

Sotheby's EST. 1744



MAGNIFICENT
JEWELS

NEW YORK 5 DECEMBER 2017



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MAGNIFICENT
JEWELS



MAGNIFICENT JEWELS

AUCTION IN NEW YORK
5 DECEMBER 2017
SALE N09694

SESSION ONE: 10:30 AM
SESSION TWO: 2:00 PM

EXHIBITION

Thursday 30 November
10 am-5 pm

Friday 1 December
10 am-5 pm

Saturday 2 December
10 am-5 pm

Sunday 3 December
1 pm-5 pm

Monday 4 December
10 am-5 pm

Tuesday 5 December
10 am-12 pm (Session II only)

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Sotheby's Jewelry department is pleased to offer to potential purchasers Condition Reports of the lots in this catalogue.

A Condition Report is an opinion describing in more depth the lot with regards to, but not limited to, the general condition, quality of stones and/or other relevant information.

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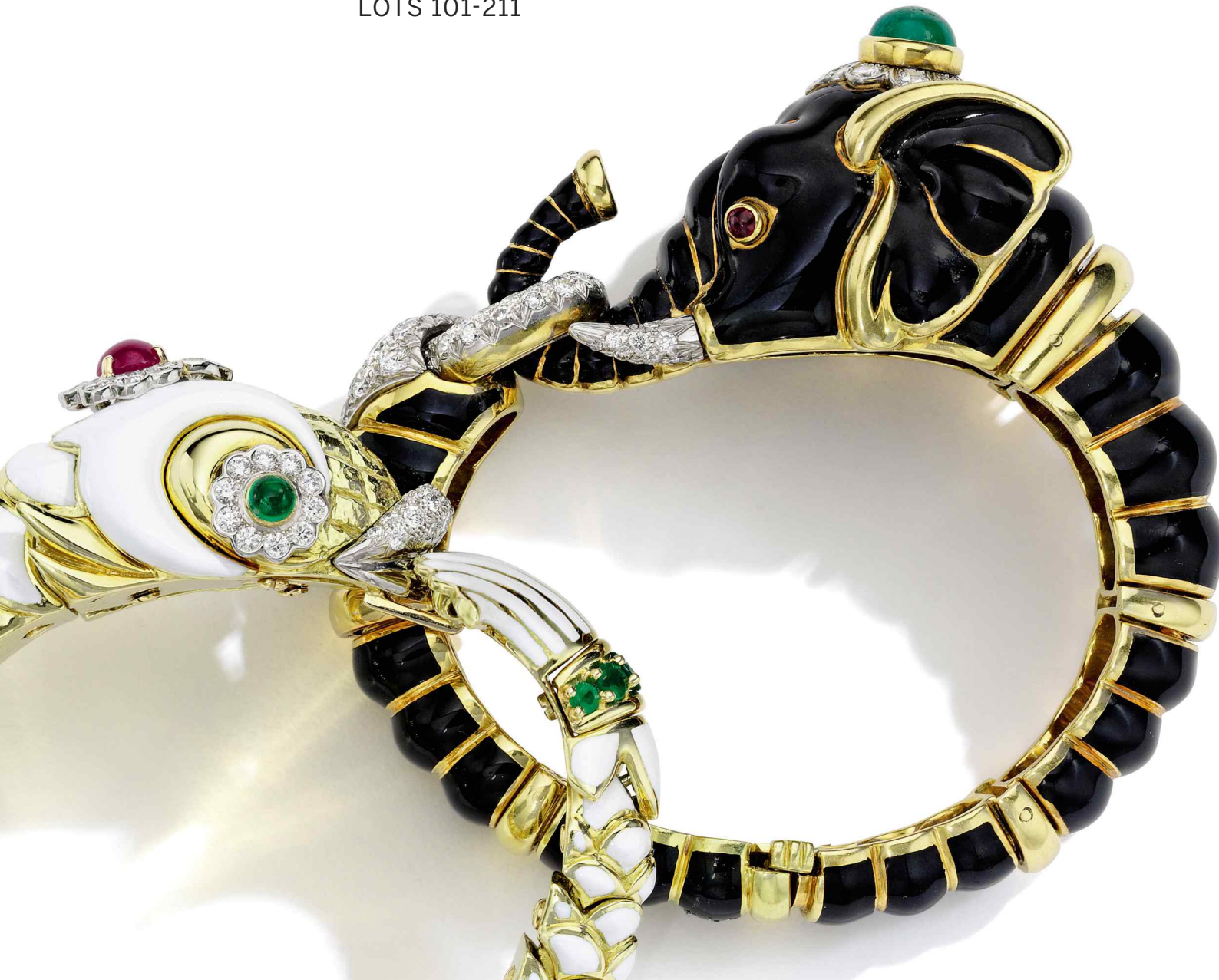
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SESSION ONE

NEW YORK
TUESDAY
5 DECEMBER 2017
10:30AM

LOTS 101-211





101



102



101

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

Diamond Ring

Set with a round diamond weighing 7.04 carats, size 5½.

Accompanied by GIA report no. 6183746906 stating that the diamond is F color, SI1 clarity.

US\$ 75,000-100,000

102

Three Gold and Diamond Cuff-Bracelets, Buccellati

Of hinged design, decorated with floral and navette-shaped motifs set with round diamonds, total gross weight approximately 80 dwts, internal circumference 6½ inches, all signed M. Buccellati, Italy, with Italian assay marks.

US\$ 60,000-80,000



103



104



105



SKETCH OF LOT 105

103

Emerald, Ruby & Diamond 'Raja Tears' Bracelet, David Webb

Of buckle design, set with a pear-shaped cabochon emerald and a pear-shaped cabochon ruby, encircled by round diamonds, rubies and emeralds, on a hinged and fluted gold bracelet, gross weight approximately 71 dwts, *internal circumference 7 inches, signed Webb; circa 1969.*

US\$ 30,000-40,000

104

**PROPERTY FROM A DISTINGUISHED FAMILY
Diamond Bracelet, Boucheron, France**

Set with numerous round diamonds, *length 6¾ inches, signed Boucheron, numbered P5825, with French assay and maker's marks.*

US\$ 20,000-30,000

105

Pair of Ruby and Diamond Earclips, Oscar Heyman & Brothers

Of floral design, set with a cluster of oval-shaped rubies, the petals set with round diamonds, *numbered 703694, with maker's mark for Oscar Heyman & Brothers.*

US\$ 25,000-35,000



106



107



109



108

106

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

Fancy Yellow Diamond and Diamond Ring

Featuring a cut-cornered rectangular modified brilliant-cut Fancy Yellow diamond weighing 10.93 carats, between near colorless bullet-shaped diamonds, size 4.

Accompanied by GIA report no. 5182746711 stating the diamond is Fancy Yellow, Natural Color, VVS1 clarity. Together with the original working diagram stating that the diamond may be potentially Internally Flawless.

US\$ 100,000-150,000

107

PROPERTY OF A LADY

Diamond Ring

Set with a round diamond weighing 7.41 carats, size 6¼; together with an additional gold mounting.

Accompanied by GIA report no. 6187576842 stating that the diamond is G color, SI1 clarity.

US\$ 50,000-70,000

108

Pair of Diamond Earclips, Graff

Of hoop design, set with twisting lines of baguette and modified step-cut diamonds, signed Graff, numbered 1411. With signed box.

US\$ 100,000-150,000

109

PROPERTY FROM A PRIVATE COLLECTOR, SAN FRANCISCO

Sapphire and Diamond Ring, France

Centering an oval-shaped sapphire weighing 18.47 carats, accented by French-cut diamonds, size 6, with French assay mark.

Accompanied by AGL report no. 1086879 stating that the sapphire is of Ceylon origin, with no indications of heating.

US\$ 40,000-60,000





110

110

**Emerald and Diamond Bracelet,
Chaumet, France**

Of geometric design, centering an oval-shaped emerald measuring approximately 15.4 x 10.8 x 6.4 mm, accented by old mine, old European, rose and single-cut diamonds, length 7½ inches, with French and maker's mark for Chaumet; circa 1920s. With signed box.

Accompanied by AGL report no. 108731 stating that the emerald is of Colombian origin, clarity enhancement: minor, type: traditional.

US\$ 60,000-80,000



112

112

**Pair of Diamond Clip-Brooches and
Cuff-Bracelets**

Comprising: two clips of geometric design set with old mine, old European, baguette and single-cut diamonds; wearable on one of two cuff-bracelets, one composed of polished gold, the other applied with black lacquer, internal circumference 6 inches; circa 1930.

US\$ 12,000-15,000



111

111

Diamond Ring

Set with a cushion modified brilliant-cut diamond weighing 5.40 carats, accented by trapeze-shaped diamonds, size 6¼.

Accompanied by GIA report no. 5181212122 stating that the diamond is H color, Internally Flawless, with Excellent Polish and Symmetry.

US\$ 100,000-150,000



113



114

113

PROPERTY FROM THE ESTATE OF THE LATE PRINCESS EVGENIA GAGARIN PUJOL, SOLD TO BENEFIT CHARITABLE INITIATIVES

Coral, Diamond, Enamel and Lacquer Jabot Pin, Cartier, Paris

Composed of tonneau-shaped coral beads, the round terminals applied with black enamel, the geometric motifs set with old European and single-cut diamonds, further accented by black lacquer of later addition, *signed Cartier, Paris, numbered 01240, with French assay and partial workshop mark; circa 1925.*

Please note this property cannot be shipped internationally due to endangered species materials.

© US\$ 25,000-35,000

114

PROPERTY FROM THE ESTATE OF THE LATE PRINCESS EVGENIA GAGARIN PUJOL, SOLD TO BENEFIT CHARITABLE INITIATIVES

Natural Pearl and Diamond Necklace

Composed of 59 natural pearls measuring approximately 8.3 to 5.2 mm, on a bezel-set marquis-shaped diamond clasp, *length 17½ inches, numbered 2338.*

Accompanied by GIA report no. 2185397496 stating that the pearls are natural, saltwater.

US\$ 40,000-60,000



115



116



116 (SIDE VIEW)

115

PROPERTY OF A PRIVATE COLLECTOR

Fancy Yellow Diamond Ring

Of architectural design, set with a cushion-cut Fancy Yellow diamond weighing 27.12 carats, with a square-shaped frame and shank, size 7.

Accompanied by GIA report no. 1182709423 stating that the diamond is Fancy Yellow, Natural Color, SI2 clarity.

US\$ 100,000-150,000

116

Diamond Ring, Dinh Van for Cartier

The rotating sphere pavé-set with round diamonds, fitted on an angular shank, *signed Dinh Van, Cartier, partially numbered 384; circa 1970.*

US\$ 20,000-30,000



117

117

PROPERTY FROM A NEW YORK ESTATE

**Gold, Rock Crystal and Diamond
Cuff-Bracelet, David Webb**

Of hinged design, the hammered gold cuff set with a pear-shaped rock crystal at each terminal, accented with round diamonds, *internal circumference 6 inches, signed David Webb*. With signed box.

US\$ 12,000-15,000



118

118

PROPERTY FROM A NEW YORK ESTATE

**Rock Crystal and Gold Necklace,
David Webb**

Bezel-set with three oval-shaped rock crystals carved with a crosshatched pattern, on a graduated polished gold chain, *internal circumference 14½ inches, signed Webb*. With signed box.

US\$ 20,000-30,000



119



120

119

Diamond Ring

Set with a round diamond weighing 10.09 carats, flanked by baguette diamonds, size 6³/₄.

Accompanied by GIA report no. 2173524579 stating that the diamond is J color, VS2 clarity, with Excellent Polish, Cut and Symmetry.

US\$ 175,000-200,000

120

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

Diamond Double Clip-Brooch, Van Cleef & Arpels

Designed as a bow, set with round and baguette diamonds, signed VCA, numbered 30157; circa 1950.

US\$ 20,000-30,000



121

**Cultured Pearl and Diamond
Longchain, Chopard, France**

The long strand composed of numerous variously-sized cultured pearls and seed pearls measuring approximately 9.4 to 3.5 mm, alternating with briolette diamonds, *length approximately 176 inches, signed Chopard, numbered 3294434810375, with French assay mark.*

US\$ 100,000-150,000

121



122



123

122

Pair of Sapphire, Emerald and Diamond Earclips, Bulgari

Featuring two cabochon sapphires weighing 13.03 and 11.71 carats, within a floral border set with cabochon emeralds and round diamonds, *signed Bulgari*. Fitted with posts.

Accompanied by AGL report no. 62886 stating that the 13.03 carat sapphire is of Burmese origin, with no indications of heating.

Accompanied by AGL report no. 62885 stating that the 11.71 carat sapphire is of Burmese origin, with no indications of heating, and indications of minor oil.

US\$ 50,000-70,000

123

PROPERTY FROM A NEW YORK ESTATE

Gold Necklace, Zolotas

Composed of gold links designed as stylized ram's horns, gross weight approximately 93 dwts, length 17 inches, *signed Zolotas*, numbered $\Sigma 64$. With signed pouch.

US\$ 5,000-7,000



124



125

124

Enamel, Gem-Set and Diamond Bracelet, David Webb

Designed as an elephant, applied with black enamel, accented by round diamonds, the eyes set with cabochon rubies, the head highlighted by a cabochon emerald, *internal circumference 6½ inches, signed David Webb, one diamond missing.*

US\$ 40,000-60,000

125

Pair of Diamond and Enamel Earclips, David Webb

Designed as hoops applied with black enamel, highlighted by lines of round diamonds, *signed Webb.*

US\$ 15,000-20,000



126



127

126

PROPERTY FROM A PRIVATE COLLECTION

**Ruby, Onyx and Diamond
'Catherine' Choker and Pair of
Earclips, Marina B, France**

Comprising: a sprung choker and a pair of earclips centering cabochon rubies, accented by buff-top onyx and round diamonds, *choker circumference adjustable, the choker signed Marina B, numbered 111/241, the earclips with maker's mark MB, numbered 0693, all pieces with French assay and workshop marks.*

For a choker of the same collection see page 52 of Marina B: the Art of Jewellery Design by Viviane Jutheau de Witt.

US\$ 15,000-20,000

127

PROPERTY FROM A PRIVATE COLLECTION

**Pair of Synthetic Colored Stone,
Onyx and Diamond Earclips,
Marina B**

Of hoop design, each set with synthetic cabochon gemstones of blue and pink hue, with polished onyx bands and round diamonds, *signed Marina B and MB, numbered K3206, Italian assay and registry marks. Fitted with posts.*

US\$ 7,000-9,000



128

129

128

PROPERTY FROM A PRIVATE COLLECTION

Gold and Diamond Choker and Pair of Earclips, Marina B

Comprising: a sprung choker and a pair of earclips composed of gold wave-shaped links, highlighted with round diamonds, *choker circumference adjustable, signed Marina B, choker numbered F5177, earclips numbered C3510, with Italian assay and maker's marks, and French import mark.*

For a choker of similar design see pages 64-67 of Marina B: the Art of Jewellery Design by Viviane Jutheau de Witt.

US\$ 8,000-12,000

129

PROPERTY FROM A PRIVATE COLLECTION

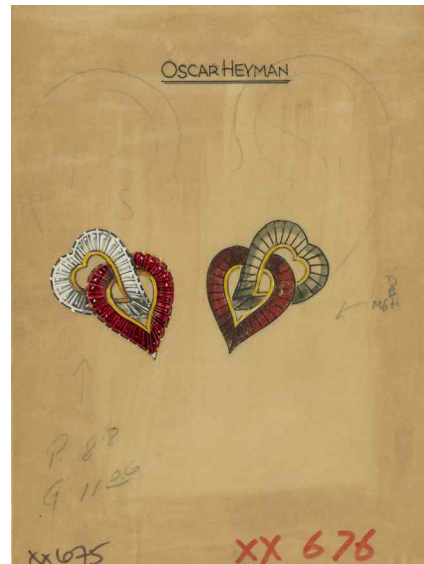
Gold and Diamond Bracelet, Van Cleef & Arpels, France

Composed of a buckle motif pavé-set with round diamonds, flanked by polished gold oval-shaped links, gross weight approximately 15 dwts, *length 6 inches, signed Van Cleef & Arpels, numbered B2308A15, with French assay and partial workshop marks.* With signed pouch.

US\$ 6,000-8,000



130



SKETCH OF LOT 131



131

130

PROPERTY OF A LADY, PARADISE VALLEY,
CALIFORNIA

Ruby and Diamond Ring, Tiffany & Co.

Centering an oval-shaped ruby weighing 10.99 carats, within a surround of pear-shaped diamonds, size 6, signed *Tiffany & Co.*

Accompanied by AGL report no. 1086878 stating that the ruby is of Thai origin, with indications of heating.

US\$ 100,000-150,000

131

Pair of Ruby and Diamond Earclips, Oscar Heyman & Brothers

Designed as interlocking hearts, set with tapered baguette and triangle-shaped rubies and diamonds, numbered 705850, with maker's marks for *Oscar Heyman & Brothers.*

US\$ 15,000-20,000



132



132

PROPERTY OF A LADY

Set of Ruby, Cultured Pearl and Diamond Jewels, Bulgari, France

Comprising: a collar-form necklace, a bracelet and a pair of earclips each collet-set with cabochon rubies between lines of cultured pearls, highlighted with round diamonds, *necklace length 13³/₄ inches, bracelet length 7¹/₄ inches, signed Bulgari, necklace numbered D191A, bracelet D191B, earclips D191C, with French assay, maker's and workshop marks. With signed necklace box.*

US\$ 50,000-70,000



133



134

133

**Enamel, Diamond and Ruby Bangle-
Bracelet, David Webb**

Designed as two opposing frogs, the bodies applied with green enamel, accented by gold swirl motifs, the eyes set with cabochon rubies, *internal circumference 6¾, signed Webb.*

US\$ 40,000-60,000

134

PROPERTY OF A LADY, TORONTO, CANADA

Diamond Ring

Centering a round diamond weighing 15.60 carats, *size 6½; illustrated unmounted.*

Accompanied by GIA report no. 2185720412 stating that the diamond is S-T color, VVS1 clarity.

US\$ 100,000-150,000



135



136



137

135

Pair of Ruby and Diamond Earclips, Aletto Brothers

Designed as flowers, the petals set with invisibly-set calibré-cut rubies, the center highlighted with round diamonds, *signed Aletto Bros.*

US\$ 40,000-60,000

136

Ruby and Diamond Bracelet, Aletto Brothers

The flexible strap set with numerous invisibly-set calibré-cut rubies, bordered by collet-set round diamonds, *length 7 1/8 inches, signed Aletto Bros.*

US\$ 60,000-80,000

137

Ruby and Diamond Dress Set, Aletto Brothers

Comprising a pair of cufflinks and three studs, each circular face set with invisibly-set calibré-cut rubies, framed and accented by round diamonds, *the cufflinks signed Aletto Bros.* With signed box.

US\$ 15,000-20,000



138



139



140

138

PROPERTY FROM A WEST COAST COLLECTION

Ruby and Diamond Necklace, Van Cleef & Arpels, France

Composed of a highly articulated openwork band of gold floral motifs, embellished with round rubies and diamonds, gross weight approximately 136 dwts, length 14⁷/₈ inches, signed Van Cleef & Arpels, with French assay and partial workshop marks. With signed box.

US\$ 50,000-70,000

139

PROPERTY FROM A PRIVATE COLLECTION

Sapphire and Diamond Ring

Bezel-set with a cushion-cut sapphire within a surround of old European-cut diamonds, size 8³/₄. Accompanied by AGL report no. 1085236 stating that the sapphire is of Burmese origin, with no indications of heating.

