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Traditional Jewelry of India  
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ART DECO

# THE JEWELER'S EYE

THE PERSONAL COLLECTION OF FRED LEIGHTON

NEW YORK 18 APRIL 2018





FRONT COVER  
LOTS 227, 228, 229, 230, 231 & 255  
BACK COVER  
LOT 328  
THIS PAGE  
LOT 281











# THE JEWELER'S EYE

THE PERSONAL COLLECTION OF FRED LEIGHTON

## AUCTION IN NEW YORK

18 APRIL 2018

SALE N09866

2:00 PM

### EXHIBITION

Friday 13 April  
10 am-5 pm

Saturday 14 April  
10 am-5 pm

Sunday 15 April  
1 pm-5 pm

Monday 16 April  
10 am-5 pm

Tuesday 17 April  
10 am-5 pm

Wednesday 18 April  
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LOTS 327, 333 & 411



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# THE JEWELER'S EYE

## THE FRED LEIGHTON LEGACY



Personal collection of Fred and Glorvia Leighton

Fred Leighton and model

Sotheby's is honored to present the personal collection of the late celebrity jeweler, Fred Leighton.

Mr. Leighton, born Murray Mondschein, was raised in the Bronx. A true New Yorker, his father, Irving, was a taxi driver and real estate salesman and his mother, Renee, cared for the home. From an early age, Mr. Leighton showed an affinity for the art of retailing, taking an after-school job in a local shop. After graduating from high school and enrolling in the armed services, Mr. Leighton's eye for fine and unusual objects was further developed while living in Europe. His curiosity, like the collection he would build, was boundless.

After opening a florist's shop in Los Angeles, Mr. Leighton returned to New York in the early 1960s and purchased a shop specializing in Mexican crafts, silver and folk pieces on MacDougal Street in the West Village. This store bore the name "Fred Leighton" after its original owner – a name that Mr. Leighton would legally adopt as his own in 1986. Mr. Leighton retained an affinity for Mexican art and treasures throughout his life, and had many examples on view in his private residence.

In short order, Mr. Leighton found a niche in the sale of Mexican wedding gowns, which were gaining immense popularity in the late 1960s and early 1970s. Through this specialty, and the complimentary practice of offering accessories, Mr. Leighton sought greater opportunities and profitability in the sale of Mexican and Native American silver jewelry – eventually moving towards Victorian-era pieces. Once his interest in jewelry developed, Mr. Leighton soon focused his energies on mastering the gem trade, receiving a gemological degree.

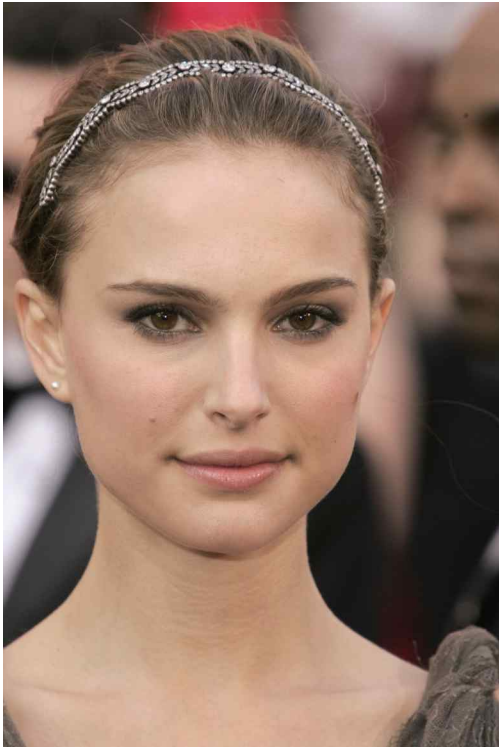
Having established himself as a trusted and lauded jeweler, Mr. Leighton spent the rest of his life identifying and transforming heirloom and period jewels into the coveted baubles of society and celebrity clients alike. An early proponent of Art Deco-style jewelry and decorative arts – which are well-represented in his personal collection on offer – Mr. Leighton's fascination with various periods reinvigorated the market for antique pieces that had fallen out of style. Fred Leighton purchased jewels not just for their intrinsic value, but for their artistry,

