 1.02 carat each, and micro-pavé diamond-set hook, mounted in platinum and gold, 3.7 cm

Accompanied by report no. 2155176595 dated 3 January 2013 from the GIA Gemological Institute of America stating that the 19.03 carat diamond is Fancy Yellow colour, VS1 clarity

Report no. 2155176597 dated 2 January 2013 from the GIA Gemological Institute of America stating that the 19.00 carat diamond is Fancy Yellow colour, VS2 clarity

Reports nos. 2146653801 and 2151290879 dated respectively 15 February 2013 and 8 March 2013, both stating that each 1.02 carat diamond is F colour, Internally Flawless clarity

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

SFr. 800,000-1,200,000

US\$ 850,000-1,300,000
€ 670,000-1,000,000



240
**A SAPPHIRE AND DIAMOND RING,
BY MOUAWAD**

Set with a cut-cornered rectangular-cut sapphire, weighing approximately 20.70 carats, to the shield-shaped diamond shoulders, weighing approximately 1.01 and 0.83 carat, mounted in gold, ring size 6

Signed Mouawad

Accompanied by report no. 63477 dated 29 May 2012 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Burmese origin, with no indications of heating, and an Appendix indicating that the sapphire's 'vivid blue colour is due to a combination of well-balanced trace elements in the gemstones, typical and characteristic for the finest sapphires of Mogok, Burma.'

Report no. 1116022 dated 3 December 2011 from the Gübelin GemLab stating that the sapphire is of Burmese origin, with no indications of heating

Report no. 1147816695 dated 20 March 2013 from the GIA Gemological Institute of America stating that the 1.01 carat diamond is D colour, VS1 clarity

Diamond dossier no. 6142818448 dated 20 March 2013, from the GIA Gemological Institute of America stating that the 0.83 carat diamond is D colour, VS2 clarity

SFr. 470,000–660,000

US\$ 500,000–700,000
€ 400,000–550,000



THE ARGYLE PINK DIAMOND KIMBERLEY RED



241

A RARE COLOURED DIAMOND RING

Centering upon a fancy purplish-red cut-cornered square-cut diamond, weighing approximately 1.61 carat, within a surround of eight oval-shaped diamonds, weighing a total of approximately 4.11 carats, with pink diamond detail, mounted in platinum and gold, ring size 5 3/4

Accompanied by report no. 1102999072 dated 10 August 2009 from the GIA Gemological Institute of America stating that the diamond is Fancy Purplish-Red colour, SI2 clarity

8 reports dated 2009 from the GIA Gemological Institute of America stating that the 8 diamonds, weighing 0.57 to 0.50 carat, are D to E colour, VVS2 to VS2 clarity

A letter of rarity dated 14 October 2009 from Argyle Pink Diamonds indicating that the diamond was named 'The Argyle Pink Diamond Kimberley Red'

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

SFr. 1,150,000-1,700,000

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

€960,000-1,400,000







242

242
AN IMPRESSIVE DIAMOND RING

Set with a circular-cut diamond, weighing approximately 30.33 carats, to the tapered baguette-cut diamond shoulders, mounted in platinum, ring size 6 1/4

SFr. 380,000–570,000

US\$400,000–600,000
€320,000–470,000



243

243
A PAIR OF EMERALD AND DIAMOND EAR CLIPS, BY BULGARI

Each centering upon a cut-cornered rectangular-cut emerald, weighing approximately 13.64 and 13.42 carats, to the baguette-cut diamond petal and pavé-set diamond surround, mounted in gold
Signed Bulgari

Accompanied by report no. CS 56413 A and B dated 12 August 2013 from the AGL American Gemological Laboratories stating that the 2 emeralds are of Colombian origin, with indications of insignificant to minor traditional clarity enhancement (oil)

Report no. 13048090 dated 27 April 2013 from the Gübelin GemLab stating that the 13.64 carat emerald is of Colombian origin, with indications of minor clarity enhancement

Report no. 13048089 dated 27 April 2013 from the Gübelin GemLab stating that the 13.42 carat emerald is of Colombian origin, with indications of minor clarity enhancement

SFr. 430,000–520,000

US\$450,000–550,000
€360,000–430,000



244

**A NATURAL PEARL AND DIAMOND
NECKLACE**

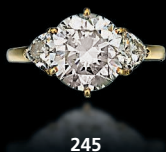
The three strands composed of ninety-three, ninety-one and eighty-eight graduated natural pearls, measuring approximately 10.2 to 3.9 mm, to the openwork diamond-set clasp, mounted in gold, 47.0 cm

Accompanied by report no. 69529 dated 26 August 2013 from the SSEF Swiss Gemmological Institute stating that the 272 pearls are natural saltwater pearls

SFr. 330,000-470,000

US\$ 350,000-500,000

€280,000-390,000



246

245

THE PROPERTY OF A LADY

245
A DIAMOND RING

Set with a brilliant-cut diamond, weighing approximately 4.02 carats, to the triangular-cut diamond shoulders, ring size 7, with French assay mark for gold

Accompanied by report no. 2155648568 dated 05 September 2013 from the GIA Gemological Institute of America stating that the diamond is I colour, VS1 clarity

SFr. 50,000-60,000

US\$54,000-64,000
€42,000-50,000

246
A DIAMOND NECKLACE

Designed as three swags of graduated brilliant-cut diamonds at the front, with similar diamond lines on the side, a single diamond neckline and flat link chain terminal (added later), 1950s, 43.0 cm with Dutch assay mark for platinum

SFr. 60,000-80,000

US\$64,000-85,000
€50,000-66,000



247



248

THE PROPERTY OF A DISTINGUISHED LADY

247
AN ENAMEL AND GOLD CIGARETTE CASE,
BY FABERGÉ

Of rectangular outline, decorated with panels alternating white champlevé bands and gold lines centering diamonds, framed by white champlevé enamelled borders, the oval cross section mounted with foiled back agate panels with diamond-set borders, the hinged cover centered with a medallion applied with a diamond-set bow and quiver, with match-compartment hinged-side and diamond-set thumb-piece, 1911, 8.6 x 4.3 cm, with London import marks

Marked and with initials CF for Fabergé, with the workmaster's mark of Henrik Wigström, St Petersburg, 1908-1911, scratched inventory number 22498

SFr. 35,000-50,000

US\$38,000-55,000
 €30,000-40,000

248
AN ART DECO NATURAL PEARL AND
DIAMOND RING

Set with a button-shaped natural pearl, weighing approximately 39.42 grains, to the diamond-set shoulders, 1920s, ring size 5 3/4

Accompanied by report no. 69326 dated 6 August 2013 from the SSEF Swiss Gemmological Institute stating that the pearl is a natural saltwater pearl

SFr. 28,000-48,000

US\$30,000-50,000
 €24,000-40,000



249

249
AN ART DECO NATURAL PEARL AND
DIAMOND BAR BROOCH

The two drop-shaped natural pearls, measuring approximately 10.8-21.6 x 15.8 and 10.1-12.3 x 15.4 mm, linked by a single- and circular-cut diamond bar with baguette-cut diamond line detail, mounted in platinum, 1930s, 6.0 cm

Accompanied by report no. 69327 dated 6 August 2013 from the SSEF Swiss Gemmological Institute stating that the pearls are natural saltwater pearls

SFr. 28,000-48,000

US\$30,000-50,000
 €24,000-40,000



THE PROPERTY OF A GENTLEMAN

250

AN ANTIQUE DIAMOND TIARA

Composed of five graduated palmette elements, above a line with trefoil motifs and an openwork link base, set throughout with old-cut diamonds, all elements detachable, mounted in silver and gold, 1860-1880, base length 21.0 cm, in later red leather fitted case

SFr.80,000-100,000

US\$86,000-110,000
€67,000-83,000



THE PROPERTY OF A LADY OF TITLE

251

**A SAPPHIRE AND DIAMOND BROOCH/
PENDANT, BY HARRY WINSTON**

The rectangular-cut sapphire, weighing approximately 9.67 carats,
within a cluster of pear and marquise-shaped diamonds, mounted in
platinum, 4.2 cm

With maker's mark of Jacques Timey for Harry Winston

*Accompanied by a gemmological report, please refer to the department for
further details*

SFr. 300,000–420,000

US\$320,000–450,000
€250,000–350,000

ROYAL PEARLS



*'The richest merchandise of all,
and the most soveraigne*

*Commoditie throughout the whole world,
are these pearles'*

Pliny the Elder (23-79AD)





THE PROPERTY OF A ROYAL FAMILY

252

**A SPECTACULAR SEVEN-STRAND
NATURAL PEARL AND DIAMOND
NECKLACE**

The strands composed of seventy-five, seventy-six, eighty-one, eighty-seven, ninety-one, one hundred, and one hundred and four graduated round to button-shaped natural pearls, measuring approximately 17.05 to 5.1 mm, to the old-mine diamond-set bar clasp, *shortest row 53.5 cm*

Accompanied by report no. 69866 dated 20 September 2013 from the SSEF Swiss Gemmological Institute stating that the 614 pearls are natural saltwater pearls, and an Appendix letter for an 'Exceptional Natural Pearl Necklace' indicating that 'These pearls exhibit a smooth pearl surface, resulting in a fine and matching pearl luster. Their colour subtly ranges from white to cream, partly with distinct rosé and green overtones. These overtones - poetically also referred to as the 'Orient of the pearls' - are an iridescence effect caused on the surface of pearls and contribute greatly to the beauty of these pearls.'

SFr.2,800,000-4,200,000

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

€2,400,000-3,500,000



THE COUNTESS MARIA PUSLOWSKA PEARLS



FORMERLY THE PROPERTY OF COUNTESS MARIA PUSLOWSKA

253

A SET OF ANTIQUE NATURAL PEARL AND DIAMOND JEWELLERY

Comprising a brooch of 'girandolle' design, set with a natural grey baroque pearl in an old-cut diamond surround, to the three detachable pendants similarly-set with natural grey and brown pearls, a pair of natural brown pearl and diamond 'dormeuse' earrings en suite, mounted in gold, *mid-19th Century, brooch 6.5 cm, earrings 2.7 cm*
Accompanied by report no. 69835 dated 19 September 2013 from the SSEF Swiss Gemmological Institute stating that the 7 pearls are saltwater natural pearls, with no indications of artificial colour modification (2)

SFr. 380,000–570,000

US\$ 400,000–600,000

€ 320,000–470,000



Painting by Jan Matejko, 1871, of The Countess Maria Pusłowska wearing the brooch and earrings
Courtesy of Muzeum Uniwersytetu Jagiellońskiego, Collegium Maius



AN ART DECO TREASURE



Art Deco Orientalist Sautoir

This sautoir ranks amongst Cartier's greatest achievements. As fine examples of creations from the Art Deco period become ever more rare, it is fortunate that this necklace of exceptional quality and inspiration has not been remodelled, as so many have been over time.

The origins of the Art Deco movement can be found in the early years of the 20th Century. In 1906, the well-known Parisian jeweller Louis Cartier encouraged his best designers Baloche, Rauline and Thomas to venture for the first time into abstract and geometric forms. Calibré-cut coloured stones in simple squares, polygons and lozenges made a timid appearance to the detriment of the firm's "style guirlande".

The most radical transformation of the period concerned the feminine silhouette. The new woman was liberated from the corset, freed from the long skirts and emancipated from the immense and unwieldy hats. By 1910, the popularity of bodice jewellery had waned as a result of Paul Poiré's new fashions which eliminated the plunging neckline, the dog collar was considered dated, and the long diamond chain, harbinger of the heavy sautoir of the late 1920s, began its triumphal progress. The jewellers of the time followed suit with the new styles, establishing a productive dialogue with "haute couture". Due to the strong ties between the two, Cartier exhibited at the haute couture "Pavillon d'Élégance" during the 1925 exhibition instead of at the Grand Palais with the other jewellers.

If the jewellery designers absorbed all of the artistic manifestos which had circulated throughout Europe, they also sought inspiration in far away civilisations. The taste for exoticism and the fascination exercised by the

Orient were not recent and came from many sources. As far back as 1853-54, Commodore Matthew Perry led an expedition to Japan, once again encouraging the trade with this far-off country and establishing the taste for 'Japonisme'. In 1909, Sergei de Diaghilev's Ballets Russes opened in Paris, the colourful and often Oriental-style costumes for which were avidly followed by fashion and jewellery designers alike. Haute Couture adopted all things Oriental in 1923, after the Chinese Ball at the Paris Opéra. The interest in Oriental art offered European artists and designers a new source of stylistic motifs and they adopted, in their own fashion, the decorative elements inspired by various sources: from Moghul flowers to the Arabic decorations. It seemed that the development of magazines and books offered increasing possibilities for the knowledge of artistic expressions different from those of the West.

During the late 1920s and early 1930s, Cartier's London house overshadowed the Paris firm in the production of large necklaces. Most of them were diamond or coloured stone sautoirs, of which an astonishing number were sold in England. The present sautoir, dated 1926, is one of the great necklaces of the period, demonstrating the incredible quality of the designers of the time, who perfectly combined Oriental inspiration with Western production standards to create such a jewel which after almost 90 years, is still of outstanding modernity.