US\$ 125,000-175,000

140

Ruby and Diamond Ring

Set with an oval-shaped ruby weighing 8.25 carats, within a surround of old European-cut diamonds, size 6¹/₄.

Accompanied by AGL report no. CS 8085391 stating that the ruby is of Burmese origin, with no indications of heating.

US\$ 250,000-300,000





141

141

PROPERTY OF A LADY

Important Sapphire and Diamond Ring

Featuring a cushion-cut sapphire weighing 8.82 carats, accented by shield-shaped diamonds, size $4\frac{3}{4}$.

Accompanied by Gübelin report no. 17042086 and AGL report no. 1086264 stating that the sapphire is of Kashmir origin, with no indications of heating. The Gübelin report additionally accompanied by an information sheet detailing the rarity of unheated sapphires.

US\$ 500,000-700,000





142



143

142

PROPERTY OF A PRIVATE COLLECTOR

Gem-Set 'West Coast Lady' Clip-Brooch, Van Cleef & Arpels, France

From the 'California Reverie' collection, the butterfly design set with round and cushion-cut Mandarin garnets, accented with round diamonds, calibr -cut onyx and turquoise cabochons, *signed Van Cleef & Arpels, numbered JH000017, with French assay and partial workshop marks.*

Accompanied by a Certificate of Authenticity from Van Cleef & Arpels.

US\$ 30,000-50,000

143

PROPERTY FROM A PRIVATE COLLECTION

Pair of Diamond Earclips

The surmounts composed of two emerald-cut diamonds weighing 3.04 and 3.00 carats, suspending two additional emerald-cut diamonds weighing 5.02 and 5.01 carats, spaced by flexible lines of square-cut diamonds, the mountings further highlighted with round diamonds. Fitted with posts.

Accompanied by four GIA reports:

No. 13273259 stating that the diamond weighing 5.02 carats is E color, VVS2 clarity.

No. 13273265 stating that the diamond weighing 5.01 carats is F color, VVS2 clarity.

No. 13418937 stating that the diamond weighing 3.00 carats is E color, VS1 clarity.

No. 13418952 stating that the diamond weighing 3.00 carats is E color, VS1 clarity.

US\$ 350,000-450,000





144

145

144

PROPERTY FROM A PRIVATE COLLECTION

**Diamond, Ruby, Emerald and Onyx
'Panther' Necklace, Cartier, France**

Designed as a panther with a rotating head and articulated limbs, pavé-set with round diamonds, buff-top onyx and pear-shaped emerald eyes, sitting within an onyx hoop, suspended from a line of round diamonds highlighted with cabochon rubies, length 16½ inches, signed Cartier, numbered 87857A, with French assay and workshop marks.

US\$ 90,000-120,000

145

PROPERTY FROM A PRIVATE COLLECTION

**Pair of Diamond, Onyx and Emerald
'Panther' Earclips, Cartier, France**

Designed as panthers sitting atop onyx hoops, pavé-set with round diamonds, buff-top onyx and pear-shaped emerald eyes, signed Cartier, numbered 50321C, with French assay and workshop marks. Fitted with posts.

US\$ 45,000-55,000





146

146

PROPERTY OF A LADY

Sapphire and Diamond Ring

The cushion-cut sapphire weighing 11.44 carats, set between two shield-shaped diamonds, size 5¼, expandable shank.

Accompanied by AGL report 1085803 stating that the sapphire is of Burmese origin, with no indications of heating.

US\$ 100,000-150,000



147

147

PROPERTY FROM A PRIVATE COLLECTION

Rock Crystal and Diamond Bracelet, Cartier, London

Set with seven old European-cut diamonds, surrounded by smaller old European, old mine and rose-cut diamonds, with rectangular rock crystal links, length 7¼ inches, signed Cartier, London; circa 1920. With signed box.

US\$ 200,000-300,000



148

148

Diamond Jabot-Pin, Cartier, London

Of geometric and arabesque design, set with four oval-shaped diamonds, surrounded by old mine, old European and single-cut diamonds, signed Cartier London, numbered W.8102; circa 1925.

US\$ 15,000-20,000





149



150

149

PROPERTY OF A PRIVATE COLLECTION

Fancy Dark Gray-Greenish Yellow Diamond, Colored Diamond and Diamond Ring

The pear-shaped Fancy Dark Gray-Greenish Yellow diamond weighing 1.01 carats, set within a cluster of variously-cut diamonds of pink, green, orange and yellow hues, accented by round near colorless diamonds, size 6³/₄.

Accompanied by GIA report no. 2185676768 stating that the 1.01 carat diamond is Fancy Dark Gray-Greenish Yellow, SI2 clarity.

Please note that the smaller diamonds of pink, green, orange and yellow hues have not been tested for natural origin of color.

US\$ 20,000-40,000

150

PROPERTY OF A PRIVATE COLLECTION

Fancy Intense Pinkish Purple Diamond and Colored Diamond Ring, J.E. Caldwell

The oval-shaped Fancy Intense Pinkish Purple diamond weighing 1.35 carats, flanked by cushion-cut diamonds of yellow hue, on a shank engraved with scroll motifs, size 5¹/₂, signed J.E.C. & Co.

Accompanied by GIA report no. 2185656179 stating that the diamond is Fancy Intense Pinkish Purple, Natural Color, I1 clarity.

Please note that the diamonds of yellow hue have not been tested for natural origin of color.

US\$ 100,000-200,000



151



152

151

PROPERTY OF A PRIVATE COLLECTOR

Fancy Grayish Blue Diamond, Colored Diamond and Diamond Ring

Set with an oval-shaped Fancy Grayish Blue diamond weighing 0.91 carat, between two cushion-cut diamonds, one of pink hue, the other of yellow hue, highlighted by near colorless round diamonds, size 6.

Accompanied by GIA report no. 5181676734 stating that the diamond is Fancy Grayish Blue, VS1 clarity.

Please note that the diamonds of pink and yellow hue have not been tested for natural origin of color.

US\$ 75,000-100,000

152

PROPERTY OF A PRIVATE COLLECTION

Fancy Purplish Pink Diamond, Fancy Pink Diamond and Diamond Ring

Set with a pear-shaped Fancy Purplish Pink diamond weighing 1.38 carats and a pear-shaped Fancy Pink diamond weighing 1.31 carats, accented by clusters of near colorless round and marquise-shaped diamonds, size 5¾.

Accompanied by GIA report no. 1182657554 stating that the diamond weighing 1.38 carats is Fancy Purplish Pink, Natural Color, VS1 clarity.

Accompanied by GIA report no. 2185657514 stating that the diamond weighing 1.31 carats is Fancy Pink, Natural Color, VS1 clarity.

US\$ 200,000-300,000



153

153

PROPERTY OF A PRIVATE COLLECTION

Rare Fancy Intense Blue Diamond and Diamond Ring

Set with a pear-shaped Fancy Intense Blue diamond weighing 2.05 carats, framed by round and marquise-shaped diamonds, size 6.

Accompanied by GIA report, no 2181676765 stating that the diamond is Fancy Intense Blue, Natural Color, Internally Flawless.

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





154



155



156

154

PROPERTY FROM A PRIVATE COLLECTION

Sapphire and Diamond Ring, Graff

Set with a cushion-cut sapphire weighing 15.04 carats, flanked by heart-shaped diamonds, size 7, partially signed Graff. With signed box.

Accompanied by SSEF report no. 94563 and Gübelin report no. 17062020 stating that the sapphire is of Burmese origin, with no indications of heating. The SSEF report further stating that unheated sapphires of this quality are rare. The Gübelin report stating that the sapphire is 'royal blue'.

US\$ 300,000-400,000

155

PROPERTY FROM A WEST COAST COLLECTION

Fancy Intense Yellow Diamond and Diamond Ring

Set with a cut-cornered rectangular mixed cut Fancy Intense Yellow diamond weighing 14.22 carats, between triangle-shaped diamonds, size 6¾.

Accompanied by GIA report no. 6187709071 stating that the diamond is Fancy Intense Yellow, Natural Color, VS1 clarity.

US\$ 200,000-300,000

156

PROPERTY FROM A PRIVATE COLLECTION

Pair of Sapphire and Diamond Earclips, Graff

Of floral design, set with pear-shaped sapphires and diamonds, signed Graff, numbered 9305. Fitted with posts.

US\$ 40,000-60,000





157



158



159

157

Ruby and Diamond Ring

Set with an oval-shaped ruby weighing 2.39 carats, between two triangle-shaped diamonds, further set with round diamonds, size 6½, signed Mori's. With signed box.

Accompanied by Gübelin report no. 17071162 stating that the ruby is of Burmese origin, with no indications of heating. Together with an information sheet and booklet on rubies from Mogok, Burma.

US\$ 30,000-50,000

158

FROM THE PRIVATE COLLECTION OF A FAMILY IN SAN FRANCISCO

Sapphire and Diamond Ring

Set with an emerald-cut sapphire weighing 7.30 carats, between baguette and shield-shaped diamonds, size 5¼.

Accompanied by AGL report no. 1086880 stating that the sapphire is of Classic Kashmir origin, with no indications of heating. Together with a letter from AGL stating that the sapphire "possesses the quintessential, richly saturated blue color that distinguishes a top-quality Kashmir sapphire."

US\$ 300,000-400,000

159

Ruby, Diamond and Enamel Jabot Pin

Millegrain-set with one oval, two round and six calibré-cut rubies, accented by stylized palmette and foliate motifs pavé-set with old mine, old European and single-cut diamonds, on a semi-circular ring applied with black enamel; circa 1920.

Accompanied by AGL report no. 1083039 stating that the oval and round rubies are of Burmese origin, with no indications of heating.

US\$ 50,000-70,000





160

PROPERTY FROM A DISTINGUISHED AMERICAN FAMILY

**Emerald and Diamond Ring,
Tiffany & Co.**

Centering an emerald-cut emerald measuring 16.06 x 12.00 x 6.95 mm, accented by single-cut diamonds, size 5¼, signed *Tiffany & Co.*; circa 1920, with one small diamond missing.

Accompanied by AGL report no. 1087083 stating that the emerald is of Classic Colombian origin, clarity enhancement: insignificant to minor, type: traditional. Together with a letter from AGL stating that "the combination of size, origin and quality elements for the emerald described in AGL Report No. 1087083 signifies a gem worthy of special distinction."

US\$ 300,000-400,000





161

161

Important Pair of Fancy Vivid Yellow Diamond and Diamond Earrings

Suspending two oval-shaped Fancy Vivid Yellow diamonds weighing 5.99 and 5.45 carats, the tops set with two oval-shaped near colorless diamonds weighing 1.41 and 1.39 carats, further accented by single-cut diamonds.

Accompanied by four GIA reports:

No. 10938638 dated December 13, 1999 stating that the diamond weighing 5.99 carats is Fancy Vivid Yellow, Natural Color, SI1 clarity.

No. 14586817 dated August 10, 2005 stating that the diamond weighing 5.45 carats is Fancy Vivid Yellow, Natural Color, SI1 clarity.

No. 15788736 dated April 18, 2007 stating that the diamond weighing 1.41 carats is D color, Internally Flawless.

No. 14845381 dated January 30, 2006 stating that the diamond weighing 1.39 carats is D color, Internally Flawless.

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





162

PROPERTY OF A GENTLEMAN

Gold and Enamel Bracelet and Pair of Earclips, David Webb

The bracelet designed as gold chain links applied with black enamel, *length 7 inches*; the earclips of matching design; *each signed Webb*.

US\$ 12,000-15,000

163

PROPERTY OF A GENTLEMAN

Gold and Emerald Cuff-Bracelet, David Webb

Of hinged design, the sculptural gold panther accented with pear-shaped emerald eyes, *gross weight approximately 65 dwts, internal circumference 6 inches, signed Webb*.

US\$ 10,000-15,000



164

164

FORMERLY IN THE COLLECTION OF HELÈNE ROCHAS

Cultured Pearl, Ruby, Sapphire, Emerald and Diamond Necklace, David Webb

Composed of seven strands of cultured pearls measuring approximately 8.6 to 4.1 mm, alternating with ruby, sapphire and emerald beads, highlighted with rondelles and floral caps set with round diamonds, the clasp set with a carved emerald flanked by round diamonds, shortest length 31½ inches, signed David Webb; circa 1970.

The necklace offered here was part of the collection of Madame Hélène Rochas. She married the French perfumer and fashion designer Marcel Rochas. In 1955, after her husband's death, she took over the company and the House created mythic fragrances like 'Madame Rochas', 'Femme' and 'Eau de Rochas'. Hélène Rochas, known for her remarkable beauty, was one of the most elegant women of her generation and recognized for her refined taste.

US\$ 20,000-30,000



Hélène Rochas



165



166



167

165

Gold and Diamond 'Flower' Bracelet, Verdura, France

Of floral design, composed of gold cone accents, highlighted and surrounded by numerous round diamonds, length 7 inches, signed France Verdura, with French assay marks; 1962.

Accompanied by a Certificate of Authenticity from Verdura stating that the bracelet was made in France in 1962.

US\$ 80,000-120,000

166

PROPERTY FROM A PRIVATE COLLECTION Diamond Ring

Centering a round diamond weighing 5.56 carats, accented by tapered baguette diamonds, size 6½.

Accompanied by GIA report no. 2185638936 stating that the diamond is F color, VS1 clarity.

US\$ 125,000-175,000

167

PROPERTY FROM A DISTINGUISHED FAMILY Gem-Set and Diamond Clip-Brooch, Cartier, France

Designed as two parrots perched on a rock crystal branch, decorated with round near colorless diamonds and diamonds of yellow hue, the wings and tails set with baguette diamonds and sapphires, the eyes further set with round emeralds, completed by carved onyx beaks, signed Cartier Paris and numbered 646639, with French assay and maker's marks. With signed box.

Please note that the diamonds of yellow hue have not been tested for origin of color.

US\$ 50,000-70,000





168



169



168

Ruby and Diamond Necklace and Pair of Pendant-Earclips, Van Cleef & Arpels

Of floral design, set with round diamonds accented with round rubies, the earclips with detachable pendants, *necklace length 14¾ inches, signed Van Cleef & Arpels, necklace numbered N.Y.53405, earclips numbered N.Y.53628.*

US\$ 60,000-80,000

169

PROPERTY OF A MIDWESTERN COLLECTOR

Fancy Intense Yellow Diamond and Diamond Ring

Set with a cut-cornered square modified brilliant-cut Fancy Intense Yellow diamond weighing 6.15 carats, flanked by triangle-shaped diamonds, *size 6¼.*

Accompanied by GIA report no. 2175381377 stating that the diamond is Fancy Intense Yellow, SI1 clarity.

US\$ 75,000-100,000



170



171



From the height of the radio era to the early days of television, perhaps no comedian was better known than Jack Benny. For over 40 years, he delighted audiences across the media spectrum, starting with the Jack Benny Program, a weekly radio show that ran from 1932 until 1955, before continuing on as a television program for another 10 years. Benny's comedic timing, along with a stable of original characters, made him a revered Hollywood star across the generations. He and his wife, Mary Livingstone, were legends of their day, and these jewels serve as a lasting tribute to their relationship. Benny was a frequent customer of Van Cleef & Arpels, where he purchased these two pairs of earrings, and they have remained in the family since they were originally bought.

170

PROPERTY FROM THE COLLECTION OF MRS. JACK BENNY

Pair of Diamond Earclips, Van Cleef & Arpels

Of bombé form, pavé-set with round diamonds, signed VCA, numbered 140H-10.

US\$ 20,000-30,000

171

PROPERTY FROM THE COLLECTION OF MRS. JACK BENNY

Pair of Diamond Earclips, Van Cleef & Arpels

Each surmount swing-set with a matching pendant, composed of a navette-shaped cluster of round diamonds within a gold ropetwist border, signed Van Cleef & Arpels, numbered N.Y. 42132; circa 1971.

US\$ 8,000-12,000



172

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

Pair of Colored Diamond Earclips, Carvin French

Designed as overlapping lozenge-shaped motifs, set with variously-set square and rectangular diamonds of pink and yellow hue, framed by similarly colored round diamonds, suspending a fringe of pear-shaped diamonds of pink hue, with maker's marks for Carvin French.

Please note the diamonds of yellow and pink hue have not been tested for natural origin of color.

US\$ 20,000-30,000

173

PROPERTY FROM A WEST COAST COLLECTION

Colored Diamond Bracelet

Designed as an articulated band of variously-cut diamonds in yellow, pink and gray-blue hues, length 7¼ inches.

Please note the diamonds have not been tested for natural origin of color.

US\$ 100,000-150,000

174

Fancy Yellow Diamond and Diamond Ring

Set with a cut-cornered square modified brilliant-cut Fancy Yellow diamond weighing 8.05 carats, the band highlighted with round diamonds, size 6.

Accompanied by GIA report no. 2165834316 stating that the diamond is Fancy Yellow, Natural Color, VS2 clarity.

US\$ 75,000-100,000

PROPERTY OF SIR SEAN & LADY MICHELINE CONNERY

LOTS 175-178

THIS COLLECTION CONTINUES
WITH LOTS 416-427 IN
THE FINE JEWELS SALE
IN NEW YORK ON
DECEMBER 7, 2017



175

PROPERTY OF SIR SEAN AND LADY MICHELINE
CONNERY

175

Colored Diamond and Diamond Necklace

Of graduated fringe design, set with round
diamonds of near colorless and yellow hue, the
drop-shaped fringes pavé-set at the front and
composed of polished gold at the back, *length
adjustable measuring 14½ or 15½ inches.*

*Please note that the diamonds of yellow hue have
not been tested for natural origin of color.*

US\$ 50,000-70,000



176

176

PROPERTY OF SIR SEAN AND LADY MICHELINE CONNERY

Emerald and Diamond Necklace

Featuring an emerald-cut emerald measuring approximately 16.58 x 14.86 x 8.08 mm, framed by round diamonds, suspended from a step-cut diamond, on a graduated line of round diamonds highlighted at the front by marquis-shaped diamonds, length 16½ inches, with Italian assay and registry marks.

Accompanied by AGL report no. 1087029 stating that the emerald is of Colombian origin, clarity enhancement: insignificant to minor, type: traditional.

US\$ 50,000-70,000



177

177

PROPERTY OF SIR SEAN AND LADY MICHELINE CONNERY

Ruby and Diamond Bangle-Bracelet

Designed as a stylized buckle, set with calibré-cut rubies and round diamonds, internal circumference 6 inches.

US\$ 25,000-35,000



178

178

PROPERTY OF SIR SEAN AND LADY MICHELINE
CONNERY

Gold, Sapphire and Diamond Necklace

Centering an oval-shaped sapphire weighing
16.20 carats, framed by round diamonds, with
baton-shaped links highlighted by square-cut
diamonds, length 16½ inches.

Accompanied by AGL report no. 1087031 stating
that the sapphire is of Kashmir origin, with no
indications of heating.

US\$ 80,000-120,000



179

Highly Important Fancy Intense Orangy Pink Diamond and Diamond Ring

The cut-cornered rectangular mixed-cut Fancy Intense Orangy Pink diamond weighing 5.24 carats, set between half-moon-shaped diamonds, size 6.

Accompanied by GIA report no. 1186536856 stating that the diamond is Fancy Intense Orangy Pink, Natural Color, VS2 clarity.

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



PROPERTY OF A
DISTINGUISHED
PRIVATE
COLLECTOR

LOTS 180–185

THIS COLLECTION CONTINUES WITH LOTS 392-398
IN THE FINE JEWELS SALE IN NEW YORK ON DECEMBER 7, 2017





180

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

Ruby and Diamond Clip-Brooch

Designed as a flowering branch set with cabochon rubies, the leaves and stem set with round and baguette diamonds, *signed Cartier Paris*.