*(continued)*









Carlo Allegri / Getty Images



Chris Polk - Film Magic



KW / Getty Images

Top Left  
Natalie Portman wearing a diamond bandeau from Fred Leighton at the 77th Annual Academy Awards in 2005

Above  
Michelle Williams wearing a vintage diamond necklace from Fred Leighton at the 78th Annual Academy Awards in 2006

Left  
Nicole Kidman wearing Indian statement earrings decorated with pearls from Fred Leighton at the 60th Annual Academy Awards in 2003

Opposite: Lots 215, 210 & 342



rarity and history. His clients trusted his taste implicitly, and under his influence a new generation of the New York elite began to appreciate the timeless beauty of Mughal, historic, and royal jewels. His skill for identifying and sourcing rare period pieces from all corners of the globe anointed him with the moniker the “King of Estate Jewelry”.

Reflecting his diverse tastes in jewelry, Mr. Leighton’s domestic interior was a delightful convergence of genres: Art Deco, Art Nouveau, Victorian, and Asian. He and his family lived amongst Leighton’s eclectic objects: an Edgar Brandt “Altesse” console adorned with a Buddha, decorative crystal urns set behind welcoming armchairs covered in zebra-style fabric, and Egyptian revival chairs placed in conversation with a 19th Century Mughal silver throne – a piece that, as his wife, Gloria Leighton, once recounted to *People Magazine* – “Fred loves to sit in it.”

The culmination of decades of a sterling reputation as a New York jeweler to the most discerning clients led Mr. Leighton to the bright lights of Hollywood. Nicole Kidman was the inaugural recipient of Mr. Leighton’s “red carpet” styling in 1996, donning an opal choker necklace to compliment her lavender-hued Prada shift dress at the Oscars. That debut launched Mr. Leighton as the coveted purveyor of jewels appreciated for their timeless, and often edgy, designs rather than for their carat weight. Fashion designers and celebrities flocked to work with Mr. Leighton who brought cascading gemstone earrings, diamond headbands and Deco clip brooches to the red carpet. Leighton jewelry complemented fashion instead of overpowering it. In addition to introducing Indian-inspired and vintage jewelry to the red carpet, Mr. Leighton styled the jewels in new and interesting ways. Brooches were reimagined as hair ornaments, necklaces were worn down the back, and bracelets were stacked up the arm. Today’s stylists are still following the trends that he set over 20 years ago.

Though he sold his business interests in 2006, his legacy, continues to thrive and live on through the store that carries his name, which remains open at 66th and Madison.

Fred Leighton passed away in July 2017 at the age of 85. This collection represents the last group of objects and jewels to be personally curated by Mr. Leighton. It is a reflection of his passion for the eclectic and a celebration of his eye for beauty.







201

**Pair of Blackened Steel, Coral and Diamond Earclips and Ring**

The earclips centering two oval-shaped coral cabochons, encircled by blackened steel and accented by round diamonds; the ring set with a carved coral of foliate motif, accented by four round diamonds, size 5; circa 1930s.

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

• US\$ 6,000-8,000

202

**Blackened Steel, Coral and Diamond Bracelet, Marsh & Co.**

Each link with an abstracted landscape motif in blackened steel, accented with coral cabochons and round diamonds, length 6 inches, signed Marsh's; circa 1930s.

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

**US\$ 10,000-15,000**





203  
(NOT ACTUAL SIZE)

203

### Enamel, Resin and Diamond Evening Bag, Cartier, Paris

The frame composed of red resin accented with black resin and rose-cut diamonds, suspending a fluted black resin cylindrical bead, the chain composed of alternating gold and black enamel links, further accented by black and red resin beads, *dimensions 5¾ x 6¾ inches, signed Cartier Paris, numbered 2390, with French assay marks; circa 1925.*

US\$ 30,000-50,000





204



206



205

204

### Silver Box, Jean Després, France

Composed of hammered silver, embellished with the initials DW, *dimensions 5 x 3¼ x 1⅞ inches, signed J. Després, with French assay and maker's mark; circa 1930s.*