Sylvie Raulet, *'Art Deco Jewels'*

Hans Nadelfoffer, *'Cartier Jewelers Extraordinary'*

Cartier

JOAILLIERS
PARIS LONDRES NEW YORK

CERTIFICAT D'AUTHENTICITÉ / CERTIFICATE OF AUTHENTICITY

GE2013-98

N° / No.

Il est certifié que l'objet illustré décrit ci-dessous est une pièce d'origine Cartier.
It is certified that the item illustrated and described below is a genuine Cartier item.



L'objet figurant sur l'illustration ci-dessus n'est pas obligatoirement reproduit à sa taille réelle.
The item illustrated above is not necessarily shown actual size.

LIMITATIONS IMPORTANTES AU VERSO / IMPORTANT LIMITATIONS ON REVERSE

Necklace with Pendant Platinum, Emeralds, Diamonds

The detachable pendant designed as an articulated and pierced stylised shield set with old European-, old mine-, single- and rose-cut diamonds, the lower element set with a single step-cut emerald, the upper with a larger step-cut emerald flanked by two smaller ones, suspended by two old-cut diamond circular links from the necklace of step-cut emerald and pavé-set diamond stylised shield-shaped links with pavé-set diamond pierced buckle spacers, the backchain designed as a graduated series of pavé-set diamond scroll links with cabochon emerald collet decoration to the graduated pavé-set diamond tapered panel-link terminals and circular clasp, mounted in platinum

The order of the links in the necklace has been altered. Backchain was shortened by twelve links. The alterations are not registered in the Archives.

14 emeralds

Cartier London, 1926

DATE

14/6/2013
SIGNATURE AUTORISÉE / AUTHORISED SIGNATURE

Bernhard A. BERGER

CARTIER JOAILLERIE, BRANCH OF RICHEMONT INTERNATIONAL SA
8, BOULEVARD JAMES-FAZY - 1201 GENEVE - SUISSE

Le présent certificat n'est valable que pour l'objet effectivement authentifié par Cartier, illustré et décrit ci-dessus.
This certificate is valid only for the item duly authenticated by Cartier, illustrated and described above.









255



256

255
AN EMERALD AND DIAMOND RING,
BY VAN CLEEF & ARPELS

Set with a cut-cornered rectangular-cut emerald, to the pear-shaped and brilliant-cut diamond surround and shoulders, *ring size 5 ½, with French assay mark for gold*

Signed Van Cleef & Arpels, no. 141 904

Accompanied by report no. 69831 dated 18 September 2013 from the SSEF Swiss Gemmological Institute stating that the emerald is of Colombian origin, with indications of minor amount of oil

SFr. 240,000–330,000

US\$ 250,000–350,000
 € 200,000–270,000

256
A DIAMOND RING

Set with a fancy brownish-yellow cushion-shaped diamond, weighing approximately 27.72 carats, to the diamond-set openwork gallery and shoulders, mounted in gold, *ring size 7*

Accompanied by report no. 51516334886 dated 30 August 2013 from the GIA Gemological Institute of America stating that the diamond is Fancy Brownish-Yellow colour, SI1 clarity

SFr. 170,000–240,000

US\$ 180,000–250,000
 € 140,000–200,000



THE PROPERTY OF A LADY

257

**A NATURAL PEARL AND DIAMOND
NECKLACE**

Composed of forty-five graduated natural pearls, measuring approximately 12.6 to 5.5 mm, with seed pearl spacers, to the diamond-set flower clasp, mounted in platinum, 51.5 cm

Accompanied by report no. 69416 dated 21 August 2013 from the SSEF Swiss Gemmological Institute stating that the 45 pearls are natural saltwater pearls

SFr.250,000-350,000

US\$270,000-370,000

€210,000-290,000



258



259



260

THE PROPERTY OF A DISTINGUISHED LADY

258
A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS, BY WINSTON

Each mounted with a pear-shaped sapphire weighing approximately 6.08 and 4.65 carats, within a brilliant-cut and pear-shaped diamond surround, mounted in platinum, 2.7 cm

With maker's mark of Jacques Timey for Harry Winston

Accompanied by a gemmological report, please refer to the department for further details

SFr.24,000-36,000

US\$26,000-38,000
 €20,000-30,000

259
A DIAMOND RING

Centering upon a cushion-shaped diamond, weighing approximately 5.03 carats, to the pavé-set diamond surround and shoulders, mounted in platinum, ring size 6

Accompanied by report no. 11764624 dated 16 August 2013, from the GIA Gemological Institute of America stating that the diamond is D colour, VS1 clarity

SFr.170,000-210,000

US\$180,000-220,000
 €150,000-170,000

260
AN EMERALD, SAPPHIRE AND DIAMOND BROOCH, BY VAN CLEEF & ARPELS

The openwork stylized quatrefoil motif set with brilliant-cut diamonds and centering upon an oval-shaped emerald, suspending a detachable sapphire briolette pendant with diamond-set cap, mounted in gold, 8.0 cm

Signed and with maker's mark for Van Cleef & Arpels, no. N.Y. 45138

Accompanied by report no. CS 42931 A and B dated 9 September 2010 from the AGL American Gemological Laboratories stating that the emerald is of Colombian origin, with indications of insignificant traditional clarity enhancement, and that the sapphire is of Ceylon origin, with no indications of heating

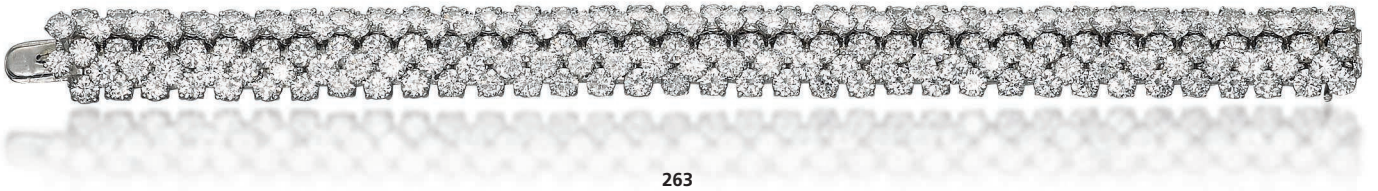
SFr.200,000-260,000

US\$210,000-280,000
 €170,000-220,000





261



263



262

261
AN EMERALD AND DIAMOND BROOCH

Centering upon a cut-cornered rectangular-cut emerald, weighing approximately 62.40 carats, within a baguette-cut diamond surround to the marquise-shaped and brilliant-cut diamond terminals, mounted in platinum and gold, 5.5 cm

Accompanied by report no. 69258 dated 26 August 2013 from the SSEF Swiss Gemological Institute stating that the emerald is of Colombian origin, with indications of moderate amount of oil and an Appendix letter stating that the emerald 'exhibits an impressive size and weight, combined with an attractive and well-saturated green colour and fine purity.'

SFr.470,000-570,000

US\$500,000-600,000
 €400,000-470,000

THE PROPERTY OF A DISTINGUISHED LADY

262
A SAPPHIRE AND DIAMOND BROOCH

Modelled as a bird of paradise, the body composed of oval-shaped sapphires to the brilliant-cut diamond set feathers and tail, the head with baguette-cut diamond comb and emerald eye detail, with French assay marks for platinum and gold, 9.0 cm

SFr.12,000-18,000

US\$13,000-20,000
 €10,000-15,000

263
A DIAMOND BRACELET

Composed of five rows of brilliant-cut diamonds, mounted in platinum, 17.3 cm

SFr.38,000-48,000

US\$40,000-50,000
 €32,000-40,000



264

264
**A SAPPHIRE AND DIAMOND RING,
 BY CHAUMET**

Set with a cushion-shaped sapphire, weighing approximately 8.70 carats, to the epaulet-shaped diamond shoulders, ring size 6 ½, with French assay mark for platinum

With maker's mark and signed Chaumet Paris

Accompanied by report no. 69640 dated 26 August 2013 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Kashmir origin, with no indications of heating

Report no. 13040173 dated 27 April 2013 from the Gübelin GemLab stating that the sapphire is of Kashmir origin, with no indications of heating

SFr. 300,000-400,000

US\$ 320,000-430,000
 € 250,000-330,000



265

THE PROPERTY OF A GENTLEMAN

265
**A PAIR OF NATURAL PEARL AND
 DIAMOND EAR PENDANTS**

Each greyish white natural drop-shaped pearl, measuring approximately 13.7-14.8 x 19.1 mm and 13.8-14.5 x 19.0 mm, with a square and baguette-cut diamond surmount, to the baguette and brilliant-cut diamond openwork scroll top, late 1960s, mounted in platinum and gold, 6.0 cm

Accompanied by report no. 59112 dated 29 March 2011 from the SSEF Swiss Gemmological Institute stating that the pearls are natural saltwater pearls

SFr. 750,000-950,000

US\$ 800,000-1,000,000
 € 630,000-790,000



266

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

The single-strand composed of fifty-nine graduated natural pearls,
measuring approximately 10.6 to 5.2 mm, to the diamond-set clasp
centering upon a sapphire collet, 50.5 cm

*Accompanied by report no. 69415 dated 21 August 2013 from the SSEF Swiss
Gemmological Institute stating that 57 pearls are natural saltwater pearls and
that 2 pearls are natural freshwater pearls*

SFr. 85,000–110,000

US\$90,000–120,000
€70,000–90,000



267

Ψ267

A PAIR OF RUBY AND DIAMOND EARRINGS, BY TIFFANY & CO.

Each set with a cushion-shaped ruby, weighing approximately 4.63 and 4.43 carats, to the graduated brilliant-cut diamond hoop surround and baguette-cut diamond scrolling tops, 3.9 cm

Signed Tiffany & Co.

Accompanied by report no. GRS2013-014441 and GRS2013-014442 dated 25 January 2013 from the GRS GemResearch Swisslab stating that both rubies are of Thai origin, with no indications of heating

SFr.95,000-140,000

US\$100,000-150,000
€79,000-120,000



268

268

A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS

Each set with an oval-shaped sapphire, weighing approximately 6.91 and 6.18 carats, to the brilliant-cut diamond surround, mounted in platinum and gold, 2.2 cm

Accompanied by report no. 68946 dated 21 June 2013 from the SSEF Swiss Gemmological Institute stating that the sapphires are of Burmese origin, with no indications of heating

SFr.140,000-190,000

US\$150,000-200,000
€120,000-160,000



269

269

A COLOURED DIAMOND RING

Set with a fancy intense yellow cut-cornered rectangular-cut diamond, weighing approximately 12.17 carats, to the marquise-, pear-shaped and brilliant-cut diamond surround, ring size 6 ¼, with French assay marks for platinum and gold

Accompanied by report no. 2155357422 dated 28 March 2013 from the GIA Gemological Institute of America stating that the 12.17 carat diamond is Fancy Intense Yellow colour, VVS1 clarity

SFr. 190,000–280,000

US\$ 200,000–300,000

€ 160,000–230,000



270

270

A PAIR OF DIAMOND EAR STUDS

Each set with a brilliant-cut diamond, weighing approximately 4.29 and 4.18 carats, mounted in gold

Accompanied by report no. 5151031258 dated 1 October 2012 from the GIA Gemological Institute of America stating that the 4.29 carat diamond is H colour, VVS1 clarity

Report no. 2145604191 dated 30 April 2012 from the GIA Gemological Institute of America stating that the 4.18 carat diamond is H colour, VS1 clarity

SFr. 170,000–240,000

US\$ 180,000–250,000

€ 150,000–200,000



271

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

Set with an oval-shaped sapphire, weighing approximately 23.49 carats, to the pear-shaped diamond shoulders, mounted in platinum and gold, 1981, ring size 6 ½

Signed Van Cleef & Arpels, no. 127 732

Accompanied by report no. 13025090 dated 18 February 2013 from the Gübelin GemLab stating that the sapphire is of Burmese origin, with no indications of heating, that 'This colour variety of sapphire may also be called "Royal Blue", and with an Information sheet on unheated sapphires

Report no. 66579 dated 29 January 2013 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Burmese origin, with no indications of heating

Certificate of Authenticity dated 9 January 2013 from Van Cleef & Arpels

SFr. 610,000–710,000

US\$ 650,000–750,000

€ 500,000–590,000

THE PROPERTY OF AN ITALIAN NOBLE FAMILY

Lots 272-274



272
**A FOUR-STRAND NATURAL PEARL,
CULTURED PEARL AND DIAMOND
NECKLACE**

Composed of seventy-four, seventy-one, sixty-nine and sixty-seven natural pearls and one cultured pearl, measuring approximately 9.1 to 4.1 mm, to the brilliant-cut diamond cluster clasp, *shortest row 42.6 cm*

Accompanied by report no. 69203 dated 22 July 2013 from the SSEF Swiss Gemmological Institute stating that 281 pearls are saltwater natural pearls and that 1 is a saltwater cultured pearl

SFr. 120,000–180,000

US\$ 130,000–190,000

€ 100,000–150,000



273

273
A NATURAL PEARL, CULTURED PEARL
AND DIAMOND NECKLACE

The single-strand composed of forty-two graduated natural pearls and one cultured pearl, measuring approximately 12.0 to 6.4 mm, to the pavé-set diamond clasp, 1930s, 45.0 cm

Accompanied by report no. 69204 dated 22 July 2013 from the SSEF Swiss Gemmological Institute stating that 42 pearls are natural saltwater pearls and that 1 is a cultured saltwater pearl

SFr. 300,000–450,000

US\$320,000–480,000
 €250,000–370,000



274

274
A PAIR OF ART DECO NATURAL PEARL
AND DIAMOND EAR PENDANTS

The two drop-shaped natural pearls, measuring approximately 11.1 x 11.5 x 16.0 mm and 11.0 x 11.7 x 16.0 mm, each with a diamond-set cap and suspended from a baguette and circular-cut diamond line, 1930s, 4.9 cm

Accompanied by report no. 69202 dated 22 July 2013 from the SSEF Swiss Gemmological Institute stating that the pearls are natural saltwater pearls

SFr. 75,000–110,000

US\$80,000–120,000
 €63,000–91,000

THE DUCHESS OF MARLBOROUGH

Amethyst Sautoir

A year after she died at the age of 97, 'A Casket of Highly Important Jewels' that had been the property of Gladys Marie, Dowager Duchess of Marlborough, came to auction at Christie's on 5 July 1978. This sale reminded everyone of the woman who once had inspired writers like Marcel Proust, who wrote after their first meeting in 1907: 'I never saw a girl with such beauty, such magnificent intelligence, such goodness and charm.' Those who knew her in her youth agreed with Proust that she was extraordinary attractive, and for years she was pursued by many of the most eligible bachelors in Europe. But it was not until her fortieth year that she finally married the 9th Duke of Marlborough.