US\$ 15,000-20,000

181

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

Diamond Ring, Carvin French

The emerald-cut diamond weighing 6.53 carats, set between baguette and tapered baguette diamonds, *size 7³/₄, with maker's mark*.

Accompanied by GIA report no. 6183746728 stating that the diamond is D color, VVS1 clarity.

US\$ 225,000-275,000

182

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

Pair of Ruby and Diamond Clip-Brooches, Hammerman Brothers

Of floral design, the centers set with round rubies, the petals pavé-set with round diamonds, *with maker's mark*.

US\$ 10,000-15,000





183

PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTOR

Exceptional Emerald and Diamond Ring, Carvin French

Set with a square emerald-cut emerald weighing
8.01 carats, flanked by triangular-cut diamonds,
size 7¼, with maker's mark.

*Accompanied by AGL report no. 1087478 stating
that the emerald is of Classic Colombian origin,
clarity enhancement: minor, type: traditional.*

*Accompanied by Gübelin report no. 17092009
stating that the emerald is of Colombian origin,
with indications of minor clarity enhancement.*

US\$ 650,000-850,000





184

PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTOR

Magnificent Diamond Ring

The oval-shaped diamond weighing 14.01 carats,
set between triangular-cut diamonds, size 7¾.

*Accompanied by GIA report, no 1182746597
stating that the diamond is D color, VVS1 clarity.
Together with the original working diagram stating
that the diamond may be potentially Internally
Flawless.*

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





185

PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTOR

Highly Important Ruby and Diamond Ring

Centered by an octagonal step-cut ruby weighing
15.01 carats, flanked by half-moon-shaped
diamonds, size 6³/₄.

*Accompanied by Gübelin report no. 17092008
stating that the ruby is of Burmese origin, with no
indications of heating.*

*Accompanied by AGL report no. 1087600 stating
that the ruby is of Burmese origin, with no
indications of heating.*

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





186



187

186

PROPERTY FROM AN ESTATE

Diamond Ring

The emerald-cut diamond weighing 7.01 carats, set between tapered baguette diamonds, size 4 1/4, with British hallmarks, inscribed 'B.A.D. love I.M.D. Sept. 1. 1999'.

Accompanied by GIA report no. 10319912 stating that the diamond is D color, VVS1 clarity. Together with the original working diagram stating that the diamond may be potentially Internally Flawless. Also with a letter from the GIA stating that the diamond has been determined to be Type IIa.

US\$ 250,000-350,000

187

Important Pair of Diamond Earrings

Composed of a line of round diamonds suspending square emerald-cut diamonds weighing 10.13 and 10.10 carats.

Accompanied by two GIA reports:

No. 2181469647 stating that the diamond weighing 10.13 carats is H color, VS1 clarity.

No. 2181469636 stating that the diamond weighing 10.10 carats is H color, VS1 clarity.

US\$ 600,000-800,000



THE ELIZABETH A. KECK COLLECTION

A CONNOISSEUR'S EYE

LOTS 188–194

THIS COLLECTION CONTINUES WITH
LOTS 458-472 IN THE FINE JEWELS SALE
IN NEW YORK ON DECEMBER 7, 2017

With a collection spanning the best of the *Ancien Régime* featuring 18th Century French furniture and *objets d'art*, many with outstanding provenance, to Chinese Export porcelain and a Gobelins tapestry, delving into Impressionist & Modern Art, embracing American Art and celebrating Contemporary Art, Elizabeth Avery Keck's passion for the best has been a Leitmotif of her connoisseurship over the decades, as evident in her Bel Air residence *La Lanterne* and Holmby Hills' *Villa Cornelia*. "Libby"—as she was known—studied at the Julliard School, which charged her initial pursuit of arts and music, as did extensive international travel, fueling an appreciation for classical architecture and interiors from an early age on. Her tireless dedication to the study of French furniture and decorative arts led her to become a highly regarded connoisseur, widely respected amongst renowned scholars of 18th Century French decorative arts, including Theodore Dell, who consulted for experts in the field including former Getty Museum curator of decorative arts, Gillian Wilson.

Libby relentlessly honed her eye, mastering a vibrant vision for her California residences while working closely with tastemakers and interior decorators such as Jacques Grange. Her resolute commitment to detail was apparent in every aspect of her home—whether

consciously choosing to brighten the classical color palettes of formal *maisons particulières* with explosive colors in bold works by Helen Frankenthaler and Serge Poliakoff—or deliberately deploying the California sunlight into her homes, beautifully dappled light as captured in the Mary Cassatt featured above the fireplace. Beyond a discerning vision and verve for her chosen interiors, Libby's creative reach also included exquisite landscape designs, partnering with noted Los Angeles landscape architect Joseph Copp. And, perhaps the ultimate tribute to her passion for bursts of color is exemplified in Libby's collection of superb jewels. Rubies, sapphires, emeralds and diamonds, she presented a testimony to her love of color by simply wearing them.

"It seems to me that love and the passion of genius never die, they remain forever in an object", Libby once commented. It is this throbbing pulse and strength that persistently attracted Libby to each work of art she acquired and formed a lifestyle collection in which so many collecting categories created a warm splendor, filling rooms not only visually, but also with original musical compositions she wrote for voice and played on her grand piano—and, as Libby so aptly once noted about her passionate pursuit of beauty: "My eye, my heart, my love told me I must have it!".

A note by Jacques Grange, renowned interior designer and art collector

Libby Keck was passionate about 18th Century France, and like the erudite Americans of her era, she studied the subject to the fullest extent. In her Bel Air home, for instance, she chose as her inspiration La Lanterne, Louis de Noailles' legendary hunting lodge in Versailles.

Libby chose me to direct the transformation of her home, and we tackled every challenge together. I took care of searching for the right fabrics and boiserie panels and dealt with details like verifying the dimensions of each window. She wanted to be absolutely certain that this new residence reflected

French culture in the most authentic manner possible. We spent two years collaborating harmoniously to achieve her goals.

She was one of the first great clients with whom I had the honor of working, and Libby placed her trust in me as I was just beginning my career. I was just a young decorator at the time, but after my collaborations with her, I was able to work with the great collectors and dealers in the 18th Century realm, such as Didier Aaron. Libby gave me the wings I needed to start my career and was one of the great muses to enter my life.





188

188

THE ELIZABETH A. KECK COLLECTION

**Cultured Pearl, Emerald
and Diamond Necklace,
Van Cleef & Arpels**

Composed of 67 cultured pearls measuring approximately 9.3 to 8.7 mm, on a clasp featuring a 9.12 carat emerald-cut emerald, framed by pear-shaped diamonds, suspending a fringe of round and pear-shaped diamonds, *internal circumference 13½ inches, clasp signed Van Cleef & Arpels*; together with 27 loose cultured pearls measuring 10.3 to 9.0mm.

Accompanied by AGL report no CS 49899 dated May 31, 2012 stating that the emerald is of Colombian origin, clarity enhancement: faint, type: traditional.

US\$ 60,000-80,000





189



191



190

189

THE ELIZABETH A. KECK COLLECTION

Ruby and Diamond Ring

The cushion-cut ruby weighing 11.13 carats, framed by round diamonds, size 6½.

Accompanied by AGL report no. CS 49760 stating that the ruby is of Classic Thai origin, with indications of heating.

US\$ 80,000-120,000

190

THE ELIZABETH A. KECK COLLECTION

Sapphire and Diamond Bracelet, Van Cleef & Arpels

Set with nine oval-shaped sapphires, each framed by round and marquise-shaped diamonds, length 7½ inches, signed Van Cleef & Arpels, numbered N.Y. 55725.

Accompanied by AGL report no. 1087514 stating that the sapphires are of Ceylon origin, with indications of heating.

US\$ 180,000-220,000

191

THE ELIZABETH A. KECK COLLECTION

Sapphire and Diamond Ring

Set with a cushion-cut sapphire weighing 15.66 carats, flanked by triangular-cut diamonds, size 4¼.

Accompanied by AGL report no. 1087477 stating that the sapphire is of Ceylon origin, with no indications of heating.

US\$ 75,000-100,000





Elizabeth A. Keck



192

192

THE ELIZABETH A. KECK COLLECTION

Diamond Ring

The emerald-cut diamond weighing 11.15 carats, double prong-set between half-moon-shaped diamonds, size 4 $\frac{1}{4}$.

Accompanied by GIA report no. 2145684307, dated May 10, 2012, stating that the diamond is G color, VS1 clarity.

US\$ 300,000-400,000





193



194

193

THE ELIZABETH A. KECK COLLECTION

Emerald and Diamond Ring, Van Cleef & Arpels, France

Set with a cushion-cut emerald weighing 12.48 carats, framed and accented by round diamonds, size 4¼, partially signed Van Cleef & Arpels, numbered 23434, with French assay marks.

Accompanied by AGL report no. CS 49759 stating that the emerald is of Classic Colombian origin, clarity enhancement: insignificant, type: traditional.

US\$ 250,000-350,000

194

THE ELIZABETH A. KECK COLLECTION

Emerald and Diamond Bracelet, Van Cleef & Arpels, France

Featuring three step-cut emeralds weighing 4.65, 4.43 and 4.25 carats, framed by round diamonds, between baguette diamonds designed as a ribbon, length 6¾ inches, signed Van Cleef & Arpels, numbered NY54562, with French assay and partial workshop marks.

Accompanied by AGL report no. CS 49843 dated May 23, 2012 stating that the emeralds are of Colombian origin, clarity enhancement: insignificant to faint, type: traditional.

US\$ 175,000-225,000



THE LARGEST ROUND DIAMOND TO BE OFFERED AT AUCTION

WEIGHING 110.92 CARATS

L COLOR, FAINT BROWN

VS1 CLARITY

EXCELLENT POLISH, CUT & SYMMETRY



195

195

Extremely Rare Diamond Ring

The round diamond weighing 110.92 carats, size 6½; illustrated unmounted.

Accompanied by GIA report no. 2173606811 stating that the diamond is L, Faint Brown Color, VS1 clarity, with Excellent Polish, Cut and Symmetry.

US\$ 4,200,000-6,200,000



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

LOTS 196–210

THIS COLLECTION CONTINUES WITH
LOTS 317-344 IN THE FINE JEWELS SALE
IN NEW YORK ON DECEMBER 7, 2017

From breathtaking sapphires set in jewels of great significance, to signed conversation-starters, the collection offered here is marked by the superlative quality of each piece, the good taste that brought them together, and touches of wit and charm throughout. It reflects the thoughtful process through which the jewels were acquired and the spirited refinement of the women who wore them.

The exquisite sapphire and diamond jewelry forming the core of the collection was assembled in a very deliberate manner. Each jewel was carefully considered, not only for its ability to stand on its own as a great jewel, but also for the degree to which it complemented the other pieces. Research was performed, consultations were made, and friendships were built. It is not surprising, therefore, that important jewels by Harry Winston are prominently featured with sapphires from the most desirable countries of origin represented: Kashmir, Burma and Ceylon. The bracelet by Van Cleef & Arpels, supporting oversized sugarloaf cabochons, is a particular standout, with Art Deco pieces of this caliber being exceedingly rare. Building upon this core is a wonderful selection of day- and night-time jewelry, with Verdura taking center stage. If Harry

Winston is synonymous with striking gemstones, then Verdura speaks to imaginative—yet wearable—design. It is here, along with jewels by makers such as David Webb and Oscar Heyman, we find the personality of the collection. The winged sapphire brooch, evidence of the family's affinity for bird motifs; the striking carved emerald pendant-brooch; and the multi-colored stone and diamond bracelet, resembling a line of sparkling confetti, are joyous pieces, each one begging for a story to be told, or created.

The collection speaks equally to the importance of individuality and the value found in shared sentiment. It was curated by a couple married for more than fifty years, over the course of many travels, often to commemorate special occasions within the family. The connoisseurs behind these jewels celebrated beauty alongside achievement, whether it stemmed from academics, work, or caring for others, both at home and through philanthropy. Among their own achievements was their supportive approach to their daughters, encouraging them to pursue their goals with the knowledge that their potential was limited only by the level of determination they chose to apply.





196

196

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

Gold, Platinum and Diamond 'Arrow' Brooch, Verdura

Designed as four arrows on a gold ropetwist and diamond bullseye, set with round diamonds, signed Verdura, with workshop mark.

US\$ 8,000-12,000



197

197

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

Gold, Enamel, Diamond and Gem-Set 'Maltese Cross' Cuff-Bracelet, Verdura

The wide gold cuff decorated with a black enamel Maltese Cross accented with a square-cut amethyst, square-cut peridots and round diamonds, gross weight approximately 70 dwts, internal circumference 7½ inches, signed Verdura, with Italian assay and registry marks.

US\$ 7,500-10,000





198

198

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

Gem-Set and Diamond Pendant-Brooch, David Webb

Of floral design, centering a highly domed carved emerald within a surround of emerald-cut emeralds, cabochon rubies and round diamonds, *signed Webb*. With signed box.

US\$ 20,000-30,000



199

199

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

Gold and Diamond Bracelet, David Webb

Designed as two articulated tapering segments of scrolling gold links formed to suggest a pair of chimeras, joined in the center with a ring set with round diamonds, gross weight approximately 99 dwts, *signed Webb*.

US\$ 10,000-15,000





200

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

Sapphire and Diamond Clip-Brooch, Van Cleef & Arpels

Of floral design, set with round sapphires and diamonds, accented with baguette diamonds, *signed Van Cleef & Arpels, numbered NY 28763.*

US\$ 5,000-7,000

201

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

Diamond, Colored Diamond and Gem-Set Bracelet, Oscar Heyman & Brothers

Set with a scrolling line of baguette diamonds winding through near colorless marquise-shaped diamonds, round diamonds of orange hue, and variously-cut emeralds, rubies and sapphires, *length 7 inches, with maker's mark, numbered 84034.*

Please note that the diamonds of orange hue have not been tested for natural origin of color.

US\$ 15,000-20,000

202

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

Diamond, Ruby and Carved Emerald Double Clip-Brooch

Each clip centering a carved emerald, set with numerous round and single-cut diamonds, accented with baguette diamonds and calibr -cut rubies; *circa 1930. With Charlton & Co. box.*

US\$ 20,000-30,000





203



204

203

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

Ruby and Diamond Clip-Brooch

Designed as twin holly leaves, one leaf with invisibly-set calibré-cut rubies, the other pavé-set with round diamonds, the stems highlighted with baguette diamonds, *numbered 202*.

US\$ 30,000-50,000

204

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

Pair of Mystery-Set Sapphire and Diamond Earclips, Van Cleef & Arpels

The bombé segments mystery-set with calibré-cut sapphires, bordered by round diamonds, *signed Van Cleef & Arpels, numbered NY31413*.

US\$ 30,000-40,000





205

PROPERTY FROM A DISTINGUISHED FAMILY
COLLECTION

Pair of Rare Sapphire and Diamond Earclips, Harry Winston

Set with two modified pear-shaped sapphires
weighing approximately 23.02 and 20.83 carats,
framed by round and baguette diamonds,
*signed Harry Winston, with maker's marks for
Jacques Timey.*

*Accompanied by AGL report no. 1084702 A and B
stating that the sapphires are of Classic Burmese
origin, with no indications of heating.*

PROVENANCE

*Sotheby's New York, April 12, 2000, Jewels From
the Collection of Mr. and Mrs. Lloyd H. Smith,
lot 357.*

US\$ 650,000-850,000





206

206

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

Magnificent Sapphire and Diamond Necklace-Bracelet Combination, Harry Winston

Of flexible, slightly graduating design, set with seven emerald-cut sapphires weighing a total of approximately 123.13 carats, completed by round and pear-shaped diamonds, length 16 inches, with maker's mark for François Tavernier, numbered A2383, the front detaches for wear as a bracelet,

length 7¼ inches, with another detachable section, length 1½ inches, for variety of wear. With signed and fitted box.

Accompanied by AGL report no. 1084698 stating that the sapphire weighing approximately 12.78 carats is of Kashmir origin, the three sapphires weighing approximately 17.32, 17.11, and 12.46 carats are of Burmese origin, and three sapphires weighing approximately 24.32, 20.79, and 18.35 carats are of Ceylon origin, with no indications of heating.

PROVENANCE

Sotheby's New York, October 30, 1997, Extraordinary Jewels from a Private Collection, lot 31.

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





207

207

PROPERTY FROM A DISTINGUISHED FAMILY
COLLECTION

Pair of Sapphire and Diamond Earclips, Harry Winston

Featuring two emerald-cut sapphires weighing
approximately 16.51 and 15.79 carats, surrounded
by pear-shaped diamonds, *numbered A3103;*
circa 1957.

*Accompanied by AGL report no. 1084701 A and
B stating that the sapphires are of Ceylon origin,
with no indications of heating.*

PROVENANCE

*Sotheby's New York, October 30, 1997,
Extraordinary Jewels from a Private Collection,
lot 32.*

US\$ 150,000-200,000





208



208 (SIDE VIEW)

208

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

Sapphire and Diamond Ring, Van Cleef & Arpels

The sugarloaf cabochon sapphire weighing approximately 23.38 carats, flanked by two triangle-shaped diamonds, size 6¼, signed VCA, numbered 811476.

Accompanied by AGL report no. 1084699 stating that the sapphire is of Ceylon origin, with no indications of heating.

Accompanied by Gübelin report no. 17052079 stating that the sapphire is of undeterminable origin.

Accompanied by Gübelin report no. 9109029, dated September 24, 1991, stating that the sapphire is of Kashmir origin, with no indications of heating.

PROVENANCE

Sotheby's New York, April 23, 2001, Magnificent Jewels, Property of a Gentleman, lot 375.

US\$ 250,000-350,000





209

PROPERTY FROM A DISTINGUISHED FAMILY
COLLECTION

Pair of Sapphire and Diamond Earclips

Centering two sugarloaf cabochon sapphires
weighing approximately 20.10 and 20.00 carats,
the frames set with round diamonds.

*Accompanied by AGL report no. 1084700 A and B
stating that the sapphires are of Burmese origin,
with no indications of heating.*

US\$ 250,000-350,000





210

210

PROPERTY FROM A DISTINGUISHED FAMILY
COLLECTION

Elegant Sapphire and Diamond Bracelet, Van Cleef & Arpels, Paris

Set with five sugarloaf cabochon sapphires weighing a total of approximately 193.73 carats, joined by articulated segments of geometric design set with square, rectangular, round and old European-cut diamonds, length 7 inches, with French assay marks, workshop marks for Rubel Frères, and maker's marks for Van Cleef & Arpels; circa 1935.

Accompanied by AGL report no. 1084703, dated May 31, 2017, stating that the sapphires are of Ceylon origin, with no indications of heating.

PROVENANCE

Sotheby's New York, April 25, 2002, *Magnificent Jewels from the Estate of Janice H. Levin*, lot 76.

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





FROM THE COLLECTION OF A LADY

EXQUISITE
FANCY VIVID BLUE
DIAMOND
AND DIAMOND RING

WEIGHING 5.69 CARATS

VVS1 CLARITY

POTENTIALLY INTERNALLY FLAWLESS



211

FROM THE COLLECTION OF A LADY

Exquisite Fancy Vivid Blue Diamond and Diamond Ring

Set with an emerald-cut Fancy Vivid Blue diamond weighing 5.69 carats, flanked by baguette diamonds, size 5½.

Accompanied by GIA report no. 12362052 stating that the diamond is Fancy Vivid Blue, Natural Color, VVS1 clarity. Together with the original working diagram stating that the diamond may be potentially Internally Flawless.

Potential bidders please note that this lot is a Premium Lot. For more information, refer to the Premium Lot definition on page 205.