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

205

### Pearl, Onyx and Diamond Jabot, Georges Fouquet

Composed of two triangular-shaped segments, one set with a baroque pearl framed by rose-cut diamonds and accented with polished onyx tablets, the other set with an triangular onyx sugarloaf cabochon framed by rose-cut diamonds, *dimensions 2⅞ x 1½ inches, with French assay and maker's mark for Georges Fouquet; circa 1925.*

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

**US\$ 10,000-15,000**

206

### Silver Compact, Jean Després, France

Composed of hammered silver, embellished with the initials MJ, the interior set with a mirror, *dimensions measuring 3½ x 2¼ x ⅜ inches, signed J. Després, with French assay and maker's mark; circa 1930s.*

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





207

207

### Coral and Diamond Longchain

Composed of round coral beads alternating with diamonds of faint brown hue, length 98 inches.

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

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

**US\$ 8,000-10,000**





208

**Diamond and Emerald Wristwatch,  
Tiffany & Co., Paris**

The rectangular dial completed by the geometric bracelet, set with square, single-cut and baguette diamonds, the bracelet and crown highlighted by cabochon emeralds, mechanical movement, length 7¼ inches, the dial signed Tiffany, the caseback signed Tiffany & Co., Paris, with French assay mark; circa 1925.

Accompanied by an AGL report.

**US\$ 50,000-70,000**

209

**Diamond Necklace-Bracelet  
Combination, Chaumet, France**

The geometric links set with old European, single-cut and baguette diamonds, length 15¼ inches, detachable into five segments for variety of wear, with French assay and partial maker's marks for Chaumet; circa 1930.

**US\$ 80,000-120,000**









210

210

**Pair of Aquamarine and Diamond Pendant-Earrings**

The pear-shaped aquamarines measuring approximately 16.1 x 9.3 x 7.5 mm and 14.2 x 9.6 x 7.7 mm, bordered by calibr -cut aquamarines, suspended within foliate and floral frames of single-cut diamonds, the surmounts each set with an old European-cut diamond.

**US\$ 12,000-15,000**

211

211

**Diamond Pendant-Necklace, Fred Leighton**

The oval-shaped rose-cut diamond pendant framed with round diamonds, suspended from a line of round diamonds, the clasp similarly set with a rose-cut diamond, length 16½ inches, signed Fred Leighton.

**US\$ 5,000-7,000**

212

212

**Pair of Pearl and Diamond Pendant-Earrings, Ghiso**

The two drop-shaped pearls measuring approximately 13.3 x 8.4 x 8.2 mm and 11.6 x 8.2 x 7.7 mm, suspended from tiered foliate caps set with rose-cut diamonds, separated by seed pearls, signed Ghiso; circa 1915.

Accompanied by a GIA report no. 2195220049 stating that the two drop-shaped pearls are natural, saltwater origin

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

**US\$ 50,000-75,000**





Dan MacMedan / WireImage

Kate Hudson wearing a pair of diamond earrings from Fred Leighton at the 75th Academy Awards in 2003



214



213

213

**Seed Pearl and Diamond Clip-Brooch, France**

Of ribbon design with an articulated tassel, centered on an old European-cut diamond, millegrain-set with single-cut diamonds and seed pearls, with French assay marks; circa 1910.

**US\$ 6,000-8,000**

214

**Cultured Pearl and Diamond Bangle-Bracelet**

The flexible band strung with cultured pearls measuring approximately 8.2 to 3.9 mm, the serpent accented with round diamonds, the head further highlighted with baguette diamonds and two old European-cut diamonds, internal circumference 6½ inches.