Gladys was born in Paris in 1881, the progeny of two well-established and extremely wealthy American families, the Deacons and the Baldwins. Her parents, Edward and Florence Deacon, were part of the fashionable American set who made their base in Europe and thrived on the high social lifestyle on both side of the Atlantic. Gladys was the eldest of four sisters and grew to be the most beautiful and most intelligent of them all. From her mother she had inherited not only her striking looks but also her deep passion for the arts. Her early years were spent in the company of the best of European and American society and the elite of the artistic world.

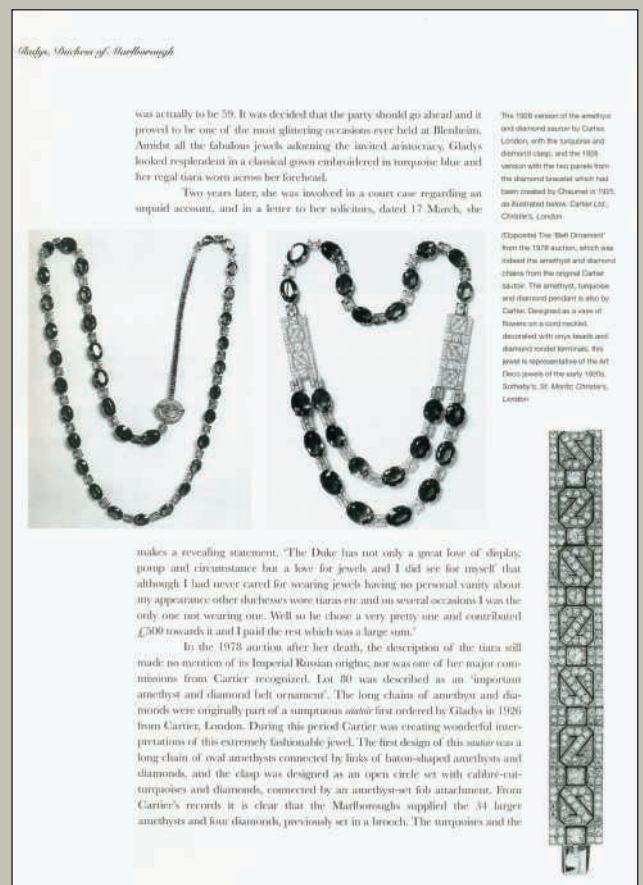


Extract from *A Casket of Highly Important Jewels* held at Christie's on 5 July 1978

The 1978 sale of her casket described lot 80 as an 'Important Amethyst and Diamond Belt Ornament'. The long chains of amethysts and diamonds were originally part of a sumptuous sautoir first ordered by Gladys in 1926 from Cartier, London. During this period, Cartier was creating wonderful interpretations of this extremely fashionable jewel. The first design of this sautoir was a long chain of oval amethysts connected by links of baton-shaped amethysts and diamonds, and the clasp was designed as an open circle set with calibre-cut turquoises and diamonds, connected by an amethyst-set fob attachment. From Cartier's records, it is clear that the Marlboroughs supplied the 34 larger amethysts and four diamonds, previously set in a brooch. The turquoises and the baton-shaped amethysts, together with a further nearly 20 carats of diamonds were supplied by Cartier. The clasps of this sautoir, were sold as a brooch. In 1928, Gladys had the sautoir altered yet again so it could be worn as a two row necklace together with detachable diamond panels.

Although modified several times through the years, this versatile sautoir is still today set with the magnificent amethysts of the Duchess of Marlborough.

Text from the book 'Famous Jewelry Collectors', Thames & Hudson, 1999. Courtesy of Mr Stefano Papi.



Extract from *Famous Jewelry Collectors* courtesy of Mr Stefano Papi



The Duchess of Marlborough



275

AN AMETHYST AND DIAMOND SAUTOIR/BELT

Composed of thirty-six graduated oval-shaped amethyst collets interspersed with twin rectangular-cut amethysts or twin diamond-set bar links, can be styled as a belt, or detached and worn as three necklaces of varying lengths, mounted in gold, *total length 140.0 cm*

SFr.280,000-380,000

US\$300,000-400,000
€240,000-320,000

PROVENANCE:

'A Casket of Highly Important Jewels: The Property of the late Gladys Marie, Dowager Duchess of Marlborough', Christie's London, 5 July 1978, lot 80.





Ψ276

**A SAPPHIRE, RUBY AND DIAMOND
NECKLACE, BY BULGARI**

Designed as three rows of spectacle-set cabochon sapphires linked by
ruby bead and diamond-set rondelle spacers, to the double dark blue
silk cord and gold clasp, 39.5 cm

Signed and with maker's mark for Bulgari

SFr. 30,000-50,000

US\$32,000-53,000

€25,000-42,000



277

Ψ277

A PAIR OF SAPPHIRE, RUBY AND DIAMOND EAR CLIPS, BY BULGARI

Each with a pavé-set diamond dome top, decorated with ruby or sapphire crossed lines, and suspending a drop-shaped sapphire or ruby collet, mounted in gold, 3.5 cm

Signed Bulgari

SFr.40,000-60,000

US\$43,000-64,000
€34,000-50,000



278

Ψ278

A RUBY AND DIAMOND RING

Centering upon a cabochon ruby with baguette-cut diamonds on the shoulders, mounted in platinum, ring size 6 3/4

Accompanied by report no. 49579 dated 2 October 2007 from the SSEF Swiss Gemmological Institute stating that the ruby is of Burmese origin, with no indications of heating

Please note that the report is more than five years old and might require an update

SFr.24,000-28,000

US\$25,000-30,000
€20,000-23,000

THE PROPERTY OF A LADY OF TITLE

279

A SAPPHIRE AND DIAMOND RING, BY HARRY WINSTON

Set with a rectangular-cut sapphire, weighing approximately 10.35 carats, to the trapeze-cut diamond shoulders, mounted in platinum, size 7

With maker's mark of Jacques Timey for Harry Winston

Accompanied by a gemmological report, please refer to the department for further details

SFr.100,000-140,000

US\$110,000-150,000
€80,000-120,000



279

ANNA HU

HAUTE JOAILLERIE

THE 'CÔTE D'AZUR' BROOCH, BY ANNA HU

Anna Hu grew up studying classical music with a ferocious passion, becoming a nationally celebrated cellist at a very young age. When severe injuries to her shoulder derailed her thriving musical career, she turned to her second love: jewelry. She studied at the Gemological Institute of America (Graduate Gemologist), F.I.T. (jewelry design), Parsons School of Design (Masters in 19th century French Jewelry), and Columbia University (Masters in Arts Administration). After working for various companies and brands including Christie's New York, Van Cleef & Arpels, and Harry Winston, she founded her namesake brand, Anna Hu Haute Joaillerie, at the age of 30 and opened her first boutique in 2008 in New York. This was followed by an impressive new jewellery salon in Shanghai that opened in 2012.

Anna Hu works exclusively with French-trained artisans in elite workshops between Paris and New York. Her work combines eastern and western influences, often inspired by classical music and nature but she also draws

references from Impressionism and Art Nouveau. Anna is as much a scholar as she is an artist and her designs reflect that rarity and sophistication.

Anna presented her first global exhibition at the Louvre's 'Les Arts Décoratifs' in Paris in July 2012 at the age of 35 and celebrated the launch of her first book, 'Symphony of Jewels, op. 1' published by The Vendome Press and Thames & Hudson in September 2012.

Anna received ELLE China's 'International Jewelry Designer of the Year' Award in 2012, alongside Christian Louboutin and Viktor & Rolf, and the China Institute's 'Artistic Vision' award in 2011 in New York. One of the world's leading contemporary jewellery designers, her jewellery has been worn by style-influencers the likes of Madonna, Gwyneth Paltrow, Natalie Portman, Scarlett Johansson, Drew Barrymore, Hilary Swank, Oprah Winfrey, the acclaimed contemporary artist Cindy Sherman, and Jetsun Pema, the Queen of Bhutan.



ANNA HU
HAUTE JOAILLERIE

Gemstone Report
Expertise de pierre précieuse No. 57199
Edelstein-Expertise

Weight / Poids / Gewicht 58.296 ct
Cut / Taille / Schifff antique cushion, brilliant / step cut
Measurements / Dimensions / Masse 22.94 x 19.24 x 14.59 mm
Colour / Couleur / Farbe blue of medium strong saturation

IDENTIFICATION / IDENTIFIKATION S A P P H I R E
(variety of natural corundum)

Comments / Commentaires / Bemerkungen The analysed properties confirm the authenticity of this transparent sapphire.

No indications of heating.

Origin: Burma (Myanmar)

Important note

The information in this Gemstone Report refers to the stone as it is shown in the photographs and is not intended to be used for any other purpose. The SSEF may not be held responsible for any loss or damage to the stone if it is not used in accordance with the Gemstone Report.

Note importante

Les informations de cette expertise sont relatives au rapport de cet objet. Elles ne sont pas destinées à être utilisées pour un autre usage. Le SSEF ne peut être tenu responsable de toute perte ou dommage subi par la pierre si elle n'est pas utilisée conformément au rapport de cette expertise.

Wichtige Anmerkung

Die Befunde in diesem Bericht beziehen sich auf das Objekt wie es fotografiert wurde. Die Befunde sind nicht für andere Zwecke bestimmt. Der SSEF kann nicht für Verluste oder Schäden an der Stein verantwortlich gemacht werden, wenn der SSEF die Überbrückung des Steins nicht dem Benutzer anempfiehlt.

See also comments on reverse side

Voir aussi commentaires au verso

Stachten Sie die Bemerkungen auf der Rückseite.



magnification 1.0x

SCHWEIZERISCHES GEMMOLOGISCHES INSTITUT SSEF
INSTITUT SUISSE DE GEMMOLOGIE
SWISS GEMMOLOGICAL INSTITUTE

Basel, 31 August 2010 cy

A. Lefèvre
P. Lefèvre, MSc, DUG



M. Krzemnicki
Dr. M.S. Krzemnicki, FGA

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Telephone +41 61 262 06 40
Telefax +41 61 262 06 41
e-mail gemlab@ssef.ch
homepage: www.ssef.ch

To whom it may concern

Basel, 31st August 2010

Re: Exceptional Sapphire

The natural sapphire described in the Gemstone Report No 57199 from the Swiss Gemmological Institute SSEF possesses extraordinary characteristics and merits a special mention and appreciation.

The described gemstone exhibits an impressive weight (58.296 ct) and a notable clarity, combined with a very pleasant shape and an excellent cutting style. The small inclusions found by microscopic inspection are consistent with those found in sapphires from Burma (Myanmar). The stone has been spared from exposure to any treatment and its vivid blue colour is due to a combination of well-balanced trace elements in the stone, typical and characteristic for sapphires from Burma.

Natural sapphires from Burma of this size represent a great rarity and the described gemstone with its combination of outstanding characteristics is a very exceptional treasure.

Swiss Gemmological Institute SSEF



A. Lefèvre
Pierre Lefèvre, MSc, DUG

M. Krzemnicki
Dr. Michael S. Krzemnicki, FGA

The 58.29 ct natural sapphire described in the above mentioned Gubelin Gem Lab Report possesses a combination of outstanding characteristics. It displays a homogeneous and richly saturated royal blue colour, which typifies the finest of these gems. The depth of colour, combined with a high clarity and brilliance, all contribute to the beauty of the gem. The shape and finely proportioned cut provide vivid internal colour reflections. In addition, this remarkable gemstone has been spared thermal treatment. Such a combination of characteristics is very rare in Burmese sapphires of this size.