🔔 **US\$ 12,000,000-15,000,000**

End of Session One





THIS PAGE: LOTS 144 & 145
OPPOSITE PAGE: LOT 302

SESSION TWO

NEW YORK
TUESDAY
5 DECEMBER 2017
2PM

LOTS 212-316





212



212

PROPERTY OF A PRIVATE COLLECTOR,
SAN FRANCISCO BAY AREA

**Diamond and Enamel Bracelet
and Pair of Enamel Earclips,
Schlumberger for Tiffany & Co.,
France**

The bracelet applied with blue enamel, highlighted with collet-set round diamonds and fluted gold, *internal circumference 6¼ inches, signed Tiffany, Schlumberger, Made in France, with French assay and workshop marks*; the earclips with gold latticework and lozenge accents, *signed Tiffany & Co., Schlumberger Std., France.*

US\$ 18,000-22,000



213



213

PROPERTY OF A PRIVATE COLLECTOR,
SAN FRANCISCO BAY AREA

**Diamond and Enamel Bracelet
and Pair of Enamel Earclips,
Schlumberger for Tiffany & Co.**

The bracelet applied with red enamel, highlighted with collet-set round diamonds and fluted gold, *internal circumference 6¼ inches, signed Tiffany & Co., Schlumberger Std., France*; the earclips with lozenge and beaded gold accents, *signed Tiffany & Co., Schlumberger.*

US\$ 18,000-22,000



214



215



216

214

PROPERTY OF A PRIVATE COLLECTOR,
SAN FRANCISCO BAY AREA

**Diamond, Garnet, Lacquer and
Cultured Pearl 'Emperor Penguin'
Clip-Brooch, Tiffany & Co., France**

Designed as a penguin, decorated with round diamonds, spessartite garnets and black lacquer, cradling an oval-shaped cultured pearl egg measuring approximately 10.6 by 9.9 mm, signed Tiffany & Co., France, numbered 23646307. With signed box.

LITERATURE

Featured in the 2007-2008 Tiffany & Co. Blue Book.

US\$ 12,000-15,000

215

PROPERTY OF A PRIVATE COLLECTOR,
SAN FRANCISCO BAY AREA

**Pink Sapphire and Diamond Ring,
Tiffany & Co.**

Set with a round pink sapphire weighing 10.11 carats, framed by round diamonds, size 6¼, signed Tiffany & Co.

Accompanied by AGL report no. 1084903 stating that the sapphire is of Classic Burmese origin, with no indications of heating.

US\$ 30,000-50,000

216

PROPERTY OF A PRIVATE COLLECTOR,
SAN FRANCISCO BAY AREA

**Diamond and Tsavorite Garnet
'Dandelion' Brooch, Tiffany & Co.**

The flower head composed of articulated florets each set with a round diamond, on a similarly-set stem, the leaves highlighted with round tsavorite garnets, signed Tiffany & Co. With signed box.

US\$ 12,000-15,000



217



218



219

217

PROPERTY FROM THE ESTATE OF MRS. WALTER MATTHAU

Ruby and Diamond Clip-Brooch, Schlumberger for Tiffany & Co., France

Designed as a strawberry set with round rubies, the leaves set with round and marquise-shaped diamonds, *signed Tiffany & Co., Schlumberger, Made in France, with French assay and maker's marks, one ruby missing.* With signed box.

An example of this brooch is illustrated in Tiffany Flora, by John Loring, both front and back covers, and pages 114-115; and in Tiffany Jewels, by John Loring, page 194.

US\$ 30,000-50,000

218

PROPERTY OF A PRIVATE COLLECTOR, SAN FRANCISCO BAY AREA

Diamond 'Butterfly' Bracelet, Schlumberger for Tiffany & Co.

Composed of a line of butterfly motifs pavé-set with round diamonds, alternating with seven floral motifs each centered on an oval-shaped diamond, *length 7¼ inches, signed Tiffany & Co., Schlumberger Studios, numbered 23752174.* With signed box.

US\$ 30,000-40,000

219

PROPERTY OF A PRIVATE COLLECTOR, SAN FRANCISCO BAY AREA

Pair of Sapphire and Diamond Earclips, Tiffany & Co., Schlumberger Studios

Of floral motif, centering round sapphires weighing 3.87 and 3.75 carats, framed and accented by numerous round diamonds, *signed Tiffany & Co., Schlumberger Std, numbered 23358689.*

Accompanied by AGL report nos. 1086876 and 1086877 stating that the sapphires are of Madagascan origin, with no indications of heating.

US\$ 15,000-20,000





220



221

220

PROPERTY FROM A NEW YORK ESTATE
**Diamond 'Snowflake' Necklace,
Van Cleef & Arpels**

The articulated gold mount composed of graduated clusters set with round diamonds, internal circumference 14 inches, signed Van Cleef & Arpels, numbered NY57794. With signed envelope.

US\$ 70,000-90,000

221

**Pair of Coral and Diamond Earclips,
Cartier, Paris**

The doorknocker-style earclips composed of coral hoops, accented by round diamonds, signed Cartier, Paris, numbered 05115, with French assay and maker's marks.

Please note this property cannot be shipped internationally due to endangered species materials.

© US\$ 40,000-60,000





222

222

PROPERTY FROM A PRIVATE COLLECTION

Suite of Gold Jewelry, Marina B

Comprising: three flexible choker-necklaces, a flexible bracelet, and a pair of earclips, each composed of a line of interlocking triangle motifs in tri-colored gold, total gross weight approximately 213 dwts, signed Marina B and MB, earclips numbered C2130, with French, Italian and British marks.

US\$ 12,000-15,000



223

223

PROPERTY FROM A PRIVATE COLLECTION
**Pair of Topaz, Pink Tourmaline and
 Diamond Earclips, Marina B**

Set with two oval and two pear-shaped blue topazes, circled by round diamonds and separated by pink tourmaline cabochons, *signed Marina B and MB, numbered A2392, with Italian assay and registry marks. Fitted with posts.*

US\$ 8,000-12,000



224



224

**Suite of Wood and Gold Jewels,
 Van Cleef & Arpels, France**

Comprising: a pair of cuff-bracelets, a pair of earclips and a ring, each composed of carved and polished wood, accented by triangular gold motifs, *signed V.C.A., the cuffs numbered B2587D8 and B2587D10, the earclips B3502D14, the ring B.5867D11, with French assay and workshop marks.*

Please note this property cannot be shipped internationally due to endangered species materials.

© **US\$ 20,000-30,000**



225

PROPERTY OF A LADY
Diamond and Ruby Jabot Pin

Set at the terminals with two antique pear-shaped diamonds measuring approximately 13.2 x 7.7 and 14.1 x 7.7 mm, framed by single-cut diamonds and calibr -cut rubies, with French import marks; circa 1920.

US\$ 30,000-50,000

226

Emerald, Diamond and Seed Pearl Pendant-Necklace

The pear-shaped cabochon emerald weighing 9.52 carats, framed by round and old European-cut diamonds, on a detachable chain set with seed pearls, the clasp and pendant loop set with old European, single and rose-cut diamonds, length 16 inches, the pendant with Swedish hallmarks.

Accompanied by AGL report no. 1084332 stating that the emerald is of Colombian origin, with no indications of clarity enhancement.

US\$ 45,000-65,000

227

PROPERTY OF A LADY
Ruby and Diamond Ring

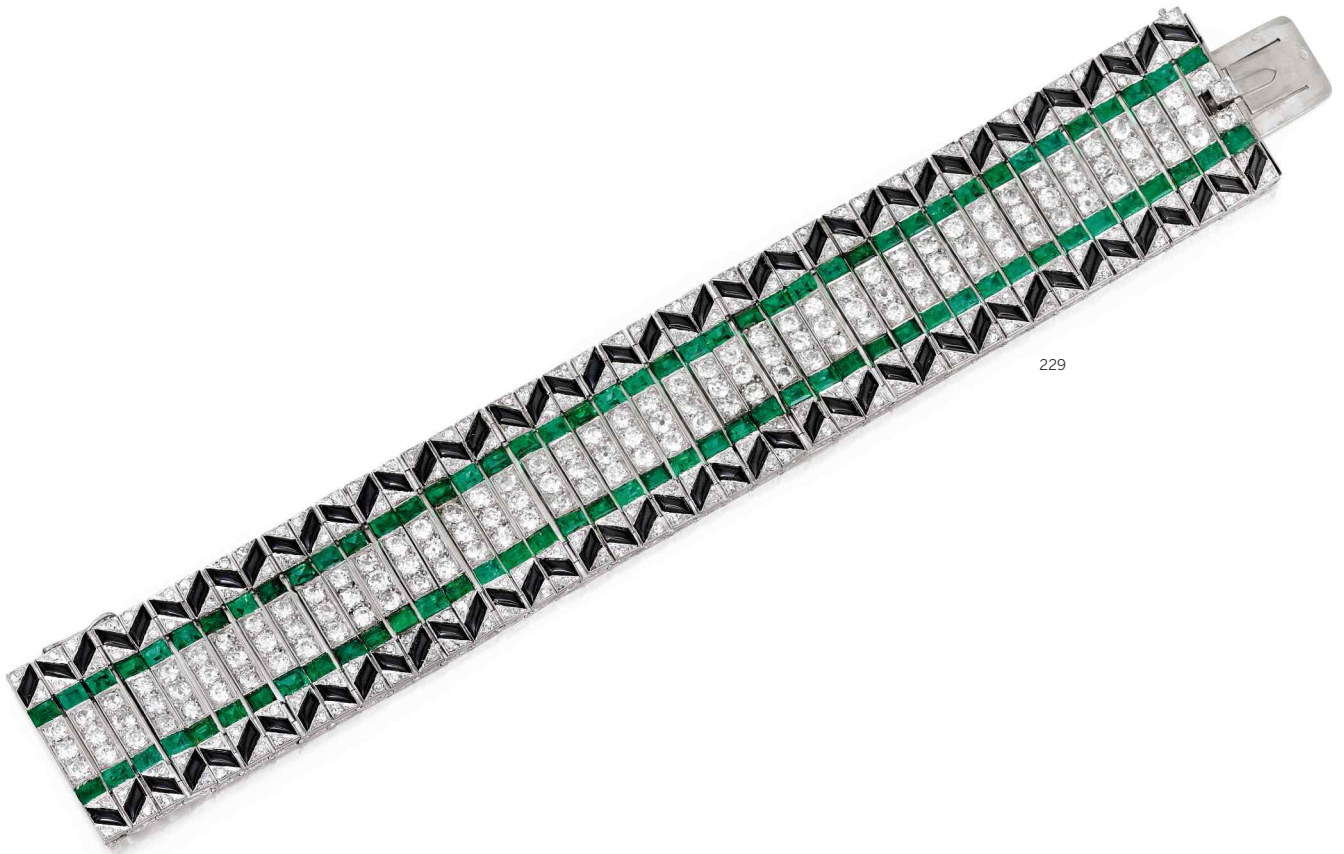
Set with an oval-shaped ruby measuring approximately 10.9 x 8.7 x 5.0 mm, the mounting set with round diamonds, size 4½.

Accompanied by AGL report no. 1084819 stating that the ruby is of Classic Burmese origin, with no indications of heating.

US\$ 350,000-450,000



228



229

228

PROPERTY OF A PRIVATE COLLECTOR

Diamond Ring

Set with an emerald-cut diamond weighing 5.03 carats, flanked by tapered baguette diamonds, size 6¼.

Accompanied by GIA report no. 5181093996 stating that the diamond is D color, VS1 clarity.

US\$ 120,000-160,000

229

PROPERTY OF A LADY

Diamond, Emerald and Onyx Bracelet, Marchak, Paris

The flexible bracelet set with numerous old European and single-cut diamonds, accented by baguette emeralds and calibré-cut onyx, length 7½ inches, signed J. Marchak, Paris, numbered 1292 1142, with French assay and workshop marks; circa 1925.

US\$ 40,000-60,000



232



231



230

230

PROPERTY FROM A PRIVATE COLLECTION

Emerald and Diamond Bar Brooch

Designed as a line of baguette diamonds, the terminals set with a pair of emerald-cut emeralds and two pear-shaped diamonds; *circa 1925*.

US\$ 5,000-7,000

231

PROPERTY FROM A PRIVATE COLLECTION

Diamond and Emerald Bracelet, Black, Starr & Frost

Composed of oval-shaped links set with round diamonds, connected by bar motifs set with calibr -cut emeralds, *length 6¾ inches, signed B. S & F.; circa 1925*.

US\$ 10,000-15,000

232

PROPERTY FROM A PRIVATE COLLECTION

Emerald and Diamond Ring

The emerald-cut emerald measuring approximately 12.7 x 7.9 x 4.1 mm, set between emerald-cut diamonds, further embellished with four baguette diamonds and millegrain-set single-cut diamonds, *size 6¼; circa 1925*. With box.

Accompanied by AGL report no. 1085559 stating that the emerald is of Classic Colombian origin, clarity enhancement: insignificant, type: traditional.

US\$ 50,000-70,000





233

233

PROPERTY FROM A FLORIDA ESTATE

Gem-Set and Diamond Pendant-Watch

Designed as a stork, the wings opening to reveal a round dial with Roman numeral indicators and blue steel hands, pavé-set with single and rose-cut diamonds, the wings accented with calibré-cut onyx and synthetic rubies, the eye set with a round emerald, the beak holding a jade bead, the crown set with an onyx cabochon, on a fine link chain accented with round diamonds, length 26½ inches, mechanical movement, with Swiss assay marks and workshop mark; circa 1925.

US\$ 10,000-15,000



234

234

PROPERTY FROM A FLORIDA ESTATE

Diamond Ring

Centering a pear-shaped diamond weighing 10.38 carats, flanked by tapered baguette diamonds, size 7¼.

Accompanied by GIA report no. 5181720428 stating that the diamond is I color, SI1 clarity.

US\$ 100,000-150,000



235

235

PROPERTY FROM A FLORIDA ESTATE

Emerald and Diamond Ring

The emerald-cut emerald weighing 17.47 carats, accented by triangle-shaped diamonds, size 7.

Accompanied by AGL report no. 1087153 stating that the emerald is of Colombian origin, clarity enhancement: insignificant to minor, type: traditional.

US\$ 60,000-80,000

PROPERTY FROM A
FLORIDA ESTATE

LOTS 233-239

THIS COLLECTION CONTINUES WITH
LOTS 534-550 IN THE FINE JEWELS SALE
IN NEW YORK ON DECEMBER 7, 2017





236

237

236

PROPERTY FROM A FLORIDA ESTATE

Ruby and Diamond Ring

The cushion-cut ruby measuring approximately 8.8 x 6.5 x 4.3 mm, set within a decorative frame highlighted by old European, single and rose-cut diamonds, size 3½; circa 1930.

Accompanied by AGL report no. 1087156 stating that the ruby is of Thai origin, with indications of heating.

US\$ 40,000-60,000

237

PROPERTY FROM A FLORIDA ESTATE

Diamond Necklace

The line necklace composed of graduated round diamonds, completed by a bow-shaped clasp set with marquise-shaped, tapered baguette and round diamonds, length 15¼ inches, numbered 11355.

US\$ 40,000-60,000



238



239



238

PROPERTY FROM A FLORIDA ESTATE

Natural Pearl and Diamond Brooch

Suspending a baroque-shaped natural pearl measuring approximately 25.0 x 12.8 mm, the bow-shaped top set with old mine and rose-cut diamonds.

Accompanied by GIA report no. 5181732597 stating that the pearls are natural, saltwater, with no indications of treatment.

US\$ 15,000-20,000

239

PROPERTY FROM A FLORIDA ESTATE

Diamond Longchain

Accented at intervals with graduated round diamonds, *length 48 inches.*

US\$ 50,000-75,000

THE WORLD OF *Jean Stein*

LOTS 240–241

Writer, editor, and oral historian Jean Stein (1934–2017) had a remarkable life. Her equally remarkable art collection, like the guest lists for her legendary parties and the contents of *Grand Street* magazine, which she published and edited between 1989 and 2004, flowed from her natural eye and her wide-ranging personal and professional connections.

The elder of two daughters born to Jules Stein, founder of MCA, and his wife, Doris, Jean was raised at Misty Mountain, the Steins' Beverly Hills mansion. Her parents' conservatism and the house's quelling atmosphere produced a rebel. (In 1985, just before she sold the house to Rupert Murdoch, Jean asked photographer William Eggleston to document it; one of the resulting images, of a powder room covered in wallpaper patterned with leaping zebras and flying arrows, conveys all one needs to know about the luxuries and terrors of Jean's childhood.)

After boarding school and a stint at Wellesley, Jean attended classes at the Sorbonne. As a student, she met Alberto Giacometti; in 1962 she would sit for him in his Paris studio and interview him while he drew her. Delicately made, with straight shoulders and a small, neat head, she could have been the original model for his etiolated sculptures.

In 1965, Jean profiled Saul Steinberg for *Life* magazine, and Steinberg's work joined Giacometti's in the Washington, D.C. house that she lived in during the 1960s with first husband, diplomat William vanden Heuvel, personal assistant to Attorney General Robert F. Kennedy, and their two children. It was also while married to vanden Heuvel (they divorced amicably in 1970) that Jean wrote, with George Plimpton, the first of the oral histories for which she is best known: *American Journey: The Times of Robert Kennedy* (1971), a collection of interviews anchored by Jean's account of her 1968 ride from New York to Washington D.C. on Robert F. Kennedy's funeral train.

During the 1970s and '80s, Jean lived in a rambling apartment on Central Park West, hosting parties whose guest lists were a

potent mix of literary lions, ladies who lunch, journalists, activists, revolutionaries, actors, composers, music industry moguls, and Hollywood royalty. In 1973 she met curator Walter Hopps through the actor Dennis Hopper. Hopps would introduce Jean to Andy Warhol, and she would spend the next ten years interviewing people for *Edie* (1986), an oral history, co-edited by Plimpton, of the life of ill-fated Warhol superstar Edie Sedgwick, who died of an overdose in 1971 at the age of 28. (Jean's third and last book, "West of Eden," an oral history of five California families, one of them her own, was published last year).

Under Hopps's tutelage Jean expanded her collection to include pieces by such artists as Joseph Cornell, Robert Rauschenberg—whom she met through Hopps in 1973 and who remained a lifelong friend—modernists Kurt Schwitters and Agnes Pelton, California Conceptualist John Baldessari, Beat artists Jay DeFeo and Edward Kienholz, and photographers Eggleston, William Christenberry, Louis Faurer, and Walker Evans.

Hopps also acted as art editor for *Grand Street*, whose pages reflected the same eclectic mix as Jean's parties. "I want *Grand Street* to have wit and humor," Stein told *New York* magazine at the time. "There's going to be an outrageous quality to it." Works by artists appearing in the magazine—among them Charles Ray, Vija Celmins, and Julian Schnabel—made their way onto the walls of Jean's new, East River-facing home, which she shared with her second husband, neurobiologist Torsten Weisel. (The marriage ended in 2007.)

"[Jean] had a gift for intimacy in society," *New Yorker* theater critic Hilton Als told *Vanity Fair* after her death. "In other words, she was able to make social life have a core of intimacy that is generally doesn't have." Sharp, spirited, and intellectually curious, she rarely made mistakes about people and the same is true of the art she collected.