**US\$ 10,000-15,000**



215

215

**Diamond Necklace, Raymond  
Templier**

Of braided design, set with old European, single-cut and baguette diamonds, *internal circumference 14½ inches, with French assay and maker's marks for Templier; circa 1950.*

**US\$ 75,000-100,000**

216

**Red Spinel and Diamond Ring,  
Bulgari**

Set with an oval-shaped red spinel weighing 3.73 carats accented with baguette and round diamonds, size 6, *signed Bulgari.*

**US\$ 10,000-15,000**





217

217

### Suite of Diamond and Ruby Jewelry

Comprising: a necklace composed of square-shaped links set with old European, single-cut and round diamonds centering on a fringe terminating on cabochon rubies, *length 14½ inches*; a pair of earclips of similar design, fitted with posts; and a pair of matching bracelets, *length 6¾ inches each, bracelets attachable to necklace for variety of wear.*

US\$ 8,000-12,000



218

218

**Carved Amethyst, Diamond and Seed Pearl Wristwatch, Verger, Paris**

The octagonal case and bracelet set with carved amethyst, the bezel set with single-cut diamonds, the bracelet lined with seed pearls, mechanical movement, the caseback signed 'Made by Verger, Paris, for Feagans & Company Los Angeles', the caseback interior signed Verger, France, numbered 6440, with French assay and maker's marks, circa 1915.

**US\$ 10,000-15,000**



219

219

**Diamond Brooch, Cartier, Paris**

Designed as a bow, centering an old European-cut diamond measuring approximately 7.8 x 7.8 x 4.2 mm, further set with old mine, old European, round and single-cut diamonds, signed Cartier, Paris, with French assay and workshop marks; circa 1910, a portion of the central element of later date. Fitted with pendant hook.

**US\$ 50,000-70,000**







220

221

220

### Diamond Bracelet

The openwork design set with eight marquise-shaped diamonds, accented by old European and single-cut diamonds, *length 7 inches; circa 1920.*

**US\$ 3,000-5,000**

221

### Diamond and Ruby Necklace

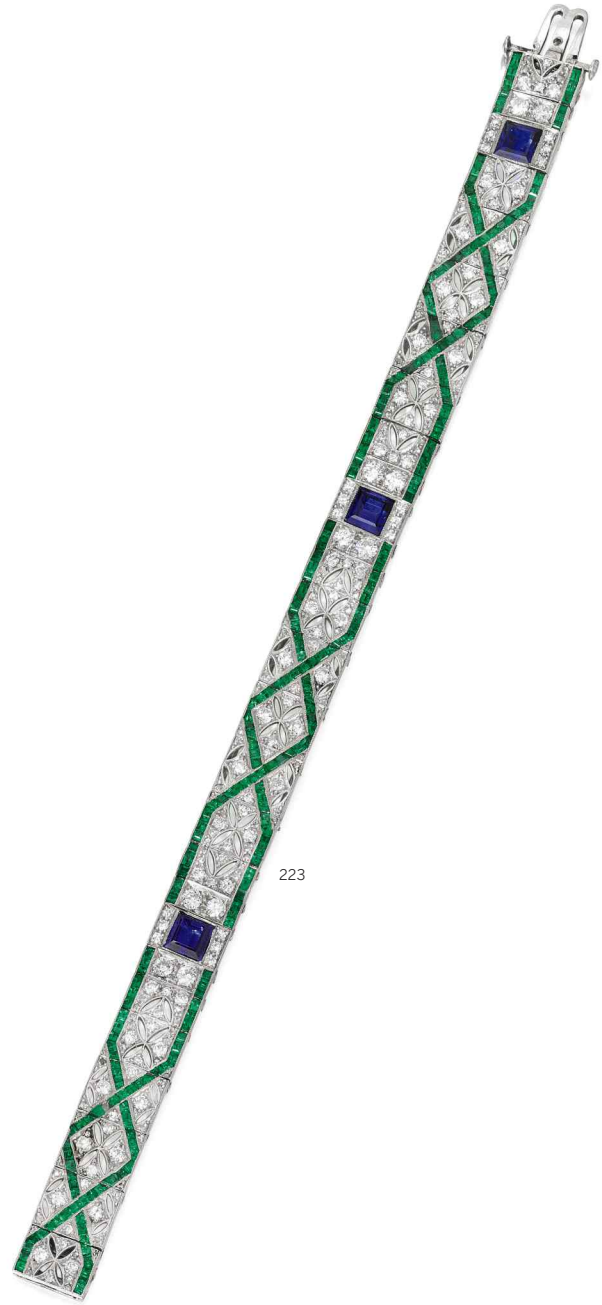
Suspending a pendant set with a pear-shaped rose-cut diamond, framed by two rows of round rose-cut diamonds, the chain set with alternating marquise-shaped and round rose-cut diamonds, spaced by marquise-shaped rubies, *length 15½ inches.*

**US\$ 5,000-7,000**





222



223

222

### Emerald, Cultured Pearl and Diamond Brooch

Of openwork design, centering a cushion-cut emerald measuring approximately 6.7 x 10.1 x 5.3 mm, accented by four cultured pearls measuring from approximately 7.5 to 7.1 mm, embellished with numerous old European, single and rose-cut diamonds.