Gubelin Gem Lab
D. Schwarz
Dr. Diemar Schwarz

Lucerne, 14 July 2010

L. Kiefert
Dr. Lore Kiefert

EDELSTEIN-BERICHT · RAPPORT DE PIERRE PRECIEUSE
GEMSTONE REPORT

No. 1007583
Damen - Date - Date 14 July 2010
Gegenstand · Objet · Item One faceted gemstone
Gewicht · Poids · Weight 58.29 ct
Schiff · Taille · Cut cushion-shape brilliant cut / step cut
Form · Forme · Shape brilliant cut / step cut
Abmessungen · Dimensions · Measurements 22.89 x 19.22 x 14.57 mm
Transparenz · Transparence · Transparency transparent
Farbe · Couleur · Colour blue



Bemerkungen · Commentaires · Comments

IDENTIFIKATION · IDENTIFICATION

Species · Espèce · Species
NATURAL CORUNDUM
Variété · Variété · Variety
SAPPHIRE

Gemmological testing revealed characteristics consistent with those of sapphires originating from Burma (Myanmar)

No indications of heating (NTE). Sapphires which have not been heated are scarce. See Appendix.

D. Schwarz
Dr. Diemar Schwarz

L. Kiefert
Dr. Lore Kiefert





280

**THE UNIQUE SAPPHIRE AND MULTI-GEM
'CÔTE D'AZUR' BROOCH, BY ANNA HU**

Centering upon a cushion-shaped sapphire, weighing approximately 58.29 carats, to the pavé-set diamond floral branch decorated with moonstones, coloured sapphires, tsavorites, tourmalines, spinel, coloured diamonds, carved sapphires, carved and drop-shaped emeralds, mounted in gold, 12.7 cm

Signed Anna Hu

Accompanied by report no. 57199 dated 31 August 2010 from the SSEF Swiss Gemmological Institute stating that the 58.29 carat sapphire is of Burmese origin, with no indications of heating, and an additional letter for an 'Exceptional sapphire'

Report no. 1007583 dated 14 July 2010 from the Gübelin GemLab stating that the 58.29 carat sapphire is of Burmese origin, with no indications of heating, and an additional letter for a 'Remarkable gemstone'

Report no. 1117143074 dated 27 May 2010 from the GIA Gemological Institute of America stating that the 58.29 carat sapphire is of Burmese origin, with no indications of heating

SFr.2,350,000-3,300,000

US\$2,500,000-3,500,000
€2,000,000-2,700,000





DIAMOND GRADING REPORT

January 02, 2013

Laser Inscription Registry **GIA 1152170806**
 Shape and Cutting Style **Round Brilliant**
 Measurements **11.58 - 11.71 x 7.20 mm**

GIA REPORT 1152170806

GRADING RESULTS - GIA 4CS

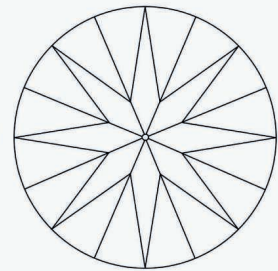
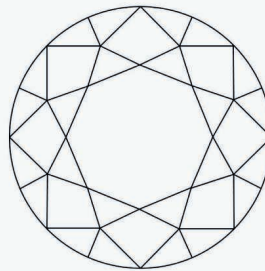
Carat Weight **6.01 carat**
 Color Grade **F**
 Clarity Grade **INTERNALLY FLAWLESS**
 Cut Grade **Very Good**

ADDITIONAL GRADING INFORMATION

Finish
 Polish **Very Good**
 Symmetry **Very Good**
 Fluorescence **None**

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

REFERENCE DIAGRAMS



KEY TO SYMBOLS

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.



281
A DIAMOND RING, BY HARRY WINSTON

Set with a brilliant-cut diamond, weighing approximately 6.01 carats, to the tapered baguette-cut diamond shoulders, ring size 5 3/4

Accompanied by report no. 1152170806 dated 2 January 2013 from the GIA Gemological Institute of America stating that the diamond is F colour, Internally Flawless clarity

SFr. 300,000-360,000

US\$320,000-380,000
 £250,000-300,000



Ψ282

**A NATURAL PEARL, RUBY AND DIAMOND
NECKLACE**

The two strands composed of ninety-five and one hundred and three natural pearls, measuring approximately 10.5 to 6.0 mm, to the circular gold clasp centering upon a diamond collet with a ruby surround, *shortest row 73.5 cm*

Accompanied by report no. 69826 dated 19 September 2013 from the SSEF Swiss Gemmological Institute stating that the 198 pearls are natural saltwater pearls

SFr. 380,000–570,000

US\$400,000–600,000

€320,000–470,000



DIAMOND GRADING REPORT

August 23, 2013

Shape and Cutting Style **Marquise Brilliant**
Measurements 23.65 x 11.43 x 6.89 mm

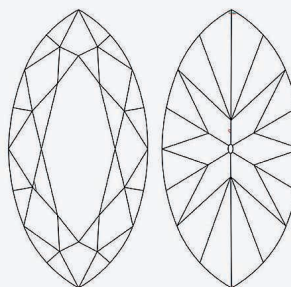
GRADING RESULTS

Carat Weight **10.45 carat**
Color Grade **D**
Clarity Grade **VVS1**

ADDITIONAL GRADING INFORMATION

Finish
Polish Very Good
Symmetry Very Good
Fluorescence None
Comments:

REFERENCE DIAGRAMS



thin
-
thick
(faceted)

KEY TO SYMBOLS

- Indented Natural
- Chip
- Natural
- Extra Facet

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

GIA REPORT 5151618906



THE PROPERTY OF A LADY

**283
A DIAMOND RING**

Set with a marquise-shaped diamond, weighing approximately 10.45 carats, to the pear-shaped diamond shoulders, ring size 6 3/4

Accompanied by report no. 5151618906 dated 23 August 2013 from the GIA Gemological Institute of America stating that the diamond is D colour, VVS1 clarity, a working diagram indicating that the clarity of the diamond might be potentially Internally Flawless, and a Diamond Type Classification letter stating that the diamond is Type IIA

SFr. 500,000-700,000

US\$ 540,000-750,000
€ 420,000-580,000



THE PROPERTY OF A GENTLEMAN

284
**A FINE NATURAL PEARL AND DIAMOND
NECKLACE**

The single-strand composed of seventy-five natural pearls, measuring approximately 9.7 to 4.9 mm, to the scrolling clasp centering upon a cut-cornered rectangular-cut diamond collet enhanced with marquise-shaped diamonds, mounted in platinum, 1930s, 53.0 cm, in blue leather fitted case

Accompanied by report no. 69703 dated 2 September 2013 from the SSEF Swiss Gemmological Institute stating that the 75 pearls are natural saltwater pearls

SFr. 200,000–250,000

US\$ 220,000–270,000
€ 170,000–210,000

THE PROPERTY OF A LADY OF TITLE

'TUTTI-FRUTTI' BY CARTIER



Few jewels have captured the imagination and enthusiasm of connoisseurs and collectors alike as the tutti-frutti creations by Cartier. These pieces are a direct translation of the colourful enamel seen on the reverse of Indian jewellery, particularly that of Jaipur origin.

Jacques Cartier was to make his first trip to India in 1911. This visit had a profound effect on the jewels produced by the firm throughout the 1920s and 30s and indirectly affected the entire jewellery design field of which the House of Cartier was one of the forerunners. Cartier established a network of buying agents in India, centered in Delhi, Calcutta and Bombay, that enabled them to procure rare Indian stones, including precious gemstones engraved in leaf, blossom and berry shapes. The decoration on these stones was based on the Islamic flower cult of the Moghul emperors and inspired Cartier's designers, Charles Jacqueau in Paris and Georges Grenaille in New York, to create what has become known as the 'Tutti-frutti' style: vibrant jewels full of colour and flowing naturalistic design, contrasting with the rather severe, geometric Art Deco style, mainly executed in diamonds.

As very few real 'Tutti-Frutti' jewels made their way to the contemporary period, it is a great honour to present one of the finest examples for auction.

Ψ285

AN ART DECO DIAMOND AND MULTI-GEM 'TUTTI-FRUTTI' BRACELET, BY CARTIER

The pavé-set diamond branch with carved sapphire and emerald leaves, cabochon sapphire and emerald collets, ruby bead berries and enamel detail, 1930s, 18.0 cm, with French assay mark for platinum, in red leather Cartier case

Signed Cartier, with maker's mark for Atelier Henri Picq, nos. 02357 and HC 86003

SFr.750,000-1,150,000

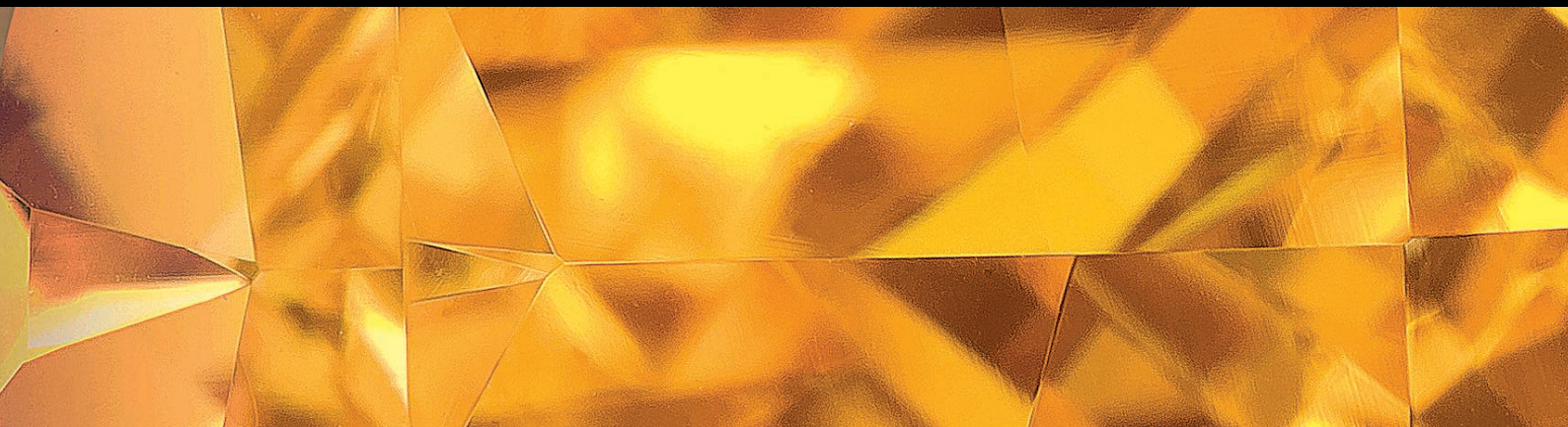
US\$800,000-1,200,000
€630,000-950,000





THE ORANGE

THE LARGEST FANCY VIVID
ORANGE DIAMOND IN
THE WORLD







August 17, 2013

DIAMOND TYPE CLASSIFICATION FOR GIA COLORED DIAMOND GRADING REPORT #16319474

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 I diamonds contain small amounts of nitrogen and they are subdivided into two groups (Ia and Ib) based on how the nitrogen occurs in the diamond's atomic



structure. When the nitrogen is dispersed as single atoms in the structure, the diamond is classified as type Ia.

According to the records of the GIA Laboratory, the 14.82 carat Pear Modified Brilliant diamond described in GIA Colored Diamond Grading Report #16319474 has been determined to be a **type Ia** diamond. Type Ia diamonds are the most commonly encountered diamond type and occurs in a range of colors from near-colorless to yellow and brown. Because of their historic occurrence in South Africa, type Ia diamonds are often called "Cape" diamonds. Today, diamonds of this type have been found in all major diamond-producing regions of the world.

Among famous gem diamonds, the 127.00 carat Portuguese and the 101.29 carat Allnatt are examples of type Ia.

PLEASE REFER TO IMPORTANT LIMITATIONS ON THE BACK OF THIS DOCUMENT.



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Johannesburg Mumbai New York

www.gia.edu

COLORED DIAMOND GRADING REPORT

GIA REPORT 16319474

August 17, 2013

Shape and Cutting Style **Pear Modified Brilliant**
Measurements 21.40 x 13.77 x 7.66 mm

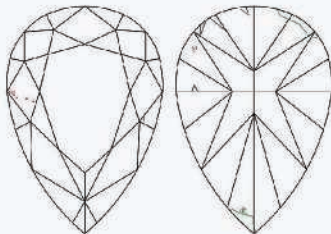
GRADING RESULTS

Carat Weight **14.82 carat**
Color
Origin **NATURAL**
Grade **FANCY VIVID**
Distribution **ORANGE**
Clarity Grade **Even VS1**

ADDITIONAL GRADING INFORMATION

Finish
Polish **Very Good**
Symmetry **Good**
Fluorescence **Strong Yellow**
Comments:
Pinpoints are not shown.
Additional extra facets are not shown.