— Anne Doran, artist and co-author of *The Dream Colony: A Life In Art: Walter Hopps*



Jean Stein, 1998
Hôtel Du Cap, Eden Roc, Cap D'Antibes, France
photograph © Brigitte Lacombe



240

240

Diamond Necklace

Of scrollwork design, pinched-collet set throughout with variously-shaped antique-cut diamonds, *length 16 inches; circa late 19th century.*

US\$ 30,000-40,000

241

Pair of Diamond Earclips

Of garland design, each suspending a pinched-collet set antique pear-shaped diamond, framed and surmounted by old mine, old European and single-cut diamonds; *circa late 19th century, with later modified surmounts.*

US\$ 25,000-35,000



241





242



243

242

PROPERTY OF A LADY

**Moonstone and Sapphire Ring,
Tiffany & Co., Designed by Louis
Comfort Tiffany**

Set with a moonstone cabochon, within a decorative scrollwork mounting accented with round sapphires, size 6, signed *Tiffany & Co.*; circa 1915.

US\$ 7,000-9,000

243

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

Silver, Gold and Diamond Brooch

Designed as a bow set with numerous old European, old mine and rose-cut diamonds, with *French import marks*; circa 1900.

US\$ 18,000-22,000



244 (NOT ACTUAL SIZE)

244

PROPERTY OF A LADY

Natural Pearl and Diamond Tiara

Designed as a graduated series of scroll and foliate motifs connected by knife-edge linking, set with old European, old mine, single and rose-cut diamonds, accented by ten button and drop-shaped natural pearls, with additional fittings for wear as a necklace, earrings and three brooches, *internal circumference of frame 11 $\frac{3}{4}$ inches; circa 1900. With fitted box and screwdriver.*

Accompanied by GIA data document for report no. 102346575 stating that the pearls are natural, saltwater.

US\$ 60,000-80,000



245



246

245

PROPERTY FROM A PRIVATE COLLECTION

Rock Crystal and Diamond Bangle-Bracelet, David Webb

Of hinged design, the front set with fluted rock crystal segments, highlighted by round diamonds, internal circumference 6 inches, signed Webb.

US\$ 30,000-50,000

246

PROPERTY FROM A NEW YORK ESTATE

Chalcedony and Iolite Ring, Taffin

Bezel-set with a light blue chalcedony cabochon, embellished with iolite cabochons, size 6 1/4, signed Taffin, numbered TF491.

US\$ 6,000-8,000



247



248



249

247

Pair of Diamond Earclips

Designed as clusters of 14 oval-shaped diamonds weighing a total of 13.98 carats. Fitted with posts.

Accompanied by 14 GIA reports stating that the diamonds, weighing 1.31 to 0.70 carats, G to H in color, VS1 to SI1 in clarity.

US\$ 50,000-75,000

248

PROPERTY FROM A NEW YORK ESTATE Diamond and Sapphire 'Happy Sport' Wristwatch, Chopard

The round blued steel dial applied with luminescent Arabic numerals and dot indicators, featuring a date aperture and free-floating butterfly motifs set with round diamonds and sapphires, framed by a rotating stainless steel bezel, fitted with a blue rubber strap and stainless steel buckle, quartz movement, the dial and buckle signed Chopard, the caseback signed Chopard 'Happy Sport', numbered 28/8452, 1148722 and 8347.

US\$ 5,000-7,000

249

PROPERTY OF A GENTLEMAN, SAN FRANCISCO, CALIFORNIA

Pair of Amethyst and Diamond Pendant-Earrings

Each surmount designed as a fleurette of round diamonds, suspending a detachable drop-shaped amethyst from a marquise-shaped diamond.

US\$ 20,000-30,000



250



251



252

250

PROPERTY OF A PRIVATE COLLECTOR

Peacock Feather and Diamond 'Premier Feathers' Wristwatch, Harry Winston

The 36 mm round dial applied with peacock feathers in a radial design, framed with round diamonds, the buckle, lugs and crown similarly set, on a metallic blue satin finish strap, quartz movement, signed Harry Winston, numbered 210/LQ36W and 058790, with Swiss assay marks and maker's mark for Harry Winston.

Please note this property cannot be shipped internationally due to endangered species materials.

Once favored by European nobility for its use in headwear and dress, Harry Winston and master plumassière Nelly Saunier have revived the obscure art of feather marquetry with the Premier Feathers Collection. One of the few craftspeople still practicing this technique, Saunier has dedicated nearly seven hours to the crafting of each individual dial - cutting, shaping and positioning one of four variations of feather - silver pheasants, Lady Amherst pheasants, ring-necked pheasants, and most exquisitely, peacocks.

© US\$ 15,000-20,000

251

Pair of Diamond Studs

The studs set with square emerald-cut diamonds each weighing 5.01 carats.

Accompanied by two GIA reports:

No. 2185307279 stating that the diamond is J color, VS2 clarity, with Excellent Polish and Symmetry.

No. 5181477347 stating that the diamond is J color, VS2 clarity, with Excellent Polish and Symmetry.

US\$ 100,000-150,000

252

Pair of Emerald, Sapphire and Diamond Earrings

Suspending two pear-shaped emeralds weighing 6.25 and 6.03 carats, the tops set with cushion-cut sapphires, spaced by cushion-cut diamonds.

Accompanied by AGL report no. CS 81803 A and B stating that the emeralds are of Colombian origin, clarity enhancement: insignificant to faint, type: Canada Balsam.

US\$ 40,000-60,000



HARRY WINSTON

SWISS MADE



253

Pair of Diamond Studs

The studs set with round diamonds weighing 5.05 and 5.03 carats.

Accompanied by two GIA reports:

No. 2181594540 stating that the diamond weighing 5.05 carats is F color, VS1 clarity, with Excellent Polish, Cut and Symmetry.

No. 5181594431 stating that the diamond weighing 5.03 carats is F color, VS1 clarity, with Excellent Polish, Cut and Symmetry.

US\$ 425,000-475,000

254

PROPERTY FROM A WEST COAST COLLECTION

Diamond Necklace, Harry Winston

Of cluster design, composed of an articulated tapered band of round and pear-shaped diamonds, length 16 inches, with maker's mark for Jacques Timey, numbered 5622.

US\$ 175,000-200,000





255



257



256

255

PROPERTY OF A LADY

Ruby and Diamond Bracelet-Watch, Marchal

Composed of a rectangular silvered dial with square indicators, the bangle-bracelet set with calibr -cut rubies, accented by half-moon-shaped diamonds, *internal circumference 6⁵/₈ inches, quartz movement, the dial signed Marchal, the caseback numbered 6402.*

US\$ 15,000-20,000

256

PROPERTY OF A GENTLEMAN

Diamond Ring, France

Set with a round diamond weighing 7.46 carats, between two pear-shaped diamonds, *size 6, with French assay and workshop marks.*

Accompanied by GIA report no. 1182655978 stating that the diamond is K, Faint Brown color, VVS2 clarity. Together with the original working diagram stating that the diamond may be potentially Improvable.

US\$ 60,000-80,000

257

PROPERTY OF A LADY

Sapphire and Diamond Ring, Harry Winston

Set with a cushion-cut sapphire weighing 15.50 carats, accented by clusters of pear-shaped diamonds, *size 7³/₄, signed Winston.*

Accompanied by AGL report no. 1085824 stating that the sapphire is of Burmese origin, with no indications of heating.

US\$ 100,000-150,000



258



259

258

PROPERTY FROM AN ESTATE

Natural Pearl and Diamond Necklace

Composed of 99 natural pearls measuring approximately 8.6 to 3.0 mm, on a double-sided clasp set on one side with a marquis-shaped diamond, on the other with an old European-cut diamond, framed on both sides by round diamonds, length 21½ inches.

Accompanied by GIA report no. 1182075815 stating that the pearls are natural, saltwater.

US\$ 30,000-50,000

259

PROPERTY FROM A PRIVATE COLLECTION

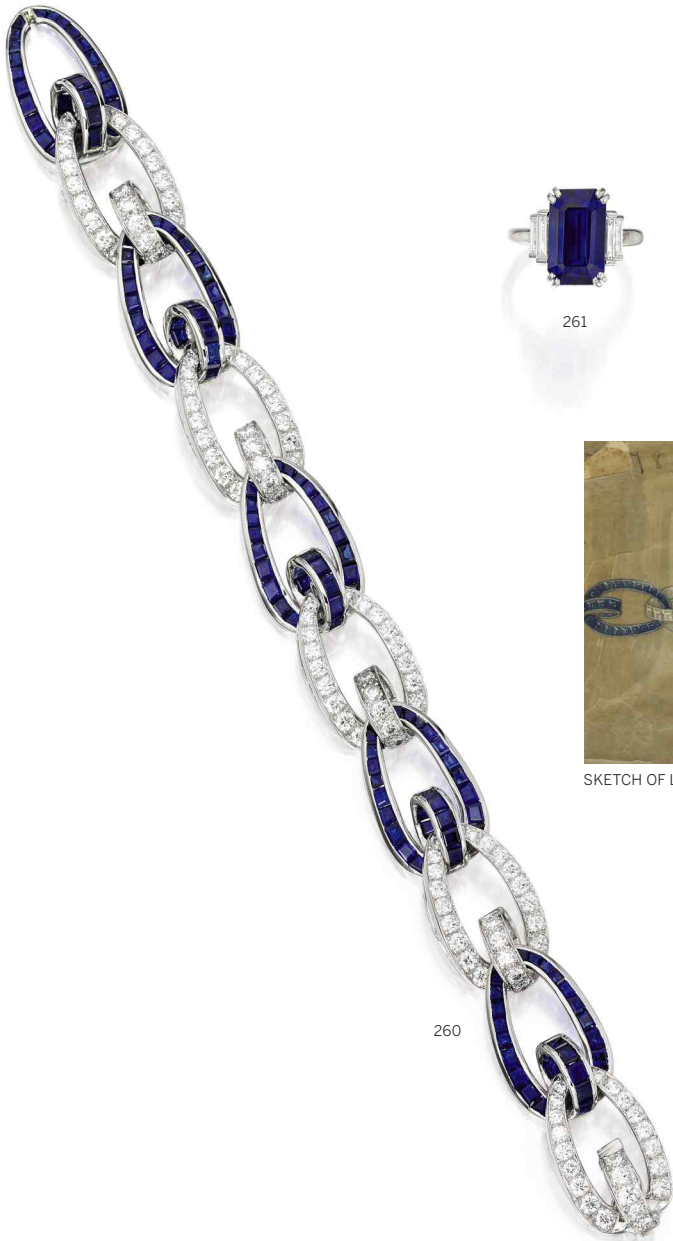
Diamond Brooch, Cartier, Paris

Designed as a stylized arrow, set with baguette diamonds, accented by single-cut diamonds, further set with trapeze-cut diamonds, signed Cartier Paris, with French assay marks; circa 1930.

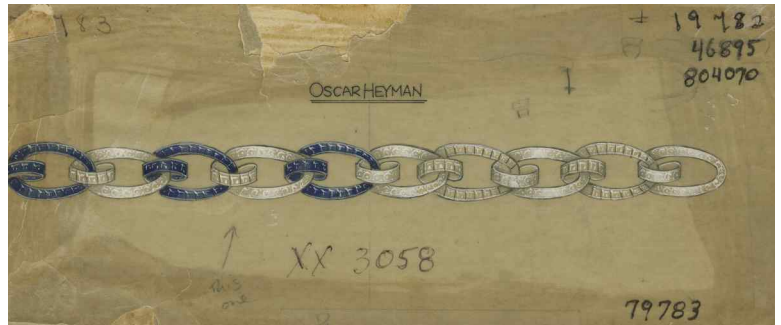
A popular symbol seen in Art Deco jewels, the arrow motif allowed jewelers such as Cartier to show off a variety of diamond cuts. The geometric and architectural influences of this piece call to

mind the Egyptian Pyramids as jewelers looked East for inspiration. Other Cartier designs, such as their Temple brooches, also display the design house's preference for using architecture to showcase impeccable design and craftsmanship.

US\$ 15,000-20,000



261



SKETCH OF LOT 260

260

260

**Sapphire and Diamond Bracelet,
Oscar Heyman & Brothers**

The stylized chain links set with alternating calibré-cut sapphires and round diamonds, length 7¼ inches, numbered 804070, with maker's mark for Oscan Heyman & Brothers.

US\$ 20,000-30,000

261

PROPERTY OF A LADY

**Sapphire and Diamond Ring,
Cartier, Paris**

Set with an octagonal step-cut sapphire weighing approximately 4.94 carats, flanked by tapered baguette diamonds, size 4, signed Cartier Paris, numbered 12623, French assay and workshop marks.

Accompanied by Gübelin report no. 16065091 stating that the sapphire is of Burmese origin, with no indications of heating.

US\$ 20,000-30,000



262



263



264

262

PROPERTY FROM AN ESTATE, NEW YORK

Fancy Intense Yellow Diamond and Diamond Ring

The emerald-cut Fancy Intense Yellow diamond weighing 11.36 carats, between trapeze-shaped and baguette diamonds, size 6½.

Accompanied by GIA report no. 5181621899 stating that the diamond is Fancy Intense Yellow, VS1 clarity. Together with the original working diagram stating that the diamond may be potentially Internally Flawless.

US\$ 120,000-150,000

263

PROPERTY FROM AN ESTATE, NEW YORK

Diamond Ring

Set with a pear-shaped diamond weighing 10.23 carats, between tapered baguette diamonds, size 6½.

Accompanied by GIA report no. 2183622870 stating that the diamond is H color, SI1 clarity.

US\$ 100,000-150,000

264

PROPERTY OF A LADY, NEW YORK, NEW YORK

Diamond Clip-Brooch

Of ribbon design, set with pear-shaped, round and baguette diamonds, fitted with pendant hook; circa 1965.

Accompanied by a photocopy of an appraisal from Harry Winston dated October 16, 1981.

US\$ 60,000-80,000



265



267



266

265

PROPERTY OF A LADY

Yellow Sapphire, Diamond and Lapis Lazuli Necklace, Bulgari

Centered on a heart-shaped motif set with an oval-shaped yellow sapphire weighing approximately 37.00 carats, accented by lapis lazuli inlay, completed by a curb-link chain, set throughout with round diamonds, length 16¼ inches, signed Bulgari Italy, with French import and maker's marks.

LITERATURE

BVLGARI: 125 Years of Italian Magnificence, Grand Palais, Paris, December 2010-January 2011; Beijing, 2011; Shanghai, 2012.

US\$ 25,000-35,000

266

Pair of Diamond Earrings

Set with cushion-cut diamonds weighing 3.21 and 3.14 carats, framed and accented by round diamonds.

Accompanied by two GIA reports:

No. 2176559700 stating that the diamond weighing 3.21 carats is J color, SI1 clarity.

No. 7206914268 stating that the diamond weighing 3.14 carats is J color, SI2 clarity, with Excellent Polish and Symmetry.

US\$ 35,000-45,000

267

Pair of Sapphire and Diamond Earclips, Graff

The hoops decorated with heart-shaped motifs, set with baguette sapphires, accented by round diamonds, signed Graff, numbered 5526. With signed box.

US\$ 45,000-65,000



268

PROPERTY FROM THE ESTATE OF ROSE SACHS,
PALM BEACH

Diamond Brooch, Valentin Magro

Designed as a swirl, centering a larger round diamond weighing approximately 4.10 carats, accented by smaller round diamonds, further set with baguette, tapered baguette and marquise-shaped diamonds, gross weight approximately 51 dwts, *signed Valentin Magro*.

US\$ 30,000-40,000



269

269

Rock Crystal and Diamond Bangle- Bracelet, David Webb

Of hinged design, set with fluted rock crystal, embellished with numerous round diamonds, *internal circumference 6½ inches, signed David Webb*.

US\$ 75,000-100,000



270

Pair of Diamond Earrings, William Goldberg

Of chandelier design, set with pear-shaped diamonds framed by round diamonds, signed William Goldberg, numbered E3070.

Accompanied by 16 GIA reports stating that the pear-shaped diamonds, weighing from 2.02 to 1.00 carat, are H to J color, VVS1 to SI2 clarity.

US\$ 75,000-100,000

271

Onyx and Diamond Bracelet, Aletto Brothers

Composed of arched onyx links, the sides and clasp set with round diamonds, length 8¾ inches, signed Aletto Bros. With signed box.

US\$ 30,000-40,000

272

PROPERTY FROM A NEW YORK ESTATE

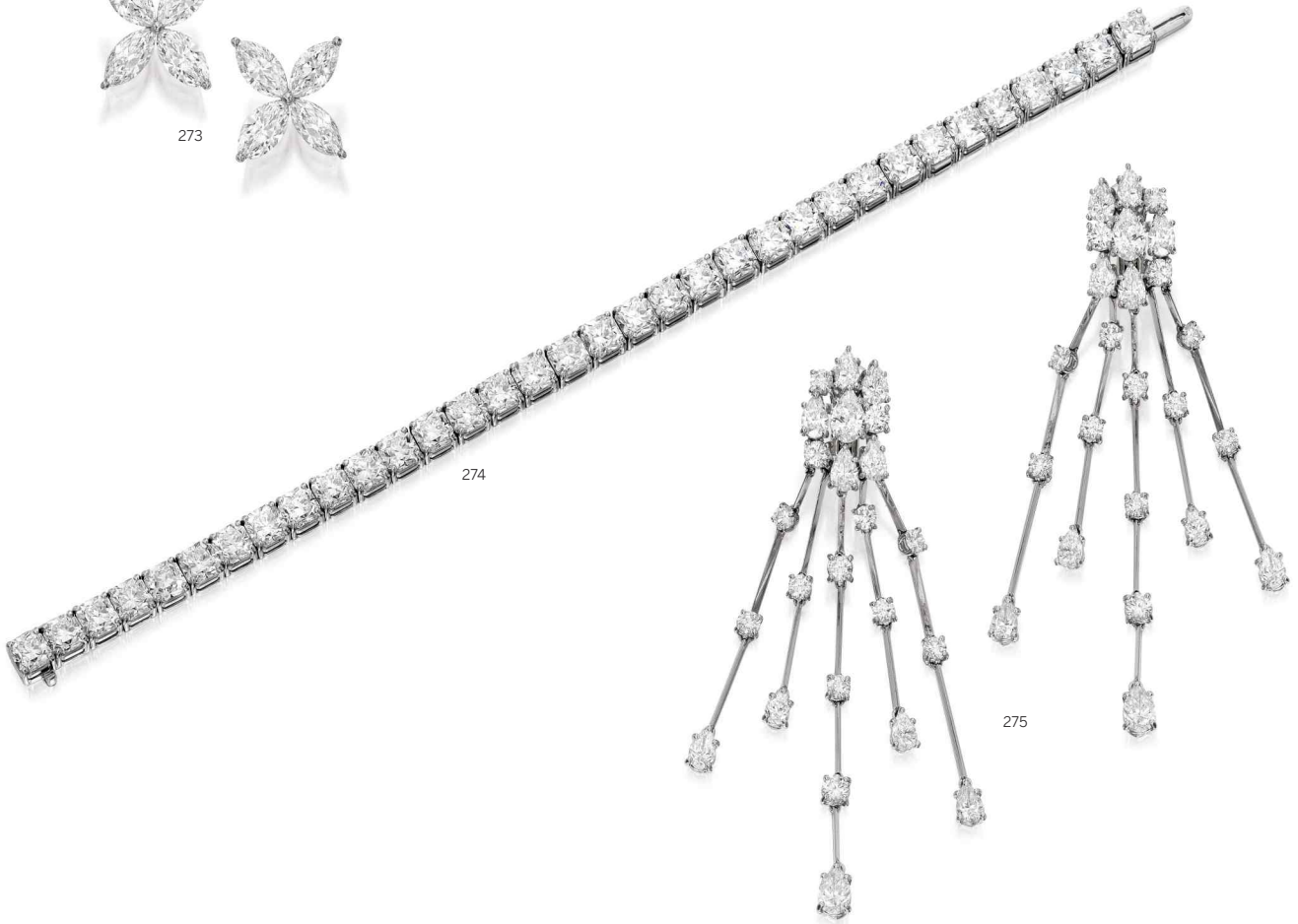
Ruby and Diamond Earclips, Van Cleef & Arpels

Of floral design, the bombé centers set with round rubies, within surrounds of round and marquise-shaped diamonds, signed Van Cleef & Arpels, numbered NY 58074. With signed box.