*Please note the pearls have not been tested for origin of color.*

**US\$ 10,000-15,000**

223

### Sapphire, Emerald and Diamond Bracelet

Set with three square-cut sapphires, accented by calibr -cut emeralds, further embellished with old European-cut diamonds, *length 7 inches; circa 1925, one emerald missing.*

**US\$ 8,000-10,000**



224

**Pair of Emerald and Diamond Pendant-Earrings**

The two fluted emerald drops measuring approximately 18.0 x 13.1 mm and 16.6 x 14.0 mm, topped with marquise-shaped and single-cut diamonds, suspended from two old European-cut diamonds weighing approximately 1.55 and 1.45 carats each, and a line of small round diamonds, *one single-cut diamond missing.*

**US\$ 50,000-70,000**

225

**Emerald and Diamond Bracelet**

Composed of decorative rectangular links set with calibr -cut emeralds and millegrain-set old European and single-cut diamonds, *length 6<sup>7</sup>/<sub>8</sub> inches; circa 1920.*

**US\$ 6,000-8,000**

226

**Diamond Double Clip-Brooch, Cartier, London**

Of geometric design, set with old European, single-cut and baguette diamonds, *signed Cartier, London; circa 1930.*

**US\$ 20,000-30,000**









227



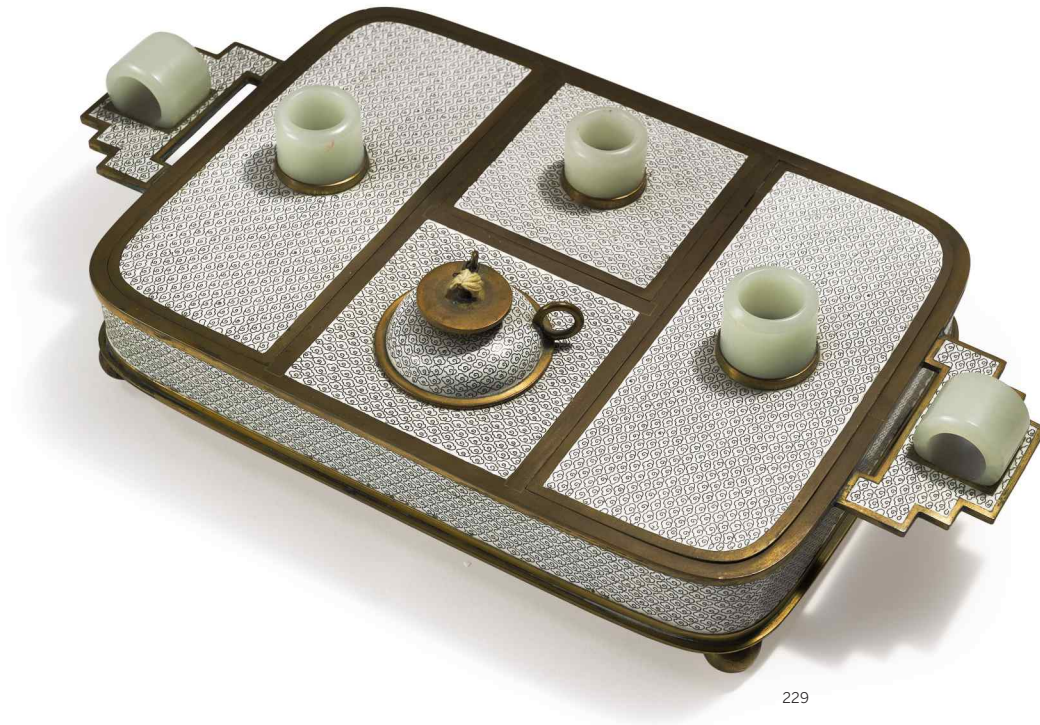
255

230

229

228





229

227

**A Japanese two-panel 'tiger' screen, 20th century**

depicting a stalking tiger in a bamboo grove, the head turned back and the bulging eyes focused below bushy white brows, with leafy bamboo to either side, mounted on brocade.