REFERENCE DIAGRAMS

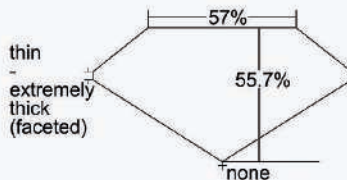
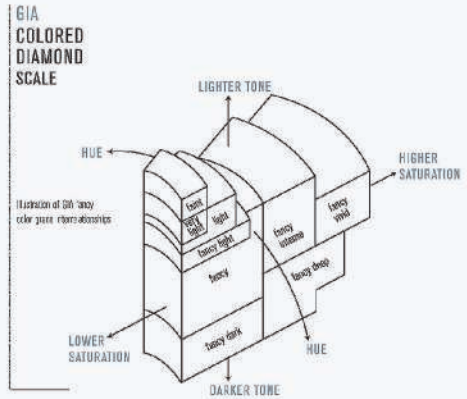


KEY TO SYMBOLS

- ◊ Crystal
- ▲ Indented Natural
- △ Natural
- △ Extra Facet

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

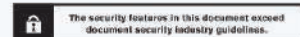
GIA CLARITY SCALE	
FLAWLESS	
INTERNALLY FLAWLESS	
VVS ₁	
VVS ₂	
VS ₁	
VS ₂	
SIGNIFICANTLY INCLUDED	
S ₁	
S ₂	
DETERMINED	
I ₁	
I ₂	
I ₃	



Profile not to actual proportions

This is a digital representation of the original GIA Report. To verify the information herein, please refer to reports@gia.edu. This Report is not a guarantee, valuation or appraisal and contains only the characteristics of the diamond described herein after it has been graded, tested, examined and analyzed by the laboratory providing this Report ("GIA") and/or has been inscribed using the techniques and equipment used by GIA at the time of the examination and/or inscription. Incriptions reported in this document are not a guarantee, validation, or warranty of a diamond's quality, color by of origin or source, or that the diamond will be identifiable by the inscription in the future (since inscriptions can be removed). GIA makes no representation concerning any trademark, word, or symbol which is inscribed by GIA or which is identified on this Report. The recipient of this Report may wish to consult a credentialed jeweler or gemologist about the information contained herein.

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SUPPLEMENTAL LETTER FOR GIA COLORED DIAMOND GRADING REPORT # 16319474

According to the records of the GIA Laboratory, the 14.82 carat pear modified brilliant described in GIA Colored Diamond Grading Report 16319474 is the largest Fancy Vivid Orange, Natural Color, diamond we have graded as of the date of the report issued.



In the Laboratory's experience strongly colored diamonds in the orange hue range rarely exceed three to four carats in size when polished. The pear shape modified brilliant described above is almost four times larger than that size range. In GIA's colored diamond color grading system, as the color appearance of strongly colored diamonds transitions from orangy yellow to orange their occurrence becomes progressively more rare - that is - the less yellow present the more rarely they occur. These diamonds have been compared with the best sapphires from Sri Lanka as it is unusual for orange diamonds to reach such high levels of saturation.

This diamond was also determined to be type Ia. 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 I diamonds contain small amounts of nitrogen and they are subdivided into two groups (Ia and Ib) based on how the nitrogen occurs in the diamond's atomic structure. When the nitrogen is aggregated as groups of adjacent atoms in the structure, the diamond is classified as type Ia.

Interestingly, while type Ia diamonds are the most commonly encountered diamond type (and occurs in a range of colors around the world) it is very rare for the color to be a strong orange color. Historically, diamonds in the orange color range have been found in southern and central Africa. This 14.82 carat pear shape diamond represents a unique occurrence in what is already a special mineral.

PLEASE REFER TO IMPORTANT LIMITATIONS ON THE BACK OF THIS DOCUMENT.



◊ 286

THE ORANGE: THE LARGEST FANCY VIVID ORANGE DIAMOND IN THE WORLD

The fancy vivid orange pear-shaped diamond weighing approximately 14.82 carats

Accompanied by report no. 16319474 dated 17 August 2013 from the GIA Gemological Institute of America stating that the diamond is Fancy Vivid Orange colour, VS1 clarity, and a Diamond Type Classification letter indicating that the diamond is Type IA

Also with a Supplemental Letter from the GIA Gemological Institute of America stating that 'According to the records of the GIA Laboratory (this diamond) is the largest Fancy Vivid Orange, Natural Colour, diamond graded as of the date of the report issued.'

SFr. 16,000,000–19,000,000 US\$ 17,000,000–20,000,000
€ 14,000,000–16,000,000

Prospective bidders for The Orange are requested to please contact the Jewellery department no later than 24 hours prior to the auction.





KOONS BALLOON DOG

To be Sold at Christie's Post-War And Contemporary Art
Evening Sale

New York

Tuesday 12 November 2013



To be Sold at Christie's Post-War And Contemporary Art
Evening Sale

New York

Tuesday 12 November 2013

JEFF KOONS (B. 1955)

Balloon Dog (Orange)

mirror-polished stainless steel with transparent color coating

121 x 143 x 45 in. (307.3 x 363.2 x 114.3 cm)

Executed in 1994-2000. This work is one of five unique versions
(Blue, Magenta, Orange, Red, Yellow).

\$35,000,000-55,000,000

PROVENANCE:

Anthony d'Offay Gallery, London

Acquired from the above by the present owner

Please visit www.christies.com for additional information on this lot.



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BIOGRAPHIES

RENÉ BOIVIN

René Boivin was born in February 1864 in Paris. An excellent designer and engraver, he began a career in the jewellery field at a young age. During the 1890s he purchased several workshops and established himself at rue St. Anastase. In 1893 he relocated to rue de Turbigo and married Jeanne Poret, sister of the famous couturier and the first woman jeweller of the 20th century. They worked together to create some of the most bold and daring fashions of the early 1900s. After Boivin's death in 1917, Jeanne decided to assume control of the firm and established herself in the avenue de l'Opéra with Juliette Moutard and her daughter, Germaine Boivin. The three worked together for forty years, joined between 1921 and 1932 by Suzanne Belperron, creating such signature pieces as the Starfish (1936). Their jewels, inspired by animals and nature, became well-known. Upon Jeanne Boivin's death in 1959, the house was taken over by Louis Girard. In April 1991, the company became part of Asprey Group. The main office and boutique are located on avenue Montaigne.

BOUCHERON

Frédéric Boucheron opened his first jewellery salon at the Palais Royal in 1858, and soon acquired fame as an expert in precious stones, a masterful technician and a creator of beautiful jewellery. In 1893 he was the first jeweller to set up shop at the Place Vendôme, where he continued to serve the social elite, and from where the firm still operates successfully today. Over the years, the Maison Boucheron opened branches in Moscow and London, and also in Japan, the Middle and Far East. Boucheron exhibited in many international expositions, including the 1876 Philadelphia Centennial, the 1889 and 1900 Expositions Universelles in Paris, the 1893 World's Colombian Exposition in Chicago and the 1925 Exposition des Arts Décoratifs in Paris. Boucheron was acquired in May 2000 by the Gucci Group (PPR), one of the world's leading multi-brand luxury goods company.

BUCCELLATI

In 1903, Mario Buccellati began an apprenticeship in goldsmithing at Beltrami e Besnati in Milan, and in 1919 he opened his first shop in Via Santa Margherita. In the following years, the fame of Buccellati jewels began to attract the attention of royalty all over the world. In 1925 he opened a shop in Rome, in Via dei Condotti, followed in 1929 by one in Florence, in Via Tornabuoni, and it was in 1953 that a shop in New York opened. In 1965 the three sons of Mario, who were goldsmiths themselves, decided to create their own company: Federico Buccellati runs the shop in Rome and in Milan, in Via della Spiga. He continued his father's activity by preserving all the ideas that had been instilled in him while they worked together. No matter what precious materials are employed, taste, beauty and personalisation are the prime factors when a Buccellati jewel is created. Production is carried out today by 70 Italian craftsmen. Six licenses have been set up in the Tokyo and Osaka area, a new distributor has opened up in Sydney and the foreign sales network is to be extended in the near future. The tradition is maintained by Federico and now by his children Lorenzo, Rodolfo and Benedetta.

BULGARI

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

CARTIER

Cartier was founded in Paris in 1847 by Louis-François Cartier. It was his three grandsons, Louis, Pierre and Jacques, who were responsible for establishing the famous world-wide empire. Louis retained responsibility for the Paris branch, moving it to the rue de la Paix in 1899. Jacques took charge of the London operation in 1906, which had opened in 1902, eventually moving it to the current location on New Bond Street. Pierre established the New York branch in 1909, relocating it in 1917 to the current location at 653 Fifth Avenue. Branches were opened in Moscow and the Persian Gulf in 1910, followed by openings in Cannes and Monte Carlo. Prominent amongst Cartier's gifted team were Charles Jacquau, who joined Louis Cartier in 1909 for a lifetime and Jeanne Toussaint who was appointed Director of Fine Jewellery from 1933. In 1964, following the death of Pierre, Cartier Paris, London and New York were sold by the family. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, whose President became Robert Hocq, originator of the concept "Les Must de Cartier" in collaboration with Alain Dominique Perrin. In 1974 Cartier London was bought back, and Cartier New York in 1976. In 1983, the "Art of Cartier Collection" was initiated by Eric Nussbaum. Today, Cartier is part of the Richemont group.

CHANTECLER

Chantecler was founded in Capri by Pietro Capuano, son of a Neapolitan jeweller, and Salvatore Aprea, a native of Capri, in 1947. The initial shop was located on the via Camerelle. As they came of age, Aprea's three children entered into the business. Upon Salvatore's untimely death in 1994, Gabriele Aprea, aided by his wife Teresa and his younger sisters Maria Elena and Costanza, resumed control of the firm. The family has two boutiques in Capri, one in the Italian ski resort, Cortina, and one in Milan at the Hotel Principe di Savoia. In the United States, their jewels are available exclusively at Le Vieux Saint Honoré in New York.

CHAUMET

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

CHOPARD

Chopard was founded in 1860 by Louis-Ulysse Chopard in Sonvilier, Switzerland, as creators of high precision pocket watches. Not having any heirs, the grandson of the original founder sold his company in 1963 to a German family, the Scheufele, who had already been in the jewellery and watch business for four generations. The firm manufactures all its watches and jewellery in Geneva in their own workshops. The Chopard collection consists of many famous lines such as "Happy Diamonds", "Casmir", "Happy Sport" and classical ladies' and gentlemen's watches as well as a wide range of jewellery products.

FABERGÉ

Peter Carl Fabergé (1846-1920) is best known for the Easter eggs he began making in 1884 for the Tsar and Tsarina of Russia. After studying in several European centres, he returned to St Petersburg in 1864 and joined his father's firm. In 1872 he took over the establishment and became the Tsar's Court Goldsmith in 1885. His international reputation was secured in 1900 at the Paris Exposition, and he began creating objects for Edward VII and other European royals. The firm's success continued until the 1917 Revolution when Fabergé escaped to Switzerland.

FARAONE

Faraone was founded during the 19th century in the heart of Florence's jewellery district. They soon became the leading Florentine jeweller and undertook commissions for the nobility as well as for the Italian Royal Family. In 1945, the company opens its first flagship store on the famous via Montenapoleone in Milan. Purchased by Tiffany & Co. in 1989, they expand and open boutiques all over Europe. In 2010, after a change in ownership, a re-launch phase is carried by the new shareholders, mixing the skillful savoir-faire of 150 years of history with a contemporary style.

GRAFF

Founded in 1966 by Laurence Graff, Graff Diamonds has set an unsurpassed standard of excellence and innovation in the world of high jewellery.

Graff is involved in all stages of the production process, from the mining, cutting and polishing of the diamond and the initial vision and design, to the final exquisite Graff jewel. The Graff master jewellers, based at the company Headquarters in London, draw upon years of training and exceptional levels of skill to create the extraordinarily fine settings and intricate designs synonymous with Graff, the most fabulous jewels in the world.

Laurence Graff is considered a world leader in the field, and one of the most significant forces in the market. It is said that he has handled more world famous diamonds than any other diamantaire, including the Idol's Eye, the Begum Blue, the Emperor Maximilian and the Lesotho Promise. In 2010 Graff unveiled two of the world's largest diamonds: the Graff Constellation, a 102.79 ct D-colour Internally Flawless round brilliant diamond, and the Delaire Sunrise, a 118.08 ct Fancy Vivid Yellow square emerald-cut diamond.

Graff's UK flagship store is located on London's prestigious New Bond Street. Today there are over 30 Graff locations around the world, including Shanghai, Geneva, Hong Kong, Monte Carlo, Moscow and New York.

DE GRISOGONO

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

GÜBELIN

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

ANNA HU

Born in Taiwan in 1977, Anna Hu grew up travelling the world with her gem dealer father, in his quest for rare stones. She won several awards as a cellist but after a shoulder injury, Anna turned her attention once again to precious stones. After studying at the Fashion Institute of Technology and gaining her GIA qualification as well as two jewellery related master degrees from Parsons School of Design and Columbia University, Anna worked with Christie's, Van Cleef and Arpels and Harry Winston. It was whilst working with Harry Winston that she met head designer Maurice Galli who encouraged her to create her own line after taking her on as his only private student.

The young designer founded her namesake brand, Anna Hu Haute Joaillerie, at the age of 30 and opened her first boutique in 2008 in New York. She now creates no more than 30 exclusive Haute Jewellery pieces a year for private collectors. Her work combines eastern and western influences, often inspired by classical music and nature with also some references to Impressionism and Art Nouveau. Her first global exhibition was presented in July 2012 at the 'Musée des Arts Décoratifs' in Paris.