US\$ 15,000-20,000



273



274

275

273

Pair of Diamond Earrings

Each set with four marquise-shaped diamonds.

Accompanied by eight GIA reports stating that the diamonds, ranging in size from 1.06 to 1.00 carats, are D to G in color, VVS1 to VS2 in clarity.

US\$ 40,000-60,000

274

PROPERTY FROM A PRIVATE COLLECTION

Diamond Bracelet, Tiffany & Co.

Composed of a line of 34 cut-cornered square modified brilliant-cut diamonds, length $7\frac{1}{4}$ inches, signed Tiffany & Co. With signed box.

US\$ 40,000-60,000

275

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

Pair of Diamond Earclips, Graff

The surmounts designed as clusters of round and pear-shaped diamonds, suspending knife-edged links accented by similarly-cut diamonds, *partially signed Graff, numbered 8316*. With signed box and later added posts.

US\$ 15,000-20,000



276



277

276

PROPERTY FROM THE ESTATE OF ROSE SACHS,
PALM BEACH

**Gold and Diamond Bracelet,
Boucheron, Paris**

The textured gold bracelet of crossover design, the terminals set with round diamonds, gross weight approximately 77 dwts, *internal circumference 6½ inches, signed Boucheron, Paris, with French assay mark.*

US\$ 8,000-12,000

277

PROPERTY FROM A NEW YORK ESTATE

**Three Diamond Pendant-Earclips,
Van Cleef & Arpels**

The surmounts composed of round diamonds bezel-set in a pear-shape, accented by a gold ropetwist frame, suspending similarly-set pendants, *signed Van Cleef & Arpels, numbered NY57824, NY57824 and NY57824-2, with maker's marks. With signed box.*

US\$ 12,000-15,000



278

278

PROPERTY OF A LADY

Green Beryl Bead Necklace

Composed of 27 tumbled green beryl beads measuring approximately 32.0 x 29.2 mm to 9.6 x 7.9 mm, completed by an oval-shaped gilt metal clasp, length 28½ inches.

US\$ 10,000-15,000



279



280

279

PROPERTY FROM A NEW MEXICO COLLECTION

Gold Necklace, Wièse, France

Of fringe design, composed of gold ropetwist motifs capped by hammered gold drops, alternating with gold beads, on an ouroboros-shaped clasp, length 18½ inches, signed Wiese, with French assay and maker's mark; circa mid-19th century.

US\$ 15,000-20,000

280

PROPERTY FROM A NEW MEXICO COLLECTION

Gold Bracelet, Wièse, France

Composed of a line of square-shaped plaques decorated with gold filigree work, on a ram-shaped clasp, length 7½ inches, signed Wiese, with French maker's mark; circa mid-19th century. With signed box.

US\$ 15,000-20,000





281

281

PROPERTY OF A LADY, VIRGINIA BEACH,
VIRGINIA

**Archaeological-Revival Gold and
Micromosaic 'Medusa' Brooch,
Castellani, Mosaic Possibly by Luigi
Podio**

The tesserae depicting the head of Medusa against a cream ground, within a gold frame with ropetwist details, signed twice with interlaced C's; before 1888. With unsigned box.

Castellani and Italian Archaeological Jewelry, The Bard Graduate Center, New York, November 2004-February 2005, front cover for a brooch of similar design, checklist no. 34

The technique of micromosaic was an 18th century development of an art that from Greek and Roman times had been used to decorate the floors and walls of villas, palaces and early Christian churches. These early mosaics were made of pieces of stone cut in the shape of cubes called tesserae. Between the 4th and 6th century AD mosaics made of small cubes of multicolored glass were used to decorate Christian churches. By the 11th century, Ravenna had become the center of mosaic production, soon joined in this status by the glass mosaic workshop of St. Mark Basilica in Venice.

The mosaic piccolo or micromosaic technique started to develop in the Vatican Mosaic Workshop in the late 18th century. The size of the smalti, the multicolored tesserae used to create these mosaics was minute; in the best examples up to 5,000 were used per square inch. The name smalti comes from the Italian word for enamel, the material composing the micromosaic tesserae produced at the Vatican Workshop. Smalti were first formed into cakes cut out of which chips were broken off, molten in a furnace and then pulled with tongs to produce filaments known as filati. The multicolored tesserae were then used by the mosaic artists much like a painter would use a paint brush.

In the early 19th century the micromosaics depicted subjects such as flowers, animals, or Roman landscapes. As the century progressed, however, inspiration was waning and technique faltering. This is when Castellani started to turn his attention to the art form, encouraged by Michaelangelo Caetani Duke of Sermoneta and by the Russian Count Vassili Dimitriecitch Olsoufieff, an ancient art scholar. Castellani promoted a return to technical quality and a change in subject matter. Castellani's micromosaics were made under the guidance of Luigi Podio who presided over the mosaic workshop between 1851 and 1888 and guaranteed a consistent quality of production. It is generally accepted that the Castellanis played an important part in the process of raising the level of the art of the mosaic above the banality and coarseness of contemporary production.

US\$ 30,000-40,000





283



282



284

282

PROPERTY FROM A NEW YORK ESTATE

Pair of Diamond Pendant-Earclips

Of girandole style, the tops set with old mine-cut diamonds, suspending detachable cascading pendants set with old mine, old European, single and rose-cut diamonds; *circa 1870*.

US\$ 40,000-60,000

283

PROPERTY FROM A NEW YORK ESTATE

Diamond and Baroque Pearl Pendant-Brooch

The top designed as a bow, set with two antique cushion-cut diamonds, accented by two pear-shaped diamonds, further set with old mine, old European and rose-cut diamonds, suspending a detachable baroque drop-shaped pearl measuring approximately 23.0 x 19.5 x 17.2 mm, the cap set with round diamonds; *brooch circa 1870, the pendant of later addition*.

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

US\$ 20,000-30,000

284

PROPERTY FROM A NEW YORK ESTATE

Pair of Diamond and Cultured Pearl Pendant-Earclips

Each featuring an old European-cut diamond, weighing approximately 9.89 and 8.55 carats, framed by old mine and old European-cut diamonds suspending a detachable cultured pearl drop measuring approximately 17.9 to 17.2mm, capped by round diamonds.

US\$ 60,000-80,000

PROPERTY FROM A
NEW YORK ESTATE

LOTS 282-289

THIS COLLECTION CONTINUES
WITH LOTS 495-516 IN
THE FINE JEWELS SALE
IN NEW YORK ON
DECEMBER 7, 2017





285



286



287

285

PROPERTY FROM A NEW YORK ESTATE

Cultured Pearl, Ruby and Diamond Bracelet

The three-strand bracelet composed of 50 cultured pearls measuring approximately 10.4 to 10.0 mm, the detachable pendant-clasp featuring a cushion-cut ruby weighing 4.61 carats, circled by old mine-cut diamonds, length 8¼ inches.

Accompanied by AGL report no. 1087155 stating that the ruby is of Burmese origin, with no indications of heating.

US\$ 40,000-60,000

286

PROPERTY FROM A NEW YORK ESTATE

Cultured Pearl and Diamond Ring

The button-shaped cultured pearl measuring approximately 19.5 x 18.8 mm, accented by round and bullet-shaped diamonds, size 5¼.

Accompanied by GIA report no. 5182732630 stating that the pearl is bead cultured, saltwater.

US\$ 4,000-6,000

287

PROPERTY FROM A NEW YORK ESTATE

Pair of Sapphire and Diamond Earclips

Set with two cushion-cut sapphires measuring approximately 12.0 x 9.0 x 6.9 mm and 11.6 x 8.6 x 4.9 mm, framed by round, cushion, and oval-shaped sapphires, accented with round and marquise-shaped diamonds.

US\$ 15,000-20,000



288



288



289

288

PROPERTY FROM A NEW YORK ESTATE

Sapphire and Diamond Ring and Diamond Band Ring

The ring set with a cushion-cut sapphire weighing 68.56 carats, set between two emerald-cut and two triangular-shaped diamonds, size 7½; with an eternity band set with square emerald-cut diamonds, size 9.

Accompanied by AGL report no. 1087157 stating that the sapphire is of Ceylon origin, with no indications of heating.

US\$ 50,000-70,000

289

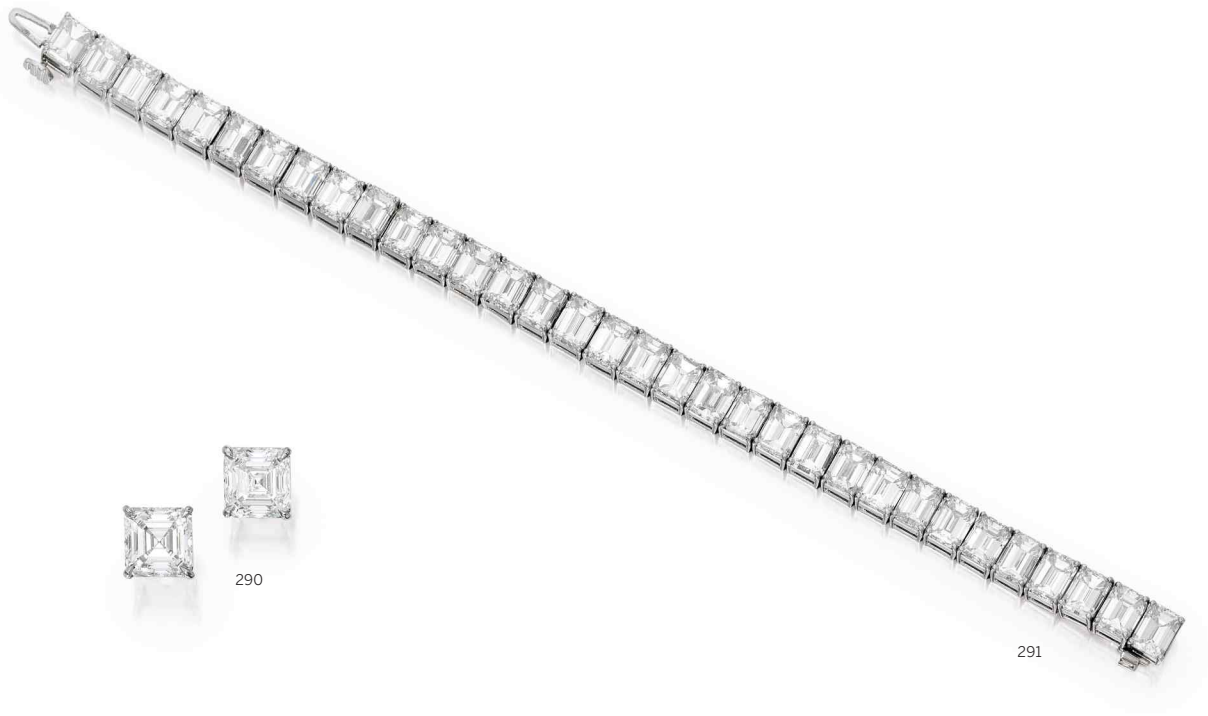
PROPERTY FROM A NEW YORK ESTATE

Cultured Pearl, Sapphire and Diamond Bracelet

The three-strand bracelet composed of 52 cultured pearls measuring approximately 9.3 to 8.9 mm, the clasp set with a cushion-cut sapphire weighing 15.77 carats, circled by old mine, old European and rose-cut diamonds, length 7½ inches.

Accompanied by AGL report no. 1087173 stating that the sapphire is of Ceylon origin, with no indications of heating.

US\$ 25,000-35,000



290

Pair of Diamond Studs

Set with square emerald-cut diamonds each weighing 4.01 carats.

Accompanied by two GIA reports:

No. 2183717770 stating that the diamond is F color, VS1 clarity, with Excellent Polish and Symmetry.

No. 1182619913 stating that the diamond is F color, VS2 clarity, with Excellent Polish and Symmetry.

US\$ 130,000-160,000

291

PROPERTY OF A LADY

Diamond Bracelet

Composed of a line of emerald-cut diamonds, length 6¾ inches, signed Avedis.

US\$ 70,000-90,000

292 No Lot



293



294



295

293

PROPERTY OF A LADY

Pair of Diamond Earclips, Graff

Of hoop design, the front and back set with a line of baguette diamonds, the sides set with round diamonds, *signed Graff, numbered 9326*. With signed box and pouch. Fitted with posts.

US\$ 50,000-70,000

294

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

Diamond Bracelet, Graff

Designed as an openwork band of marquise-shaped diamonds, bordered by round diamonds, *length 6½ inches, signed Graff, numbered 3625*. With signed pouch.

US\$ 70,000-90,000

295

Pair of Fancy Yellow-Green Diamond and Diamond Earrings

Set with two cut-cornered rectangular modified brilliant-cut Fancy Yellow-Green diamonds weighing 2.54 and 2.43 carats, framed and suspended by round diamonds.

Accompanied by two GIA reports:

No. 12048746 stating that the diamond weighing 2.54 carats is Fancy Yellow-Green, VS2 clarity.

No. 11235373 stating that the diamond weighing 2.43 carats is Fancy Yellow-Green, VS1 clarity.

US\$ 120,000-150,000



297



296



298

296

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

Pair of Diamond Earrings, Graff

Composed of tiered circular motifs set with round diamonds, suspending fringes of briolette diamonds, *signed Graff, numbered GE11769*. With signed box.

US\$ 50,000-70,000

297

Fancy Intense Yellow-Green Diamond Ring

Set with a cushion-cut Fancy Intense Yellow Green diamond weighing 3.50 carats, framed by round diamonds of pink hue, accented by round near colorless diamonds, size 6.

Accompanied by GIA report no. 2175586496 stating that the diamond is Fancy Intense Yellow-Green, Natural Color, Internally Flawless.

Please note that the diamonds of pink hue have not been tested for origin of color.

US\$ 200,000-300,000

298

PROPERTY OF A LADY

Diamond Ring

Set with a square emerald-cut diamond weighing 10.08 carats, size 6½; *illustrated unmounted*.

Accompanied by GIA report no. 2185145581 stating that the diamond is F color, VS1 clarity.

US\$ 325,000-425,000

299 & 300 No Lots







ICONS: A CELEBRATION OF THE WORLD'S MOST COVETED JEWELS

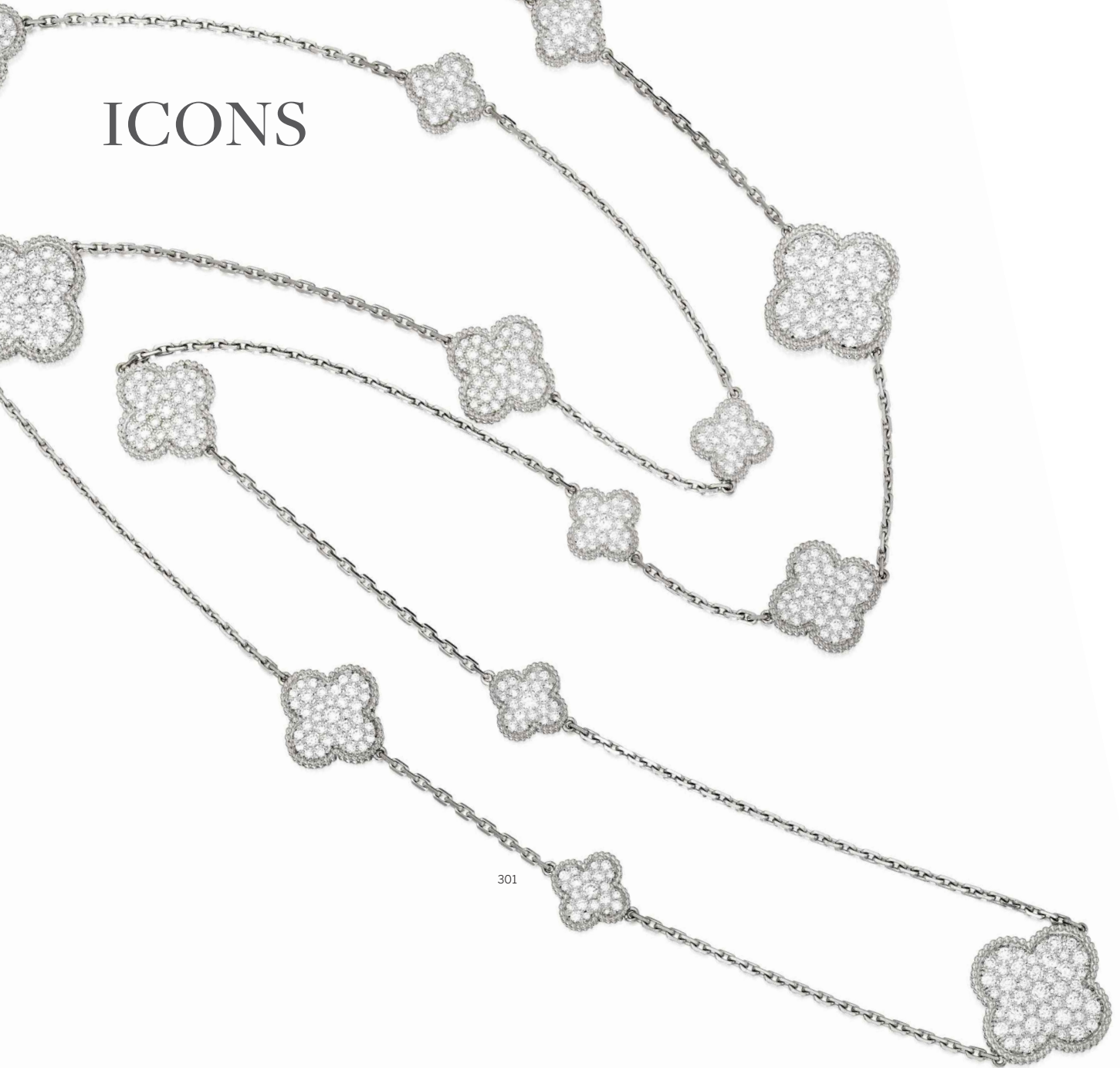
LOTS 301–313

The word iconic is so frequently used and applied so liberally that, in today's world of arch hyperbole, it is in danger of losing its *oomph*. There are times, however, when it is simply the best word for the job. The Empire State Building? Iconic. Jackie Kennedy? Iconic. An Andy Warhol *Marilyn*? Iconic. An Andy Warhol cookie jar? Debatable.

Icons are timeless even when capturing a particular moment or era; they reside in our collective consciousness, triggering multiple associations. Jewelry, as with any art form, does not need to be of great monetary value to carry this mantle. A Cartier love bangle, a Tiffany floating heart—even a braided rope bracelet—are all iconic designs, if not “important” as defined by the collecting community. Importance is achieved through a variety of elements including rarity, authorship, ownership, artistry, superlative craftsmanship and, indeed, significant gemstones. The greater the number of elements, the more perfect the storm, and it was with this in mind that Sotheby's sought to create its very own “impossible collection,” jewels we might hope to find in the hands of one person, but likely never will. Our collection was further refined with an awareness that jewelry is fashion's most precious iteration, and the dozen jewels presented here could, and should, be worn with regularity: put on, enjoy, take off, repeat. They are high-impact, incredibly stylish and indisputably iconic.