height overall 26½ in.; width 56 in.; 67 cm; 142 cm

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

228

**An Asian kang table, 20th century**

the squared top above a gilt-decorated frieze painted with flowers and lotus petals on a black ground, supported on inward curved supports terminating in scrolled foliate feet.

height 17⅝ in., width 40¼ in., 33⅝ in.; 45 cm; 102 cm; 33.5 cm

**US\$ 500-800**

229

**A Chinese cloisonné enamel and white jade box, the jade elements Qing dynasty, the enamel box 20th century**

the rectangular box with rounded corners and geometric stepped handles, with three lift tops opening to compartments surrounding a small inset lamp with a white jade conical knob, each of the three tops and the two handles centered by white jade archer rings (6).

width over handles 14½ in.; 37 cm

**US\$ 6,000-8,000**

230

**Pedro Friedeberg**

b. 1936

MINIATURE "HAND/FOOT" CHAIR MODEL

1999

painted and gilt wood

signed and dated *PEDRO FRIEDEBERG/DIC. 5 1999*

height 10⅞ in.; width 6⅞ in.; depth 9½ in.; 27.6 cm; 15.6 cm; 24.1 cm

**US\$ 600-800**





231

A large pair of Italian cut- and beaded-glass campana urns on mirrored pedestals, fitted as lamps, 20th century

height 65 in.; width 34 in.; 165 cm; 86 cm

An almost identical pair was sold from the Dodie Rosekrans Collection, Sotheby's New York 8 December 2011, lot 41, acquired by Kentshire Galleries New York and re-sold Sotheby's New York, 18 October 2014, lot 83. Three further pairs were sold Christie's New York, 10 April 2016, lot 181; Christie's London, 6 March 2014, lot 94, and Christie's London, 5 July 2013, lot 176.

US\$ 70,000-100,000







A French Art Nouveau patinated bronze and amazonite mounted sword, Lucien-Amadée Gaillard, Paris, circa 1903

hemispherical guard cast with spiky foliage with copper highlights, pierced with a motto and mounted with triangular cabochon amazonites, matching grip with openwork pommel and cabochon button, straight blade by *Couleaux Brothers, Klingenthal*, in wall-mounted lighted vitrine case.

length overall: 42 in.; 106.8 cm

**EXHIBITED**

Salon de la Société des Artistes Français, 1903

**LITERATURE**

Alastair Duncan, *The Paris Salons, 1895-1914. Volume V: Objets d'art and Metalware*, 1999, p. 273, illus.

The motto pierced into the guard, "Qui sy frotte sy pique" (If you go looking for trouble you will find it) is associated with King Louis XII and the Ducs d'Orléans.

US\$ 10,000-20,000



232 (DETAIL)

A French Art Nouveau patinated metal and labradorite mounted sword, Lucien-Amadée Gaillard, Paris, circa 1903

the guard cast with feathers, centered by talons with gilt claws holding the blade, the grip formed as a three adorsed openwork peacock feathers, the eyes mounted with shaped labradorite cabochons, the blade by *Couleaux & Cie, Klingenthal*; in electrified wall-mounted vitrine case.

length overall: 34 in.; 86.3 cm

**EXHIBITED**

Possibly Salon de la Société des Artistes Français, Paris, 1903 (photo seems to show a different guard)

**LITERATURE**

Alastair Duncan. *The Paris Salons, 1895-1914. Volume V: Objets d'Art and Metalware*, 1999, p. 273 (or model with same grip and different guard)

US\$ 10,000-20,000



233 (DETAIL)