JAR

Joel (Arthur) Rosenthal was born in New York City. He graduated in art history from Harvard in 1966 before moving to Paris. He initially worked in the film industry, and then opened a needlepoint shop, where his clients included Hermès and Valentino, and where his work with multi-coloured yarns would have a lasting effect on his designs. After working with Bulgari in New York, he returned to Paris and opened a shop in the Place Vendôme in 1977, his initials, JAR, the only source of identification on the façade. Mr. Rosenthal works with his partner, Pierre Jeannot, to create exquisite jewels, superbly crafted in unique settings. His work is meticulous and imaginative, incorporating stones in unexpected colour combinations. Only 70 to 80 jewels are created each year, for an exclusive clientele. In November 1987, in celebration of his 10th anniversary in Paris, Mr. Rosenthal held an exhibition of his work at the National Academy of Design in New York City. In November 2002, a retrospective of 400 jewels was held at the Gilbert Collection, Somerset House, in London.

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.

MARINA B.

Marina Bulgari, who currently resides in Monte Carlo, hails from one of the world's famous jewellery families, and she created jewellery for the firm until the mid-1970s. After the death of her father, she started her own eponymous brand, Marina B., which was located in Geneva. Almost immediately, her iconic designs, based on playful use of bold colour combinations, adorned movie stars like Sophia Loren, and other women of international society who frequented St. Tropez, Ibiza, Capri, Monte Carlo, and St. Bart's. In June 2010, the firm was acquired by Windsor Jewelers Inc., which will re-launch Marina B's best-selling archive pieces and designs while continuing her tradition of design and craftsmanship.

MAUBOUSSIN

In 1827 Mr. Rocher and his cousin, Baptiste Noury, established a jewellery shop in Paris which, by 1850, had been taken over by Noury. His nephew, Georges Mauboussin, joined the firm, assuming control in 1896. In 1922 the business was named 'Mauboussin, Successeur de Noury', and later, simply 'Mauboussin'. The house of Mauboussin contributed to all major international exhibitions in the first half of the 20th century, including Milan in 1923 and 1924; New York in 1924 and 1939; Strasbourg in 1924; and Paris in 1925, 1931 and 1937. They were awarded the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris and, for his contributions to the world of jewellery, Georges Mauboussin was awarded the "Légion d'Honneur". The firm opened branches in London and Buenos Aires, which have subsequently closed. In October 1929 they opened an office in New York, but following the stock market crash less than one month later, a merger was negotiated with the American jeweller, Trabert & Hoefler. Trabert & Hoefler took over the location and stock, and all jewellery retailed under this contract was signed "Trabert & Hoefler Inc. – Mauboussin". This agreement lasted until the 1950s. In 2002, Dominique Frémont, a Swiss businessman, acquired a majority of the firm with Patrick Mauboussin remaining involved in the creation of the jewellery. The firm is currently located at 20, Place Vendôme.

MEISTER

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

DAVID MORRIS

David Morris began working as a goldsmith in the 1960s, quickly winning two prestigious Diamond International awards, and launching his own business. His son Jeremy now oversees the Bond Street atelier as the Head of Design. Being also a passionate about innovation and ingenuity in jewellery design, he now scours the globe for ideas to keep him one step ahead of fashion and design trends, and delves into jewellery history, updating themes and details to create refined 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'.

MOUAWAD

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

PIAGET

Georges Piaget established his workshop in 1874 at La Côte-aux-Fées, Switzerland. He specialised in lever escapements before his rapidly growing company became a manufacturer. Supplier of watch movements to many world-famous brands, the family introduced watches under its own name in the late 1940s, launching the brand worldwide in 1957, and opening the first showroom at 40 rue du Rhône, Geneva, in 1959. Piaget rapidly became the specialist of the world's thinnest watches, creating them exclusively in gold and platinum, many enriched by precious stones. Pioneer of the stone dial in 1965, Piaget is regarded as a synonym for innovation in the luxury watch business. Since 1988, when Piaget joined the Vendôme Luxury Group, the company has upheld and consolidated its position as one of the main players in the field of top class horology, as well as jewellery.

REGNER

The firm of Régner dates its founding to 1887 in Paris. They were located at 368, rue St. Honoré. They also had a branch in Casablanca, where they were the leading jewellers in Morocco.

SCHLUMBERGER

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

SEAMAN SCHEPPS

Seaman Schepps opened his first jewellery salon in Los Angeles in 1904 and, in 1914, in San Francisco. In 1921, he relocated to Sixth Avenue in New York City, but he was forced to close this salon after the stock market crash in 1929. After reassessing current jewellery trends, he opened an exclusive shop on Madison Avenue in 1934, offering only unique and original designs. His jewellery is characterised by the utilisation of precious and semi-precious stones together with man-made materials to create an interesting colour palette. He popularised gem-set animal jewellery, but is most noted for his earrings of pearlised turbo shells mounted with gold wire and set with coloured gemstones. In 1956, Seaman Schepps relocated to 485 Park Avenue where his jewellery continues to be offered to a discriminating clientele, even though Schepps passed away in 1972.

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'Opera. From 1934-39, he created jewellery for other houses such as Boucheron, Chaumet, Ostertag and Puiforget. Although the ideas and concepts for all jewellery offered through his salon were Sterlé's, he engaged the services of draughtsmen such as Jacques Desnoues and, after 1960, Yves Poussielgues, to carry out the designs. The firm remained open until 1976 when Chaumet bought the stock and also hired Pierre Sterlé as an artistic advisor.

TABBAH

Tabbah is internationally acclaimed for its bespoke jewellery: fantasias wrought from precious metals and stones for some of the world's most stylish women and men. For almost 150 years (the house celebrates its 150th anniversary in 2012), the craft of Tabbah has been passed from father to son. Today it is a family owned business run by Nabil Tabbah and Nagib Tabbah, respectively 4th and 5th generation. The Tabbah philosophy is dedicated to producing unique, inspirational works of art that reflect the blending of European and Oriental influences matched with some of the world's most sought after precious stones. Tabbah is one of the few jewellery houses controlling the whole jewellery production process in-house. Instead of outsourcing, they train and employ craftsmen who all share a view that each piece they are creating is a unique work of art. In the 1980s Nabil Tabbah became known as one of the world's most respected buyers of important stones, a position that saw him acquire many prestigious and historical diamonds including amongst many others "The Sale Light of Peace", "The Red Cross", "The Jonker", "The Ashberg" and "The Blue Lily". The Tabbah name has risen to prominence through word of mouth by loyal patrons and jewellery connoisseurs and become one of the most coveted jewellery brands with signed Tabbah pieces now greatly sought after by collectors throughout the world. Highly collectable pieces include the 1970s Phoenicia line, the Saga watch, first launched in 1988, an any of the bespoke pieces crafted as part of Collection Privée. In the summer of 2011, in close collaboration with HSH Princess Charlene of Monaco, Tabbah designed and crafted bespoke pieces worn at her marriage to HSH Prince Albert II of Monaco, son of Grace Kelly.

TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Within ten years, jewellery and silver items were added to their stock. By 1853, Tiffany had assumed complete ownership of the business and the name was changed to Tiffany & Co. During the 19th century, designers such as Edward C. Moore and G. Paulding Farnham, as well as renowned gemmologist George Frederick Kunz, propelled Tiffany & Co. to the forefront of the international jewellery world. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of the founder. Upon taking over the management of Tiffany & Co. in 1955, Walter Hoving invited several talented designers to join the firm. Among them were Jean Schlumberger and Donald Claflin. In 1974, they added Elsa Peretti as an exclusive designer, followed by Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. After the management-led buyout of Tiffany in 1984, headed by then chairman William R. Chaney, and a successful public offering of stock in 1987, the company has successfully expanded into key domestic and international markets. Today they comprise more than 100 locations worldwide.

VAN CLEEF & ARPELS

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

VERDURA

Fulco Santostefano della Cerda, Duke of Verdura, moved from his native Palermo to Paris in 1926, where he began working with Coco Chanel, initially as a textile designer, and eventually as head jewellery designer. After relocating to the United States in 1937, he took a position as designer at Paul Flato's jewellery establishment, first in New York, then in California. He remained with Flato for two years before opening his own salon in 1939 at 712 Fifth Avenue and a second, in 1947, in Paris on rue Boissy d'Anglas. His jewellery featured gold mountings with precious and semi-precious stones, a bold undertaking at the time when platinum was the most popular metal. In 1972, Verdura sold the business to his associate, Joseph G. Alfano, and retired to London, living there until his death in 1978. In 1985, Edward J. Landrigan purchased Verdura, Inc. and established a salon at 745 Fifth Avenue, where he continues to produce fine jewels from Verdura's original drawings in a manner consistent with the Duke's tradition.

HARRY WINSTON

From an early age, Harry Winston (1896–1978) had a legendary eye and passion for gems. He bought his first emerald at the age of eight and early in his career many prominent collections including those of Arabella Huntington and Rebecca Darlington Stoddard. By the age of 24 he founded his first business in New York City, known as the Premier Diamond Company. In 1932 he incorporated under his own name and shortly thereafter began to manufacture and retail jewelry. Mr. Winston was responsible for the cutting of such famous diamonds as the *Jonker*, *Vargas*, *Star of Sierra Leone* and what would become the legendary *Taylor-Burton* diamond. Proclaimed the *King of Diamonds* in 1947 by *Cosmopolitan* magazine, Harry Winston owned at one time or another as many as a third of the famous diamonds in the world. He was also responsible for donating perhaps the most famous of all diamonds, the *Hope* diamond to the Smithsonian Institution where it stands to today as the centerpiece of the United States' national gem collection. Upon Mr. Winston's death in 1978, his son Ronald assumed control of the company and in 2004 Aber Diamond Corporation acquired a controlling interest in the company taking it public in 2007 under the name Harry Winston Diamond Corporation. In 2013 the Swatch Group acquired the retail arm of Harry Winston while the mining group under separate ownership is now the Dominion Diamond Corporation. Today, Harry Winston retail salons located throughout the US, Europe and Asia uphold the company's motto of *Rare Jewels of the World*.

CONVERSION CHART

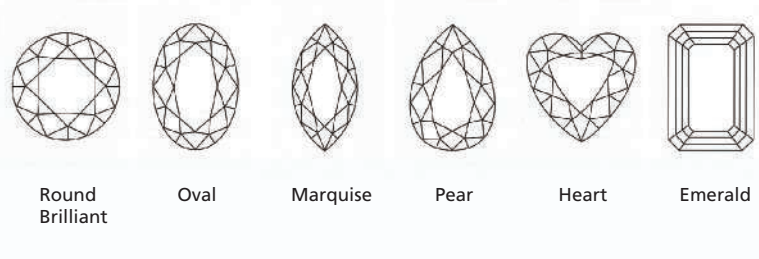
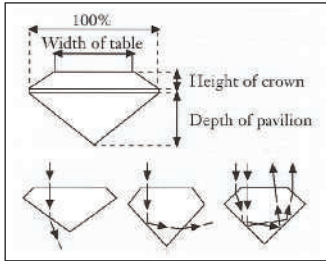
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Measurements

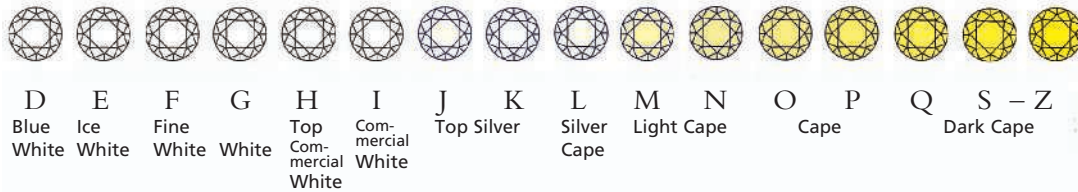
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1½	—	C	40.2192		2
1¾	—	C½	40.8177		
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2¼	2	D½	42.0147		3
2½	—	E	42.6132		
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3	4	F	43.8102		
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3½	5	G	45.0072	2	
3¾	—	G½	45.6057		6
4	6	H	46.2042		
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5	—	J	48.5982		
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5½	10	K	49.7952		9
5¾	—	K½	50.3937		
6	11	L	50.9922		10
6¼	—	L½	51.5907		
6½	12	M	52.1892		11
6¾	13	M½	52.7877		
7	—	N	53.4660	4	
7¼	14	N½	54.1044		12
7½	15	O	54.7428		
7¾	—	O½	55.3812		13
8	16	P	56.0196		
8¼	—	P½	56.6580		14
8½	17	Q	57.2964	5	
8¾	18	Q½	57.9348		
9	—	R	58.5732		15
9¼	19	R½	59.2116		
9½	20	S	59.8500		16
9¾	—	S½	60.4884		
10	21	T	61.1268		17
10¼	22	T½	61.7652	6	
10½	—	U	62.4026		
10¾	23	U½	63.0420		18
11	24	V	63.6804		
11¼	—	V½	64.3188		
11½	25	W	64.8774		
11¾	—	W½	65.4759		
12	26	X	66.0744	7	
12¼	—	X½	66.6729		
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DIAMONDS • THE 4 C'S

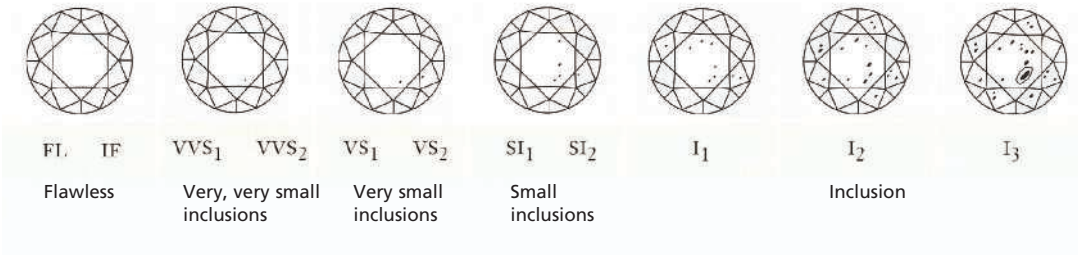
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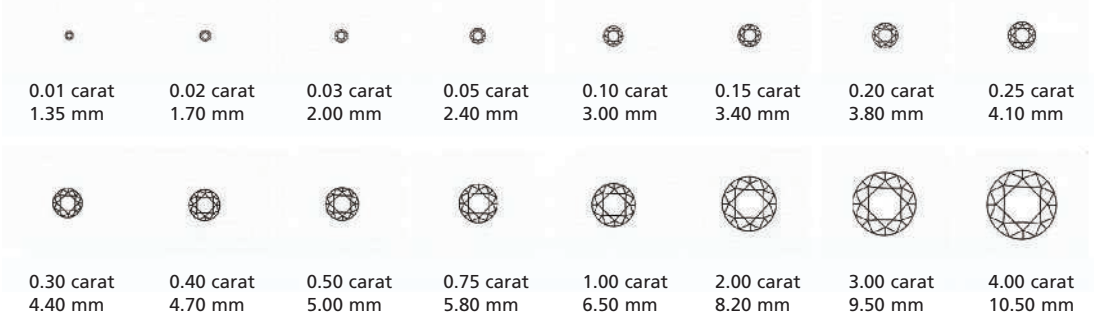
Colour (G.I.A.)