ICONS



301

301

PROPERTY OF A PRIVATE COLLECTOR

Diamond 'Magic Alhambra' Necklace, Van Cleef & Arpels, France

Composed of 16 variously sized clover motifs pavé-set with round diamonds, length 49 inches, signed Van Cleef & Arpels, numbered JB130165, with French assay and workshop marks.

US\$ 25,000-35,000

Since its 1968 debut, Van Cleef & Arpels' Alhambra necklace has become the emblem of the elite maison, favored by mainstays of the 'best-dressed' list such as Françoise Hardy and Princess Grace of Monaco. Adorned with quatrefoil motifs drawn from the royal splendor of Moorish architecture, the four-leaf charms double as symbols of luck, health, fortune, and love, and are crafted in a range of auspicious materials gathered from all over the world. This diamond-set 'Magic' version—the most luxurious produced by Van Cleef & Arpels—is an essential piece in every stylish wardrobe.

This particularly sumptuous example truly carries the Alhambra's lucky aura. Seven years ago, the piece caught the eye of a fashionable lady rifling through a thrift shop; the necklace was assumed to be set with rhinestones or crystals, and was purchased for only \$25. Later, when her children inherited the necklace in a box of costume jewelry, they noticed a remarkably similar piece in a Van Cleef & Arpels advertisement. Upon entrusting the necklace to Sotheby's, the family was elated to discover the precious rarity of their quite lucky 'Magic' Alhambra necklace.

This design, and the fortunate story that accompanies it, serves as a reminder that jewels can be iconic not just for their appearance, but also for the emotions associated with wearing them.



ICONS



302

302

PROPERTY FROM A PRIVATE COLLECTION

Diamond, Onyx and Emerald 'Double Panther' Bracelet, Cartier, France

Designed as pair of opposing panthers, pavé-set with round diamonds, with buff top onyx spots, completed by pear-shaped emerald eyes, internal circumference 6 inches, signed Cartier, numbered 13623C, with French assay and workshop mark. With signed box.

US\$ 275,000-375,000

Exotic, elegant, and powerful, the panther motif utilized by Cartier is perhaps one of the most easily spotted jewelry designs of all time. It was under Jeanne Toussaint's leadership as creative director that the panther became a hallmark subject for the house in 1918. 'Panthère' would later become Toussaint's own nickname, dubbed so by Louis Cartier himself. Toussaint's chic and contemporary style helped the feline-inspired creations to flourish, with legendary jewelry collectors such as the Duchess of Windsor, Barbara Hutton and Princess Nina Aga Khan commissioning custom cats of their own.

Today the panther has become fully entrenched within the Cartier brand, with the felines themselves even making appearances alongside their jeweled counterparts in advertisements for the firm. The panther jewels display Cartier's unmatched craftsmanship, with many of them moving with the distinct neatness of panthers in the wild. The bracelet offered here, for example, sleekly swivels to be placed on the wrist. Cartier has consistently evolved and reinvented the panther over the last 100 years, proving that icons can stand the test of time.





303

303

PROPERTY OF A GENTLEMAN

Diamond and Green Garnet Brooch, JAR, Paris

Designed as a leek, the leaves set with round green garnets and the bulb set with a modified round corner rectangular-cut diamond and numerous single-cut diamonds, with workshop mark; circa 1989. With signed presentation stand studded with seed pearls.

EXHIBITED

The Jewels by JAR, Paris, *The Somerset House*, London, 2002-2003.

Jewels by JAR, *The Metropolitan Museum of Art*, New York, November 20, 2013-March 9, 2014.

LITERATURE

Illustrated in *The Jewels by JAR, Paris Exhibition*, The Somerset House, London, 2002-2003, page 268.

US\$ 450,000-650,000

Born in New York City, Joel Arthur Rosenthal studied art history at Harvard University before heading to Paris to pursue his passion for creating jewelry. His shop was established on Place Vendôme in 1977 with no signs or windows, just his initials on the façade, which remain today. Widely acknowledged as being the most talented jeweler of his generation, his name is synonymous with exquisite artistry in jewelry. He is best known for using unconventional gems and materials in unexpected color combinations when creating one-of-a-kind pieces for his exclusive clientele including Elizabeth Taylor, Elle Macpherson, Ann Getty and Stephanie Seymour.

Frequently inspired by nature, JAR often draws on rather ordinary subjects, then transforming them into whimsical, unique works of art. Each piece imparts his creative vision and stands to tell a story of its own. The present brooch is no exception: the meticulous micro-pavé, seamless gradations of color and the undulating form of the plant all unite to bring this quintessentially JAR jewel to life. This spectacular brooch is accompanied by a decorative presentation stand, proving that this imaginative jewel is just as striking as an objet d'art as it is when being worn.



ICONS



304



304

PROPERTY OF A PRIVATE COLLECTOR,
SAN FRANCISCO BAY AREA

Diamond and Enamel Bracelet and Pair of Earclips, Schlumberger for Tiffany & Co., France

The bracelet applied with black enamel, highlighted with collet-set round diamonds and fluted gold, *internal circumference 6¼ inches, signed Tiffany & Co., Schlumberger Std., France; together with earclips of matching design, signed Tiffany & Co., Schlumberger Std., France.*

US\$ 25,000-35,000



305



305

PROPERTY OF A PRIVATE COLLECTOR,
SAN FRANCISCO BAY AREA

Enamel Bracelet and Pair of Earclips, Schlumberger for Tiffany & Co.

The bracelet applied with white enamel, accented with fluted, beaded and kite-shaped gold motifs, *internal circumference 6½ inches, signed Tiffany & Co., Schlumberger, with French assay and workshop marks; together with matching earclips, signed Tiffany & Co., Schlumberger.*

US\$ 15,000-20,000

Available in a vivid array of colors, some decorated with gold and others studded with diamonds, Jean Schlumberger's enamel bangle-bracelets are as stylish as the notable women who have coveted them, including Jackie Kennedy, Lauren Bacall and Rachel Lambert Mellon, also known as 'Bunny.' Bunny, a dear friend of both Jackie Kennedy and Jean Schlumberger, gifted Jackie with a white enamel Schlumberger bracelet. The jewel was so admired that the First Lady immediately ordered another style in cobalt blue; she was seen wearing her enamel bracelets so frequently that they have since been referred to as the "Jackie" bracelets.

First designed by Schlumberger for Tiffany & Co. in 1962, the translucent enamel versions are a result of the paillonné technique of applying enamel, which involves placing a thin layer of metal, usually silver or gold, known as a paillon, beneath the enamel. The metal then shimmers through the translucent enamel, creating the bold colors that Schlumberger is known for. Fanciful and readily identifiable, these bracelets are strong enough to be worn alone, but the designs are truly brought to life when the collector creates a 'stack' that is all her own.



ICONS



306

Gold and Gem-Set Sautoir, Robert Goossens for Chanel, France

The hammered gold chain suspending a cross pendant set with a spinel bead, tumbled turquoises and cultured pearls, the reverse engraved with an image of a saint, gross weight approximately 117 dwts, length 31 inches, with French assay and workshop mark for Robert Goossens.

LITERATURE

For additional information on Chanel's Byzantine jewels see *Jewelry by Chanel* by Patrick Mauriès.

US\$ 80,000-120,000

For nearly a century the House of Chanel has set trends and defined style, making it perhaps the most influential, recognizable and profitable fashion brand on the planet. Coco Chanel's philosophy on jewelry reflected her commitment to individuality, authenticity and bold statements, always with a keen sense of proportion. The Chanel "look," quite simply, cannot exist without jewelry, a fact firmly established with the introduction of her first fine jewelry collection in 1932.

From the beginning, Renaissance and Byzantine art informed the Chanel jewelry oeuvre and, as with the present lot, was often designed in collaboration with Robert Goossens. Goossens would become Chanel's chief jewelry designer in 1960 and remained closely associated with designs of Byzantine inspiration throughout his career, particularly Chanel's signature Maltese Cross. Decades later, these same motifs appeared in costume jewelry on the runways of YSL, Lacroix and Dior. But, as with cotton jersey, ropes of pearls and the little black dress, Chanel did it first. And best.



ICONS



307

PROPERTY OF AN IMPORTANT PRIVATE
COLLECTION

Gem-Set and Diamond Bangle- Bracelet, David Webb

Designed as a fish applied with white enamel, set with two cabochon emerald eyes, the tail set with five round emeralds, the eyes, lips and crown set with round diamonds, the crown further accented by a floret centered on a cabochon ruby, gross weight approximately 64 dwts, *internal circumference 6¼ inches, signed David Webb.* With signed box and pouch.

Accompanied by a Letter of Authenticity from David Webb.

PROVENANCE

From the Collection of Evelyn H. Lauder. Sotheby's New York, December 5, 2012, Magnificent Jewels, lot 414.

US\$ 20,000-30,000

Just after the launch of David Webb's animal bracelets in the early 1960s, a newspaper article extolled them as "the most coveted knickknack in all jewelrydom," and claimed that any woman with "a whole menagerie" of Webb bracelets on her arm had "won the international fashion status game." Little has changed today. This opulent 'fish' version—set with emeralds, rubies, and diamonds—originally belonged to the peerless jewelry maven and lady of style Estée Lauder. Its enamel body is one of Webb's classic designs, and the rare white color was collected by Elizabeth Taylor, an early aficionado of the designer. As the 'Webb Ark' often tends toward African safari animals, this playful, aquatic piece adds warm-weather flair—perfect for the poolside—to a classic favorite.



ICONS



The American company Trabert & Hoeffler's collaboration with the esteemed Parisian maison Mauboussin from the mid-1930s through the early 1950s resulted in some of the most extraordinary high-style jewels of the period, which were sold in the firm's glamorous resort boutiques in Atlantic City, Miami, Palm Beach and flaunted on screen by Hollywood starlets like Marlene Dietrich and Paulette Goddard.

Throughout the 1930s, the American movie industry and its heroines came to define luxury and style, heralding the revival of feminine motifs exemplified by the voluminous, flowing ribbons featured in this piece. Overall, the stunning ensemble is an emblem of the femme-fatale glamour of the 1930s and 40s. New York's 1939 World Fair had marked a lavish explosion of jewelry production fueled by a wave of prosperity. All thoughts turned towards the promise of tomorrow, and this youthful exuberance translated into warm, luscious gold settings and large, seductively colored semiprecious stones epitomized by the buttery cognac hues of this suite. Paul Flato and Fulco di Verdura were also notable pioneers of this dramatic movie star look, and both served as on-set consultants for Katharine Hepburn and Greta Garbo, bringing jewelry to the forefront of fashion. Mauboussin's French flair, in particular, offers a sultry, sophisticated take on the American-led boldness of the period.

As part of the firm's "Reflection" line, this piece was promoted as "Your Personality in a Jewel," as the owner assisted in creating a one-of-a-kind ornament by selecting from interchangeable design elements. The piece is further "personalizable" because of its convertibility: the elaborate necklace features a removable centerpiece that can also be worn as a brooch. Compared to other jewels in the line, this unparalleled suite is also unique because the neck and wristband are set throughout with rectangular-cut citrines, forming a profusion of mesmerizing gems fit for a starlet.



ICONS



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Suite of Citrine 'Reflection' Jewels, Trabert & Hoeffler Mauboussin

Comprising: a necklace composed of graduated step-cut citrines accented with a detachable similarly-set brooch-pendant designed as a voluminous bow, together with a bracelet of

similar design featuring an emerald-cut citrine decorated with ribbon scrolls, *necklace internal circumference 14½ inches, bracelet length 6½ inches, pendant-brooch and bracelet signed Trabert & Hoeffler Mauboussin; circa 1940.*

LITERATURE

Mauboussin by Marguerite de Cerval, page 166
The Jewels of Trabert & Hoeffler-Mauboussin by Yvonne Markowitz et al., plates 19 and 24.

US\$ 250,000-350,000



308

ICONS



309

PROPERTY FROM A NEW YORK ESTATE

Pair of Diamond 'Snowflake' Earclips, Van Cleef & Arpels

Of openwork design, set throughout with round diamonds, signed Van Cleef & Arpels, numbered BL 52272, with French maker's marks. With signed box.

LITERATURE

For a pair of yellow gold 'Snowflake' earrings see Van Cleef & Arpels: The Art of High Jewelry, edited by Evelyne Possémé, page 219.

US\$ 30,000-50,000

Snowflakes have been a consistent source of inspiration for Van Cleef & Arpels since the early 1940s, shortly after the French firm opened its New York boutique in 1939. Interpreted into designs for earrings, necklaces, bracelets and brooches, these jewels have remained a High Jewelry staple for the maison. The elegant earrings offered here feature a dazzling array of diamonds set in platinum, their pear-shaped pendants illuminating and framing the face.

Another example of a 'Snowflake' jewel by Van Cleef & Arpels is lot 220, a necklace mounted in yellow gold. Both examples, share a distinct femininity and charm. Featuring small clusters of round diamonds within diamond-set frames, what makes this design iconic is its ability to display a touchstone of VCA's craftsmanship: an absence of metal. Each of these jewels bring the arrangement of the diamonds to the forefront, with the metal almost completely unseen, making it seem as though the jewels have glamorously melted onto the wearer, like a freshly fallen snowflake.



ICONS



310

310

Diamond Bracelet, Cartier, Paris

Composed of articulated segments of open geometric design, set with round diamonds, accented by single-cut diamonds, length 7 inches, signed Cartier Paris, with French assay mark; circa 1925.

US\$ 160,000-200,000

Cartier's Art Deco jewels represent one of the high points in the history of jewelry design. The bracelet offered here captures a seamless stylistic transition from the delicacy and femininity of the Belle Époque period to the more substantial forms of the 1920s. Here, Cartier has created a highly refined jewel that avoids excess, focusing instead on simplicity, geometry and a hint of the exotic. The monochromatic palette of white diamonds against openwork platinum mounting allows the jewel's Indo-Persian and floral motifs to speak as a whisper, constructing the appearance of a continuous, shimmering band.

While fantastic statement pieces in their own right, Art Deco bracelets were even more dazzling when stacked one upon the other, creating an incredibly glamorous and self-consciously luxuriant effect. Indeed, it was not uncommon for society women and actresses the likes of Evelyn Brent, Barbara Hutton, Tamara Lempicka and Myrna Loy to indulge in multiple bracelets running up their arms, solidifying these forms as being among the archetypal jewels of the Art Deco period.





311

311

PROPERTY FROM A DISTINGUISHED FAMILY

Diamond Ring, Harry Winston

Featuring an emerald-cut diamond weighing 19.54 carats, highlighted with baguette and tapered baguette diamonds, size 7½, signed Winston.

Accompanied by GIA report no. 2183746736 dated September 20, 2017 stating that the diamond is D color, VVS2 clarity. Together with the original working diagram stating that the diamond may be potentially Improvable.

Accompanied by a photocopy of GIA report no. 5192367 dated February 29, 1988 stating that the diamond is D color, Internally Flawless.

Accompanied by a photocopy of the Harry Winston invoice dated March 6, 1992.

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

Crowned the “King of Diamonds,” Harry Winston defines modern glamour with diamonds that are the epitome of perfection. Channeling the zeitgeist of the Roaring ‘20s, Harry Winston began his career in Los Angeles before installing himself on Fifth Avenue in New York. As fashion became more freewheeling, Winston pioneered the bold, geometric chic of the emerald-cut as exemplified by this remarkable diamond ring. Of all the shapes of diamonds, the emerald-cut is Winston’s calling card: the company’s iconic logo bears his initials inscribed in the crisp outline of an emerald-cut. His record-breaking emerald-cut treasures include the 125.35 carat Jonker diamond, the 45.95 carat Anastasia, and the unique Vargas necklace, which boasts seven emerald-cut diamonds totaling a whopping 176 carats.

Heeding Marilyn Monroe’s advice that “diamonds are a girl’s best friend,” the most glamorous It-girls of the 20th century donned Winston jewels, from Elizabeth Taylor—whose husband Richard Burton famously gifted her the 69.42 carat Winston “Taylor-Burton” diamond—to Princess Caroline of Monaco, the international style sensation. This 19.54 carat, D-color, VVS2 emerald-cut diamond, cherished in the same family since its purchase directly from the firm in 1992, encapsulates the epitome of a legendary Winston emerald-cut diamond: unparalleled provenance, exceptional craftsmanship, and stunning visual appeal. As the generations of elegant Winston acolytes reveal, on or off screen, it is impossible to wear a Winston diamond and not be seen as a star.



ICONS



312

312

Gold, Diamond and Emerald 'Serpenti' Bracelet-Watch, Bulgari

Designed as a coiled serpent, the scales composed of gold tubogas links, the head and tail highlighted by round and marquise-shaped diamonds, further accented by marquise-shaped emeralds, with cabochon emerald eyes, the mouth opening to reveal a watch dial with baton indicators, mechanical movement, internal circumference 5½ inches, expandable, the dial signed Bulgari and Jaeger-LeCoultre, the caseback signed Bulgari, numbered 146634, with French assay and workshop marks; circa 1960s. With signed box.

Accompanied by a certificate from Carlo Illario & Flli stating that the watch was manufactured by Carlo Illario & Flli for Bulgari Rome, circa 1960.

This watch is similar in design to one in Elizabeth Taylor's Collection. Taylor's Serpenti watch is illustrated on the cover of Bulgari: Serpenti Collection by Marian Fasel.

US\$ 200,000-300,000

As one of the oldest Italian jewelry houses dating back to 1884, Bulgari has a longstanding tradition of creating jewelry with the highest quality craftsmanship, utilizing the finest gemstones available. During the middle of the 20th century Bulgari embraced the post-war dichotomy within Italian society—the desire to embrace a new, modern way of life as well as stay connected to Italy's deep classical roots. This ideal has carried forward to present day with Bulgari's jewelry capturing the essence of Italian glamour for the contemporary woman. In a 1963 article in *Connaissance des Arts*, art historian Evelyne Schlumberger affirms, "A Bulgari jewel is as recognizable as a Chanel suit."

One of the most recognizable designs which Bulgari first introduced in the 1940s, is the tubogas "gas pipe" technique, which later developed into literal interpretations of the serpent in the 1960s. Lot 312 is an exemplary serpenti bracelet-watch which highlights a serpent's head perched atop the snake's coiling body, opening to reveal a watch dial. This piece captures the spirit and essence of the sophisticated and stylish jewelry collector, which Bulgari has long striven to embody.



ICONS



313

313

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

Sapphire and Diamond Clip-Brooch, Verdura

Featuring an oval-shaped sapphire weighing 26.77 carats set between wings accented with round diamonds and calibr -cut sapphires, signed Verdura, with workshop mark. With signed box.

US\$ 25,000-35,000

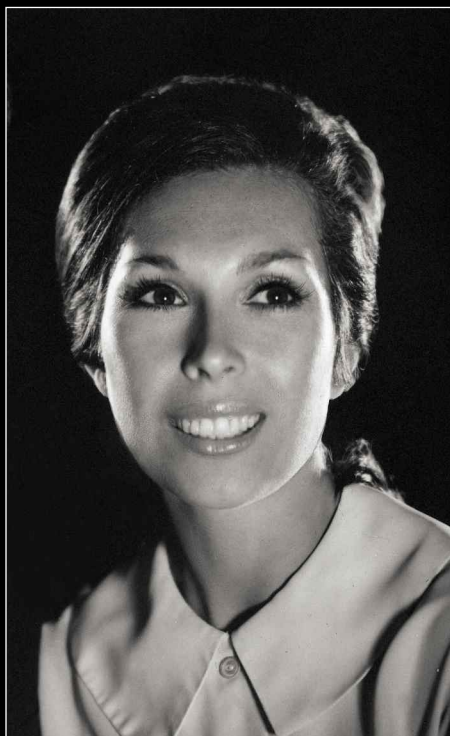
After working as a jewelry designer for Coco Chanel and Paul Flato, Fulco di Verdura opened his own jewelry salon in New York in 1939. His designs were remarkable for their defiance of the trends of the time. Instead of focusing on linear forms like strap bracelets and sautoirs, Fulco played around with designs that borrowed from nature and mythology. His "winged" jewels were an amalgamation of these themes, inspired by both the wings of Mercury, the messenger God, and the strength and grace of eagle wings.