232



233

A Chinese painting of Buddhist deities, dated Wanli 45th year, corresponding to 1617

ink and color on silk, depicting an assembly of gods, the first a haloed bodhisattva, adorned with a flame-crested hair ornament and ornate jewelry, the hands clasped in *namaskara mudra*, dressed in lotus-bordered robes beneath a surplice; adjacent is Virupaksa, the guardian king holding a *stupa* and bearing a spear-banner, dressed in colorful armor and garlanded with flames; below, Ushinshavijaya, bearing various attributes including a fiery *chakra* wheel, a *ghanta*, a book, a sword, and a spear-banner; adjacent, a *dharma* protector with a lion helmet amidst flames, garbed in ornate robes and bearing a stringed bow, a demon-attendant behind the retinue and waiving a flag, the lower right dated 'forty-fifth year of the Wanli reign' and inscribed with donors' dedicatory inscription, framed.  
height of painting 73½ in.; width 35½ in.; 186.5 cm; 90 cm

US\$ 10,000-15,000

A set of three Chinese paintings, late Qing dynasty

ink and polychrome on panel, the first depicting a haloed luohan, possibly Gopaka, holding a text in both hands, a lion at his feet and a deity-attendant bearing his staff, a boy attendant holding a banner behind them, with a verdant rocky outcrop in the background, the reverse of the panel inscribed 'zuo san' (left side, number three); the second panel painted with a seated haloed luohan holding a blossoming lotus stem, a white elephant recumbent at his feet, a warrior-deity in the foreground and an attendant bearing a banner behind them, all below the canopy of a *wutong* tree, the reverse inscribed 'you san' (right side, number three); the third panel depicting a deity, possibly Shoulao, bearing a tablet, with a demon-attendant and a courtier in a foliate landscape below colorful scrolling clouds; each similarly framed (3).  
height of each overall 30 in., width 16½ in.; 76 cm; 42 cm

US\$ 4,000-6,000

A pair of contemporary zebra print upholstered club chairs with cushions

height 25 in.; 63.5 cm

US\$ 2,000-3,000







235

237

238



236

237

**Raymond Perry Rodgers Neilson**  
1881 - 1964

MISS PEGGY HOPKINS JOYCE  
signed *Raymond P.R. Neilson* (lower left)  
oil on canvas  
36 by 30 in.; 91.4 by 76.2 cm

**US\$ 3,000-5,000**

238

**An Art Deco carved and painted wood female bust**

height with base 11¼ in.; 28.5 cm

**US\$ 300-500**





239



239

A George II style parcel gilt, ebonised and simulated porphyry console table

after the side table supplied to Hinton House, Somerset, in circa 1735.  
height 34 in.; length 31½ in.; depth 13 in.; 86 cm; 80 cm; 33 cm

US\$ 2,000-3,000

240

A Southeast Asian carved giltwood, red-painted and glass-mounted ceremonial chair

height 34 in.; width 34 in.; depth 28 in.; 86 cm; 86 cm; 71 cm

US\$ 1,000-1,500





241

241

**A pair of French silver wine coolers, 20th Century**

of heavy weight, with stepped bases and square wood handles.

*bearing marks for G. Keller Paris and French standard*

195 oz gross

6065 g

Height: 10 $\frac{1}{8}$  in.; 25.5 cm

**US\$ 7,000-10,000**

242

**Pair of monumental American silver candlesticks, Tiffany & Co., New York, Special Hand Work, circa 1920**

Arts and Crafts style with rounded angles and hammered surfaces, paneled baluster stems and detachable nozzles, engraved with Art Deco monogram LBS

*marked on bases and numbered 19604 - 7853*

96 oz

2992 g

Height: 16 $\frac{1}{4}$  in.; 41.3 cm

**US\$ 8,000-12,000**

243

**Jean René Debarre**

1907 - 1968

MANTEL CLOCK

circa 1930

with the original key silvered bronze, brass, glass and onyx impressed *R. DEBARRE* the key numbered *71* height 11 $\frac{3}{4}$  in.; width 13 $\frac{3}{8}$  in.; depth 6 $\frac{3}{4}$  in.; 29.8 cm; 34 cm; 17.1 cm