Clarity (G.I.A.)



Carat



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

COLOURLESS DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
112	D	IF	5.01 ct	Rectangular
207	D	VVS1 pot	13.10 ct	Rectangular
166	D	VVS1	10.56 ct	Rectangular
283	D	VVS1 pot	10.45 ct	Marquise
195	D	VVS2 imp	16.09 ct	Rectangular
173	D	VS1 imp	11.64 ct	Oval
177	D	VS1	7.71 ct	Pear
	E	VS2	6.95 ct	Pear
259	D	VS1	5.03 ct	Cushion
51	E	VVS1	3.10 ct	Marquise
133	E	VVS2	6.26 ct	Marquise
134	E	VS1	8.03 ct	Brilliant
181	E	SI2	7.82 ct	Rectangular
281	F	IF	6.01 ct	Brilliant
213	F	VS2	32.65 ct	Cushion
104	G	VVS2	7.34 ct	Rectangular
92	G	VVS2	3.28 ct	Brilliant
63	G	VS1	4.59 ct	Rectangular
96	G	VS2	2.45 ct	Pear
270	H	VVS1	4.29 ct	Brilliant
	H	VS1	4.18 ct	Brilliant
245	I	VS1	4.02 ct	Brilliant
190	I	VS2	5.24 ct	Brilliant
	I	VS1	5.23 ct	Brilliant
200	I	SI1	16.49 ct	Rectangular
178	K Faint Brown	SI1	4.58 ct	Pear
176	W-X	VVS2	17.03 ct	Circular

COLOURED DIAMOND INDEX

LOT	COLOUR	CLARITY	WEIGHT	CUT
286	Fancy Vivid Orange	VS1	14.82 ct	Pear
241	Fancy Purplish-red	SI2	1.61 ct	Square
73	Fancy Pink		2.00 ct	Heart
120	Fancy Blue-Gray	VVS2	2.73 ct	Brilliant
191	Fancy Deep Orange-Brown	SI1	26.36 ct	Pear
54	Light Pinkish-Brown	VS1	5.68 ct	Pear
269	Fancy Intense Yellow	VVS1	12.17 ct	Rectangular
171	Fancy Intense Yellow	VS2	8.22 ct	Square
172	Fancy Intense Yellow	VS2	5.17 and 5.08 ct	Rectangular
238	Fancy Intense Yellow	SI1	15.91 ct	Pear
75	Fancy Yellow	VVS2	23.90 ct	Cushion
239	Fancy Yellow	VS1 and VS2	19.03 and 19.00 ct	Rectangular

COLOURED STONES INDEX

RUBY

LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
206	Burma	No heat	5.09 ct	Oval
101	Burma	No heat	175.39 ct total	Cabochon
40	Thai	Heated	8.17 ct	Cushion
267	Thai	Heated	4.63 and 4.43 ct	Cushion

EMERALD

LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
214	Colombia	Minor oil and None	108.74 ct total	Octagonal/Hexagonal
89	Colombia	Minor	60.74 ct	Rectangular
136	Colombia	Minor oil	18.90 ct	Cabochon
243	Colombia	Minor oil	13.64 and 13.42 ct	Rectangular
215	Colombia	Minor oil	10.01 and 9.36 ct	Octagonal
165	Colombia	Minor oil	6.91 ct	Rectangular
261	Colombia	Moderate oil	62.40 ct	Rectangular
64	Colombia	Moderate oil	11.22 ct	Cushion

SAPPHIRE

LOT	ORIGIN	TREATMENT	WEIGHT	SHAPE
264	Kashmir	No heat	8.70 ct	Cushion
168	Kashmir	No heat	7.91 ct	Rectangular
74	Kashmir	No heat	5.42 ct	Cushion
280	Burma	No heat	58.29 ct	Cushion
76	Burma	No heat	28.90 ct	Cabochon
271	Burma	No heat	23.49 ct	Oval
240	Burma	No heat	20.70 ct	Rectangular
110	Burma	No heat	12.71 ct	Oval
194	Burma	No heat	11.86 ct	Cushion
62	Burma	No heat	8.66 ct	Cushion
268	Burma	No heat	6.91 and 6.18 ct	Oval
65	Ceylon	No heat	50.49 ct	Cabochon
183	Ceylon	No heat	27.64 ct	Cabochon (Purplish-Pink)
199	Ceylon	No heat	26.33 ct	Oval
150	Ceylon	No heat	25.18 ct	Cushion

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

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REGARDING COLOURED STONES

Prospective buyers are reminded that many coloured gemstones have historically been treated to enhance their appearance. Certain enhancement methods, such as heating, are commonly used to improve both colour or transparency, particularly in rubies and sapphires. Other methods, such as oiling, enhance the clarity of emeralds. These methods have been generally accepted by the international jewellery trade. Although heat enhancement of colour is widely believed to be permanent, it may have some impact on the durability of the gemstone and special care of the stone may be required over time. For example, gemstones which have been oiled may require re-oiling after a period of years to retain their maximum appearance.

It is Christie's policy to obtain gemmological reports from internationally recognised gemmological laboratories describing certain gemstones sold by Christie's. The availability of such reports will be disclosed in the catalogue. Reports from American gemmological laboratories used by Christie's will disclose any heat enhancement or treatment. European gemmological laboratory reports will disclose heat enhancement only if specifically requested but will confirm when no heat enhancement or treatment has been made. Because of variations in approach and technology there may not be consensus among laboratories as to whether any particular gemstone has been treated, the extent of treatment and whether treatment is permanent.

It is not feasible for Christie's to obtain a gemmological report for each gemstone offered by Christie's. Prospective buyers should be aware that all gemstones may have been enhanced by some method. For further details, prospective buyers in the United States are referred to the information chart prepared by the Gemstones Standards Commission, available in the viewing area. Prospective buyers may request laboratory reports for any uncertified item if requests are made at least three weeks before the scheduled date of auction. This service is subject to prepayment by the requesting party.

Because enhancement affects market value, Christie's estimates will reflect the information disclosed in a report or, if no report is available, the assumption that gemstones may have been enhanced.

Condition reports are usually available for all lots upon request and Christie's specialists will be happy to answer any questions.

NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with Ψ . Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale.

Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

TO PROSPECTIVE BUYERS OF CLOCKS AND WATCHES

The description of the condition of clocks and watches in this catalogue, including references to defects and repairs, is provided as a service to prospective buyers, but such description is not necessarily complete. While Christie's will furnish a condition report on any lot to a prospective purchaser upon request, any such report may also be incomplete and may not specify all mechanical replacements or defects. Accordingly, all clocks and watches should be viewed personally by prospective buyers to evaluate the condition of the property offered for sale. All lots are sold "as is," and the absence of any reference to the condition of a clock or watch does not imply that the lot is in good condition and without defects, repairs or restorations. Virtually all clocks and watches have been repaired in the course of their normal useful lifetime and may now incorporate parts not original to them. Furthermore, Christie's makes no representation or warranty that any clock or watch is in working order.

Watches are not always illustrated life size, buyers should refer to the catalogue description for the dimensions of each watch.

It should be noted that most wristwatches with water-resistant cases have been opened to identify type and quality of movement. It cannot be assumed that the watches are still waterproof and purchasers are advised to have the watches checked by a competent watch-maker before use.

Please note that gold of less than 18ct. does not qualify in all countries as 'gold' and may be refused import. Christie's cannot accept liability if import is refused.

Please note that all Rolex watches in the Christie's sale catalogue are sold as viewed and that Christie's cannot guarantee the authenticity of any individual component part of these Rolex watches. The bracelets described as "associated" are not part of the original piece and may not be authentic.

Prospective buyers should satisfy themselves by personal inspection as to the condition of each Lot. Condition reports can be requested from Christie's and are given 'without prejudice' in accordance with the terms of the conditions of sale and limited warranty printed in the back of the catalogue. Nevertheless, such reports are for general guidance only and will not specify all mechanical replacements or imperfections. Such reports will, of necessity, be subjective. Buyers are advised that certificates are not available unless otherwise stated.

As collectors' watches often contain extremely fine and complex mechanisms, buyers should be aware that a general service, change of battery or further repair work, for which the buyer is solely responsible, may be necessary.

AUTHENTICITY CERTIFICATES

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the Limited Warranty provided in the Conditions of Sale, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

REGARDING IMPORTATION OF WATCHES INTO THE US

Prospective buyers should be aware that the importation of Rolex watches into the United States is highly restricted. These watches (not limited to Rolex) may not be shipped into the USA and can only be imported personally. Generally, a buyer may import only one watch into the USA. In this catalogue, these watches have been marked with a Φ. It is the buyer's responsibility to determine whether there are any import restrictions and to comply with such restrictions. The failure by Christie's to mark a lot with a Φ shall not constitute grounds to rescind or cancel a sale. For further information please contact our specialists in charge of the sale.

REGARDING THE EXPORT OF WATCH BANDS INCORPORATING MATERIALS FROM ENDANGERED SPECIES

Many of the watches offered for sale in this catalogue have bands which may be made of endangered or protected animal materials such as alligator or crocodile and which may not lawfully be exported from the sale site without a CITES export permit. As explained above, these lots are marked with the symbol (~) in the catalogue. Accordingly, for purchased watches that are to be shipped out of the sale site for delivery, Christie's will need to remove and retain the band before shipping the watch and buckle.

REGARDING ESTIMATED WEIGHTS

Certain weights in the catalogue have been estimated through measurement. These figures are to be used as approximate guidelines and should not be relied upon as exact.

LOTS OFFERED WITHOUT RESERVE

Please note that all lots highlighted with red titles in this sale are offered 'Without Reserve'. These items will be sold to the highest bidder, regardless of the pre-sale estimate printed in the catalogue. We hope that you will find this visual presentation helpful.

CATALOGUE EXCHANGE RATE:

US \$1 = SFr. 0.94

€1 = SFr. 1.20

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.

EXPORT LICENCES

Under current legislation, jewellery that is over 50 years old and exceeds a value of £40,530 will require an Export Licence which we can apply for on your behalf.

We would like to draw your attention to the fact that this can take anything up to eight weeks.

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

FOR FABERGE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

"Marked Fabergé, Workmaster ..."

In our opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ..."

In our opinion, a work of the master's workshop, but without his mark.

"In the style of ..."

In our opinion a work of the period of the master and closely related to his style.

"Bearing marks ..."

In our opinion not a work of the master's workshop and bearing later marks.

In compliance with the 1973 Hallmarking Act, silver alloys of a standard of fineness permitted in Russian but made after 1900 are described as white metal and gold after 1900 as yellow metal.

BUYING AT CHRISTIE'S

CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES

The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol * next to the lot number and are highlighted with red titles.

BUYER'S PREMIUM AND VAT

Buyers are reminded that the actual purchase price will be the sum of the final bid price plus the buyer's premium. The premium to the Buyer is 2.5% of the first SFr 100,000 of the Hammer Price, plus 20% of the excess of the Hammer Price above SFr 100,000 up to and including SFr 2,000,000 plus 12% of any sum in excess of SFr 2,000,000. For further details please refer to Conditions of Sale No. 3.

For Wine, the premium is 17.5% of the hammer price.

PRE-AUCTION VIEWING

You can attend pre-sale viewings for all our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly and to request condition reports (see below). Christie's specialists and client service staff are available to give advice at all viewings or by appointment.

BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a 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.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +41 (0)22 319 1740 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement or a reference from your bank. Christie's can supply a form of wording for the bank reference if necessary.
- Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale.

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person.

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 new bank reference. For assistance with references, please contact Christie's Credit Department at +41 (0)22 319 1740.

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

BIDDING

The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

If you cannot come to an auction in person, Christie's can bid for you. There is no charge for this service, known as commission bidding. You simply pay the final bid price plus the premium and VAT in the usual way, as explained on the written bids form included at the back of this catalogue. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate.

Please note we can not accept bids by e-mail.

TELEPHONE BIDS

If you cannot attend the auction, you are welcome to bid on the telephone on lots with a minimum estimate of SFr 10,000. (We also recommend that you leave a covering bid which we can execute on your behalf just in case we are unable to reach you by telephone).

As the number of telephone lines are limited please make arrangements for this service at least 2 hours before the sale, especially if you wish to bid in a language other than English: Client Services:

Tel: +41 (0)22 319 1736

Fax: +41 (0)22 319 1731

SUCCESSFUL BIDS

The fall of the auctioneer's hammer indicates the final bid. The auctioneer will call out and record the name or "paddle" number of the buyer. If your written bid is successful, you will be notified immediately after the sale by post. Bidding may be re-opened at the auctioneer's discretion.

PAYMENT

Payment and Collection of Goods

Payment must be made within seven calendar days of the sale and the property you have bought can then be collected. Goods can only be collected when payment has cleared.

Payment can be made by cash up to SFr. 12,500, or by credit card (Amex, Visa, Mastercard), debit card (EC) or by bank transfer direct to our bank:

Crédit Suisse

Case Postale 100

1211 Geneva 70

Switzerland

Account No: 161766 - 41

CLEARING 4835

IBAN CH30 0483 5016 1766 4100 0

SWIFT CODE: CRESCHZZ12A

Please note that payments by credit card are subject to administrative fees (1% for Amex and 2.5% for Visa and Mastercard). There is no surcharge for debit card payments.

In the case of distance payments, written instructions, including the cardholder's signature, must be sent to Christie's. To avoid any delay in releasing goods, prospective buyers should supply bank references before the auction.

Please include your name and invoice number with your instructions to the bank.

Although personal and company cheques are accepted, buyers are advised that purchases will not be released until such cheques have cleared.

Payment by cash, credit cards and debit cards will enable immediate release of purchases. Cheques are not accepted.

Please note that transfer of lots is not recognised. The successful bidder during the auction is solely responsible for payment to Christie's.

Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed between the buyer and Christie's prior to the sale.

VALUE ADDED TAX (VAT)

VAT of 8% is applicable in all cases on the hammer price and Buyer's premium. If the purchased lots are subsequently exported, VAT on the hammer price and premium is refundable by Christie's on production of an export declaration stamped by Swiss Customs. For further information please contact Yann Baumann on +41 (0)22 319 1740.

SHIPPING

Christie's can organise shipment within 24 hours upon receipt of payment and precise delivery instructions, through its international forwarder Valimpex S.A., CH-1211 Geneva Airport 5 (for jewellery and watches) and Harsch SA, Rue Baylon 10, CH-1227 Geneva (for all works of art). Estimates for the shipping of any property and advice on the most secure and economic means of dispatch can be obtained from our shipping department:

Tel: +41 (0)22 319 1758

Fax: +41 (0)22 319 1751

SALE RESULTS

The Christie's International Auction Results Service provides sale results for all Christie's sales via the telephone. You can obtain faxed results for an entire sale.

To access the system dial: +44 (0)20 7627 2707

You will pay normal telephone rates for your local or international call. Spoken results are available shortly after lots have been sold. Faxed results for entire sales are usually available the day following each sale.

Christie's cannot accept liability for any errors or omissions, howsoever caused. Sellers should await their settlement statement as confirmation of any sold proceeds.

Price lists are also available on our website at <http://www.christies.com>

STORAGE AND COLLECTION

Buyers are advised that all purchases not collected on the day of the sale will be held for collection at no charge for twenty-eight days.

SELLERS

Unsold lots that are not going to be re-offered in a later sale and are not collected from the saleroom by Wednesday 13 November 18.00h can be collected at Christie's, 8 place de la Taconnerie, 1204 Geneva.

Tel: +41 (0)22 319 1736

Fax: +41 (0)22 319 1731

COLLECTION TIMES

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

Tuesday 12 November

until one hour after the end of the last session

Wednesday 13 November

from 10.00h to 18.00h

After this, items can be collected from Christie's offices in Geneva at 8 place de la Taconnerie from 14.00h on Thursday 14 November, for a period of approximately 28 days.

Thereafter they will be transferred to our Storage department at the Free Port where a minimum charge of SFr 100 per item will be incurred.

EXPORT OF CULTURAL PROPERTY

Certain lots consigned to us for sale at auction 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. Christie's is at your disposal in the event that you require any further information in relation to these rules.

Lots are available for collection after payment has been made to Christie's

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice contain all the terms on which Christie's and the seller contract with the buyer. They may be amended by posted notices or oral announcements made during the sale. By bidding at auction you agree to be bound by these terms.

1.

The highest bidder shall be the Buyer; and if any dispute arises between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2.

The huissier or the auctioneer may advance the bidding, separate, join or withdraw any lot at his sole discretion. The minimum rate by which a bid may be increased is 10%. The huissier may, however, change this ratio during the sale upon advance notice.

The Seller shall not bid for his own objects and shall not cause any person to bid for him. Christie's alone may bid on behalf of the Seller.

If the reserve price is not reached, Christie's may reject the last bid and fix another starting price not below the reserve price.

Failing a bid equal to or above the reserve price, Christie's shall withdraw the object without knocking it down to anybody. Christie's reserves the right, however, to sell the object by private contract after the sale, provided that, in such case, the price shall not be less than the reserve price, subject to prior agreement of the Seller otherwise.

3.

The premium to the Buyer is 25% of the first SFr 100,000 of the Hammer Price, plus 20% of the excess of the Hammer Price above SFr 100,000 up to and including SFr 2,000,000 plus 12% of any sum in excess of SFr 2,000,000. For Wine, the premium is 17.5% of the hammer price. VAT of 8% is added to the hammer price and to the premium. This tax is refunded to Buyers domiciled outside Switzerland upon receipt by Christie's for each object of an export declaration stamped by Swiss Customs. This refund is recovered by Christie's from the Swiss Fiscal Authorities only on presentation of the stamped declaration. The Authorities will not entertain a claim without presentation of this form duly stamped by Swiss Customs.

The total amount obtained by adding to the hammer price the Buyer's commission and VAT shall constitute the purchase price for the purposes hereof.

4.

For the Buyer's guidance, a currency converter will be operated at some auctions showing rates of conversion applying on the date immediately preceding the date of sale as notified to Christie's by a major bank.

Christie's shall accept no responsibility in this respect, in particular for any mistakes in the conversion into Swiss francs and/or foreign currencies.

5.

All statements in the catalogues, advertisements or brochures of forthcoming sales of Christie's are statements of opinion only and do not constitute any warranty by Christie's or the Seller. Intending Buyers must satisfy themselves before the sale regarding the physical description and condition of any lot, and as to any defects or any repairs effected or required.

The estimated selling price of each lot is printed beneath the lot description and does not include the Buyer's premium or VAT. These prices are based on estimations made some time ahead of the sale and may therefore be revised before the sale.

6.

Christie's acts as agent for the Seller only.

Neither Christie's nor the Seller shall be responsible for any defects of any objects, nor do they warrant the correctness of statements concerning authorship, origin, date, age, attribution, genuineness, provenance, weight or condition of any object.

Nor has any person in the employ of Christie's any authority to make or give any representation or warranty.

7.

The Buyer acquires title to the object as it is knocked down to him and any profits or risks from such moment shall be his.

8.

Where a Buyer discovers, after the sale, that the object which he has acquired is determined to be a forgery, he shall return it to Christie's within one year from the day he became aware thereof, enclosing all pieces of evidence on which he bases his complaint.

Christie's shall cancel the sale and return to the Buyer all amounts paid, except in the following cases:

a) if the description of the object in the catalogue of the sale appears to agree with the opinion generally accepted at the time by specialists and experts in such objects, or if the catalogue explicitly stated that there may be a difference of opinion as to such description.

b) if the non-authenticity of the object may only be established by a scientific procedure, the effectiveness of which was generally acknowledged only after publication of the sale catalogue or if such process was at the time of the sale unreasonably expensive or of a nature to cause damage to the object itself.

In all cases, only the person to whom the object was personally knocked down will be entitled to claim such cancellation of sale and only on condition that he is in a position to return full ownership thereof to Christie's and that the object has not suffered any alteration since the sale.

9.

In order to comply with local laws and regulations and to prevent as far as possible any error in the attribution of any objects sold, the persons intending to bid are requested to identify themselves at the registration office on the sale premises. Upon presentation of adequate financial credentials, intending Buyers shall complete a registration card mentioning their name and address and shall receive a number which will enable them to take part in the bidding.

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

The attention of the potential Buyer is drawn to the fact that Christie's needs to verify the identity of the Buyer as set out in "Buying at Christie's, Bidder Registration."

10.

Christie's will accept to execute commission bids on behalf of clients, in particular for intending Buyers who are unable to attend. No responsibility shall, however, rest upon Christie's or its employees in case of defect in the transmission of bids at the sale.

In the event that two identical commissions should be the highest bids at the sale, the object shall be knocked down to the Buyer whose commission bid has been received first.

Christie's reserves the right, at its discretion, to refuse commission bids from a Buyer in case the information or documents provided as evidence of his identity or the identity of the beneficial owner proves to be wrong, incomplete, ambiguous or unsatisfactory.

11.

In order to avoid any error in the attribution of objects and the settlement of invoices as well as to proceed with the necessary verifications regarding the Buyer's and the beneficial owner's identity, no lot may be removed during the sale.

Christie's shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law.

12.

The purchase price of the objects as defined in article 3 hereof shall be paid in Swiss francs within seven days of the sale. After such date, interest at the rate of 1% per month shall be charged on the unpaid balance due.

Payment may also be made in foreign currencies having legal tender if their amount may be converted into the equivalent of the purchase price in Swiss francs of the value date of the payment.

13.

Failing payment by the Buyer within seven days from the sale, Christie's shall use its best efforts to comply with the instructions of the Seller as to the action to be taken and to assist the Seller as far as possible, in particular in order to collect the purchase price or to cancel the sale. Any damages are in all cases expressly reserved.

Notwithstanding the foregoing, Christie's reserves itself the right at its discretion and at the Seller's expense to accept special conditions of payment of the purchase price, to arrange for warehousing or insurance of the object sold, to settle (or to pursue) any judicial proceedings brought by or against the Buyer on such conditions as Christie's shall deem appropriate, to take any action necessary for the collection of the amounts due by the Buyer and, if appropriate, to set aside the sale and return the object to the Seller.

In such case, Christie's may tender the object at the Geneva Free Port at the exclusive expense and risk of the Buyer.

14.

Any partial payment by the Buyer to Christie's shall be deemed a payment by way of deposit.

In case of failure by the Buyer to pay the full purchase price as herein above provided, such deposit shall be automatically forfeited and the object shall be resold at public auction or by private auction or by private sale at the entire discretion of Christie's.

15.

Should the information or documents provided by the Buyer regarding the Buyer's identity and the beneficial owner's identity prove to be wrong, incomplete, ambiguous or unsatisfactory to the sole appreciation of Christie's, the sale will become null and void. The Buyer shall be liable for all incurred expenses.

16.

In the case that a Buyer, after having fulfilled all his obligations pursuant to the present conditions of sale, fails to remove the object in time, as provided under article 13 above, Christie's shall be entitled, after notification to the Buyer, to render the object at the Geneva Free Port at the Buyer's expenses and risk.

17.

Any visitor shall be liable for damages he may cause to the objects and items exhibited.

18.

These conditions of sale shall be available for inspection by all persons interested as soon as the sale has been published. They shall be posted conspicuously in the sale premises during the sale.

19.

These conditions of sale shall be subject to Swiss law. Any dispute regarding their execution, non-execution or their interpretation shall be within the exclusive jurisdiction of the Courts of the Canton of Geneva, subject to appeal to the Federal Tribunal.

WORLDWIDE SALEROOMS AND OFFICES

ARGENTINA

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Cristina Carlisle

AUSTRALIA

SYDNEY

+61 (0)2 9326 1422
Ronan Sulich

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Jean-Louis Janin
Daviet (Consultant)

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Jean-Louis Brémilts
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Dominique Pierron
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• SHANGHAI

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Jinqing Cai

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Mercedes-Benz Formel-1-Rennwagen W 196 R Stromlinie, 1954
silkscreen & acrylic on canvas · Painted in 1987 · 159 $\frac{1}{2}$ x 179 $\frac{3}{8}$ in. (406 x 457 cm.)



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Viewing: 8-10 November

Monday 11 November
Important Watches
Viewing: 8-10 November

Tuesday 12 November
Fine Wines: A Selection of Rare Ports

Tuesday 12 November
Magnificent Jewels
Viewing: 8-12 November

Wednesday 13 November
**Fine Wines: A Magnificent Collection
from a Swiss Connoisseur**

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FALL 2013

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