He played around with this motif while at Chanel, creating a suite of gold wing earclips and brooches for Coco Chanel's 1934 spring collection. He then refined the design to create a platinum and diamond necklace arranged as a series of eagle wings for his inaugural eponymous collection in 1939. The winged motif was one that Verdura returned to again and again, creating a series of brooches centering precious or semiprecious stones that were popular for their whimsy and wearability. The design reached the apex of popularity when the actress Jean Fontaine wore a pink topaz, gold and diamond version in Alfred Hitchcock's film Suspicion. While Verdura was not the first jeweler to utilize the wing motif, he created winged jewels that are as modern today as they were in the 1930s. This particular winged brooch, centering a large oval sapphire and set with round diamonds and calibr -cut sapphires is an elevated version of one of Verdura's most recognizable designs.



FROM THE ESTATE OF SUSAN P. MERIANS

LOTS 314–316



Susan Merians had an eye for style that was reflected in her varied and virtuosic collections of art, furniture, ceramics, and—as displayed in the pages that follow—jewelry. Born in Brooklyn in 1936, Susan and her husband Dr. Sidney Merians took the 1960s New York art world by storm, acquiring coveted works by Picasso, Matisse, Calder, and Alex Katz, the last with whom the couple had an enduring friendship. Susan was a devotee of dance and art, and upon the Merians' move to Princeton, New Jersey, she served on the boards of both the New Jersey State Museum and the Friends of the Princeton University Art Museum.

Throughout her rich life, Susan was known as a master gardener, a passion that informed not only the profusion of flora and fauna represented in her collections of 18th century Chelsea porcelain and English Majolica game tureens, but also her breathtaking jewelry collection. In later years, Susan bonded over her love of flowers and vibrant color with Joel Arthur Rosenthal, the genius more widely known as JAR. At the world's most exclusive boutique, quietly housed in the Place Vendôme in

Paris, JAR works closely with his muses to design only 70 or 80 pieces each year. As is evident in their lively handwritten correspondence, Susan collaborated very closely with JAR in the creation of these jewels. JAR's passion for nature is well-known and he has a remarkable ability to translate glittering gems into otherworldly butterflies, flowers, and fruits. Susan's delicate floral necklace is a prime example of his talent with its azure, fuchsia, and saffron-toned diamonds curling elegantly along the neck. The aubergine-colored tourmaline, amethyst and diamond pendant-earrings are equally notable: opulent and exotic, they hint at a secret garden of lavender-scented air and lush orchids. Completing the collection is a set of three bracelets constructed of impressively weighty cubic links, lightly dappled with diamonds, sapphires, and tsavorite garnets.

The precious results of JAR and Susan's partnership reflect the creative synergy between an unparalleled jeweler and an exceptional lady: they are breathtaking and theatrical yet wonderfully intimate, telling the story of a sympathetic artistic connection between kindred spirits.



314

314

FROM THE ESTATE OF SUSAN P. MERIANS

Multi-Colored Sapphire and Colored Diamond Necklace, JAR, Paris

Designed as a delicate floral garland, set with round yellow sapphires and diamonds of yellow hue together with round pink and blue sapphire petals, length 15¼ or 17¾ inches, with detachable link, signed JAR Paris, with French assay and workshop marks. With signed pouch.

Please note the diamonds of yellow hue have not been tested for natural origin of color.

US\$ 50,000-70,000



315

316

315

FROM THE ESTATE OF SUSAN P. MERIANS

Three Gem-Set and Diamond Bracelets, JAR, Paris

Each designed as a line of cube-shaped gem-set links, the first featuring round diamonds of yellow hue, the second with round pink sapphires and amethysts, the third with round sapphires and green garnets, each accented by round near colorless diamonds, *length 7½ inches, signed JAR Paris, with French assay and workshop marks.*

Please note the diamonds of yellow hue have not been tested for natural origin of color.

US\$ 60,000-80,000

316

FROM THE ESTATE OF SUSAN P. MERIANS

Pair of Gem-set and Diamond Pendant-Earrings, JAR, Paris

Each with a faceted amethyst bead suspending a pink tourmaline briolette, capped by round rubies, accented by single-cut diamonds and pear-shaped diamond fringes, *signed JAR Paris, with French assay and workshop marks. With signed box.*

US\$ 40,000-60,000

End of Sale



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of Shaun Leane**
New York 4 December

Magnificent Jewels
New York 5 December

Fine Jewels
New York 7 December

Fine Jewels
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Fine Jewels
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Post de Bekessy collections**
Paris 19–20 December

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Finest & Rarest Wines

Auction 2 December

Couture Fashion Jewellery: The Personal Archive of Shaun Leane

Auction 4 December

Magnificent Jewels

Auction 5 December

Important Watches

Auction 6 December

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12. Export and Permits It is the purchaser’s sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby’s reasonable opinion at the time of cataloguing and are for bidders’ general guidance only; Sotheby’s and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders’, the purchaser’s and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby’s shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will our liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby’s will

use information provided by its clients (or which Sotheby’s otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby’s Privacy Policy. This will include information such as the client’s name and contact details, proof of identity, financial information, records of the client’s transactions, and preferences. Some gathering of information about Sotheby’s clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby’s may also disclose the client information to other Sotheby’s Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby’s may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby’s with information that is defined by European data protection laws as “sensitive”, the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client’s personal information, Sotheby’s shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby’s may film auctions or other activities on Sotheby’s premises and that such recordings may be transmitted over the Internet via Sotheby’s website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby’s data protection policies by writing to Sotheby’s, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby’s use of information collected about eBay users may differ and is governed by the terms of the eBay

Privacy Policy and Sotheby’s on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby’s on eBay Live Auction Website.

Sotheby’s use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby’s on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby’s on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby’s guarantees that the authorship, period, culture or origin (collectively, “Authorship”) of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby’s makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby’s in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer’s Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby’s in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby’s at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby’s has discretion to waive any of the above requirements. Sotheby’s

may require the original purchaser of record to obtain at the original purchaser of record’s cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby’s and the original purchaser of record. Sotheby’s shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer’s premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby’s and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the “Online Terms”) provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available (“Online Platforms”).

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the “Bid Now” button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby’s from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer’s premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement “Bid with you” (on BIDNow) or “You’re the highest bidder” (on eBay) or “Bid with you” (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the

room or on the telephone (a “floor” bid), the “floor” bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer’s decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby’s will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby’s, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby’s recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby’s reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the “Account Activity” section of BIDnow, the “Purchase History” section of the “My eBay” page on eBay and the “Account Activity” section of the “My Invaluable” page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby’s after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby’s following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby’s offers online bidding as a convenience to our clients. Sotheby’s will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without

limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby’s or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client’s internet connection, mobile network or computer. Sotheby’s is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby’s Conditions of Sale and Terms of Guarantee, Sotheby’s Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby’s auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby’s auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby’s, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will

be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby’s or jointly by Sotheby’s and a third party. Sotheby’s and any third parties providing a guarantee jointly with Sotheby’s benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

Property in which Sotheby’s has an Ownership Interest

Lots with this symbol indicate that Sotheby’s owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby’s with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder’s obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby’s will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby’s requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer’s Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party’s possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby’s prior to the sale to discuss any specific shipping requirements.

Premium Lot

In order to bid on “Premium Lots” (☞ in print catalogue or ⚡ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby’s to receive your pre-registration application at least three working days before the sale. Sotheby’s may require such necessary financial references, guarantees, deposits and/or such other security in its absolute discretion as security for any client wishing to bid at auction. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby’s decision whether to accept any pre-registration application shall be final. If your application is accepted you will be provided with a special paddle number. The Bidnow online bidding service is not available for Premium Lots.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when

your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for

check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase. If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and

kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) **In our galleries**

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) **By photograph**

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark,

medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals

Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the

client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Regarding Jewelry Statements in the catalogue regarding the condition of lots in this sale usually appear in the description. However, the absence of any such reference does not imply that a lot is in perfect condition or completely free from wear or imperfections. Sotheby's will be pleased to offer condition reports of the lots to potential purchasers. Please call the jewelry representatives as set forth in the front of the catalogue.

Any gemological terms used in the catalogue have the same meanings as set forth in the Federal Trade Commission's guides for the jewelry, precious metals and pewter industries. A copy of these guidelines is available from Sotheby's upon request.

Regarding Diamonds Sotheby's shares the concerns expressed by the United Nations Security Council with respect to uncut diamonds potentially coming from Angola and Sierra Leone. We will comply fully with any obligations imposed in connection with the Security Council's resolutions regarding these matters.

Treatment and Condition of Gemstones

Traditionally, gemstones have been treated by a variety of techniques to enhance color and generally to improve their appearance. Typically, rubies and sapphires have been heat treated and emeralds have been treated by oil or resin to improve color and clarity. These or other techniques, such as dyeing, irradiation, coating and impregnation, may be used on other gemstones.

Although it is widely believed that heat treatments are permanent, purchasers should assume that any treatment may not be permanent in nature and that over time special care of the stone may be required. Prospective purchasers are reminded that, unless the catalogue description specifically states that a stone is natural, we have assumed that some form of treatment may have been used and that such treatment may not be permanent. Our presale estimates reflect this assumption.

To the extent that Sotheby's has laboratory reports containing specific information on the treatment of a stone, these reports are made available for review by potential purchasers. Available reports from internationally recognized gemological laboratories will be noted in the description of the item. New forms of treatments and new scientific methods to discern them are constantly being developed. Consequently, there may be a lack of consensus among

laboratories as to whether gemstones have been treated, the extent of the treatment or the permanence of the treatment.

References in the catalogue descriptions to certificates or reports issued by gemological laboratories are included only for the information of bidders and Sotheby's accepts no responsibility for the accuracy, terms or information contained in such certificates or reports.

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Gemological Certificates and Reports

References in the catalogue descriptions to certificates or reports issued by gemological laboratories are provided only for the information of bidders, and Sotheby's does not guarantee and accepts no responsibility for the accuracy, terms or information contained in such certificates or reports. Please also note that laboratories may differ in their assessment of a gemstone (including its origin and presence, type and extent of treatments) and their certificates or reports may contain different results.

Certificates of Authenticity Various manufacturers may not issue certificates of authenticity upon request. Except as specifically noted in the catalogue, Sotheby's will not be required to furnish the purchaser with a certificate of authenticity from the manufacturer at any time. Unless the requirements for a rescission of the sale under the Terms of Guarantee are satisfied, the failure of a manufacturer to issue a certificate will not constitute grounds to rescind the sale.

Country of Origin While Sotheby's attempts to obtain accurate information on the country of origin of the gemstones, in accordance with paragraph 1 of the Conditions of Sale, Sotheby's does not guarantee the correctness of the catalogue or other description of the gemstones including the country of origin.

Regarding Gemstones Originating in Burma (Myanmar) Jadeite and rubies of Burmese origin and articles of jewellery less than 100 years old containing such gemstones may not be imported into the U.S. Buyers wishing to import non-Burmese rubies or jadeite into the U.S. must obtain certification of non-Burmese origin from a gemological laboratory. There may be costs and delays associated with this process.

With respect to items containing any other types of gemstones originating in Burma (e.g. sapphires), such items may be imported into the U.S. provided that the gemstones were mounted or incorporated

into articles of jewellery outside of Burma as long as the setting is not of a temporary nature. Loose gemstones of any type originating in Burma may not be imported into the U.S.

The purchaser's inability to import any item into the U.S. or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Stone Weights Weights of stones printed in the catalogue and preceded by the words "stated to be," "about" or "approximately" are not guaranteed by Sotheby's. Prospective buyers are reminded that all lots are sold as shown.

Regarding Condition of Watches

Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. If the prospective buyer is not able to inspect the piece, as a courtesy to our clients, we are pleased to provide an opinion of the condition of the property on request. However, since we are not professional watch restorers, any statement of opinion listed is purely subjective and is not a statement of fact. Condition reports may not specify all mechanical replacements or imperfections to the movement, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot. The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair. Watches in water-resistant cases have no warranties that are made that the watches are currently water-resistant. Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

In addition, certain manufacturers will not service or repair pieces if all of the component parts are not original to the piece. The refusal of a manufacturer to service or repair a piece on this basis does not constitute grounds to rescind the sale under the Terms of Guarantee.

Furthermore, in reference to bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

Payments and Pick-Up All payments to be made at Client Accounting, 1334 York Avenue. See below for dates and times.

Pick-Up: From the Jewelry Department, 6th Floor, 1334 York Avenue.

The schedule for property pick-up will be as follows:

Tuesday, 5 December
10:00 am - 5:00 pm
Wednesday, 6 December
10:00 am - 5:00 pm
Thursday, 7 December
10:00 am - 5:00 pm
Friday, 8 December
10:00 am - 5:00 pm
Monday, 11 December
10:00 am - 5:00 pm

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New York
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G	SI1	7.41	Round	107
H	IF	5.40	Cushion	111
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COLORED STONE LIST

RUBY					
LOT	SHAPE	CARAT WEIGHT	ORIGIN	TREATMENT	LAB
140	Oval	8.25	Burma	No Heat	AGL
157	Oval	2.39	Burma	No Heat	Gübelin
185	Octagonal	15.01	Burma	No Heat	AGL/Gübelin
227	Oval	Approx. 3.85	Burma	No Heat	AGL
285	Cushion	4.61	Burma	No Heat	AGL
130	Oval	10.99	Thai	Heat	AGL
189	Cushion	11.13	Thai	Heat	AGL
236	Cushion	Approx. 2.25	Thai	Heat	AGL

EMERALD					
LOT	SHAPE	CARAT WEIGHT	ORIGIN	TREATMENT	LAB
226	Pear Cabochon	9.52	Colombia	None	AGL
188	Step	9.12	Colombia	Faint	AGL
193	Cushion	12.48	Colombia	Insignificant	AGL
232	Step	Approx. 2.95	Colombia	Insignificant	AGL
194	Step	4.65, 4.43, 4.25	Colombia	Insignificant to Faint	AGL
252	Pear	6.25, 6.03	Colombia	Insignificant to Faint	AGL
160	Step	Approx. 9.00-9.50	Colombia	Insignificant to Minor	AGL
176	Step	Approx. 13.50	Colombia	Insignificant to Minor	AGL
235	Step	17.47	Colombia	Insignificant to Minor	AGL
183	Square	8.01	Colombia	Minor	AGL/Gübelin
110	Oval	Approx. 6.50	Colombia	Minor	AGL

SAPPHIRE					
LOT	SHAPE	CARAT WEIGHT	ORIGIN	TREATMENT	LAB
141	Cushion	8.82	Kashmir	No Heat	AGL/Gübelin
158	Step	7.30	Kashmir	No Heat	AGL
178	Oval	16.20	Kashmir	No Heat	AGL
122	Cabochon	13.03, 11.71	Burma	No Heat & No Heat, Minor Oil	AGL
139	Cushion	Approx. 24.50	Burma	No Heat	AGL
146	Cushion	11.44	Burma	No Heat	AGL
154	Cushion	15.04	Burma	No Heat	Gübelin/SSEF
205	Modified Pear	Approx. 23.02, 20.83	Burma	No Heat	AGL
209	Sugarloaf	Approx. 20.10, 20.00	Burma	No Heat	AGL
215	Round Pink	10.11	Burma	No Heat	AGL
257	Cushion	15.50	Burma	No Heat	AGL
261	Octagonal	4.94	Burma	No Heat	Gübelin
109	Oval	18.47	Ceylon	No Heat	AGL
191	Cushion	15.66	Ceylon	No Heat	AGL
207	Step	Approx. 16.51, 15.79	Ceylon	No Heat	AGL
288	Cushion	68.56	Ceylon	No Heat	AGL
289	Cushion	15.77	Ceylon	No Heat	AGL
208	Sugarloaf	Approx. 23.38	Ceylon/Undeterminable	No Heat	AGL/Gübelin
219	Round	3.87, 3.75	Madagascar	No Heat	AGL

DIAMOND CLARITY GRADING

Clarity grading relates to the impurities in a diamond. All clarity grading is carried out under a 10x magnification. The more impurities in a diamond the lower the price per carat.

FL	Flawless	No blemishes or inclusions
IF	Internally Flawless	No inclusions and only insignificant blemishes.
VVS1 & VVS2	Very Very Slightly Included	Extremely difficult to see, visible only from the back of the stone, or small and shallow enough to be removed easily by repolishing. In VVS2, inclusions are still very difficult to see.
VS1 & VS2	Very Slightly Included	Still difficult to see with the untrained eye.
SI1 & SI2	Slightly Included	Easy (SI1) or very easy (SI2) to see with a 10x lens. When these have been located with a 10x lens, look at the stone with the naked eye and the inclusions can sometimes be spotted
I1, I2 & I3	Imperfect	May be eye-visible face up without the aid of a lens. In I3, they may threaten the stones durability.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

SIGNATURES

BOLD TYPE HEADING

When the maker's name appears in Bold Type Heading in the catalogue description, in Sotheby's opinion, the piece is by the named jeweler.

NAME OF JEWELER

When we state the name of a maker in the catalogue description below the Bold Type Heading, we mean that, in Sotheby's opinion, although unsigned, the piece is by the named jeweler.

MOUNTING BY

When we state in the catalogue description below the Bold Type Heading "Mounting by _____", we mean that, in Sotheby's opinion, the mounting is by the jeweler, and the gemstones were not supplied by the jeweler or the piece has been altered in some way after its manufacture.

DIAMOND COLOR GRADING

GIA
D
E
F
G
H
I
J
K
L
M
↓
Z
Z+

The top color grades, D, E, F, for a diamond is when it looks colorless against a white background.

In near colorless diamonds, G, H, I, there is a slight trace of color which will not be apparent to the untrained eye. Stones 0.50Ct or less will look colorless.

Diamonds graded J, K, L, will have notable traces of color. Small stones in this range will 'face up' colorless when mounted but larger stones will be tinted.

Diamonds graded M-Z will display a yellowish tint even to the untrained eye.

Z+ color grade indicates that the diamond is of fancy color and therefore fall into a different price bracket.

RING SIZES

Metric	French/Japanese	English	American
37.8252	-	A	1/2
38.4237	-	A1/2	3/4
39.0222	-	B	1
39.6207	-	B1/2	11/4
40.2192	-	C	11/2
40.8177	-	C1/2	13/4
41.4162	1	D	2
42.0147	2	D1/2	21/4
42.6132	-	E	21/2
43.2117	3	E1/2	23/4
43.8102	4	F	3
44.4087	-	F1/2	33/4
45.0072	5	G	31/4
45.6057	-	G1/2	31/2
46.2042	6	H	33/4
46.8027	-	H1/2	4
47.4012	7	I	41/4
47.9997	8	I1/2	41/2
48.5982	-	J	43/4
49.1967	9	J1/2	5
49.7952	10	K	51/4
50.3937	-	K1/2	51/2
50.9922	11	L	53/4
51.5907	-	L1/2	6
52.1892	12	M	61/4
52.7877	13	M1/2	61/2
53.4660	-	N	63/4
54.1044	14	N1/2	7
54.7428	15	O	7
55.3812	-	O1/2	71/4
56.0196	16	P	71/2
56.6580	-	P1/2	73/4
57.2964	17	Q	8

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