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

244

**Vase**

20th century

glazed earthenware

height 15 $\frac{1}{4}$  in.; width 13 $\frac{3}{8}$  in.; depth 8 $\frac{1}{8}$  in.; 38.7 cm; 34 cm; 20.6 cm

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





242

243

243

244

Traditional Jewelry of India  
**ART DECO**  
 THE HORTON  
 THE HORTON  
 THE HORTON





245



246

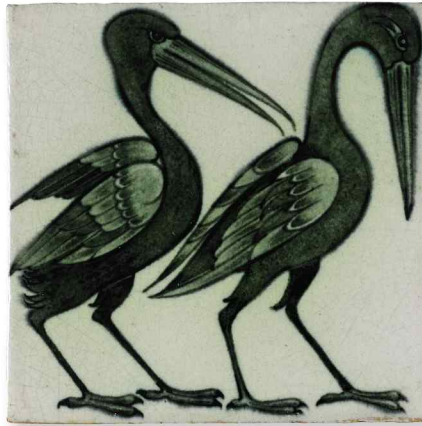


247



248





249

245

Rae Sloan Bredin

1880 - 1933

DOROTHY, CIRCA 1924

signed *R.S. Bredin* (lower right); also titled "DOROTHY" and signed *R.S. BREDIN* (on the reverse)

oil on canvas

30 by 25 in.; 76.2 by 63.5 cm

US\$ 5,000-7,000

246

Louis Kronberg

1872 - 1965

LA BOHEMIENNE

signed *Louis Kronberg*, titled *La Bohemiene*, dated *Paris/1927* and inscribed (on the stretcher)

oil on canvas

36 by 38 $\frac{7}{8}$  in.; 91.4 by 73.3 cm

US\$ 2,000-3,000

247

Agnes Tait

1894 - 1981

BACCHANALIAN SCENE

signed *AGNES TAIT* (lower left)

oil on canvas

39 by 39 in.; 99.1 by 99.1 cm

US\$ 3,000-4,000

248

A pair of Middle Eastern bone- and mother-of-pearl inlaid decagonal pedestal tables, 20th century

height 38 in.; width 27 in.; 96.5 cm; 68.5 cm

The pair illustrated on [www.sothebys.com](http://www.sothebys.com)

US\$ 5,000-8,000

249

William De Morgan

1839 - 1917

FOUR TILES

one tile executed circa 1888-1897, three tiles executed 1898

comprising designs of a hippocamp (serial no. 196), a strutting peacock, a vulture and snake (serial no. 166) and two storks (serial no. 9)

glazed earthenware

one tile impressed *W<sup>M</sup> DE MORGAN & CO/*

*SAND'S END POTTERY/FVLHAM* with artist's

monogram, three tiles impressed *DM/98*

height 6 $\frac{1}{8}$  in.; width 6 $\frac{1}{8}$  in. each;

15.6 cm; 15.6 cm

LITERATURE

Martin Greenwood, *The Designs of William*

*De Morgan*, Somerset, 1989, pp. 125 (for the

"Hippocamp" tile design), 128 (for the "Strutting

Peacock" tile design), 130 (for the "Vulture and

Snake" tile design) and 131 (for the "2 Storks" tile

design)

US\$ 4,000-6,000



250



250

Four Chinese and Japanese Export silver photo frames, late 19th-20th century

one cast with openwork iris, silver back, *signed on back Watanabe*, the others with dragons, carp, and iris, fabric- and leather-covered backs, *apparently unmarked*  
heights: 9¾ to 7⅞ in.; 24.8 to 18 cm

US\$ 3,000-4,000

251

A pair of Chinese-style marble lanterns

height 7 in.; 18 cm

US\$ 400-600



251





252

A gilt-copper female element of a Guhyasamaja group, Tibeto-Chinese, Qing dynasty, 18th century

wearing a scarf with incised floral motif. Made in sections.

width 28 in.; 71 cm

US\$ 10,000-15,000



255

253

An assorted pair of wire and beaded birds mounted as lamps

height of shorter bird with stand 10½ in.; 26.5 cm

US\$ 600-800

254

A pair of Italian cut- and beaded-glass vasiform lamps, 20th century

height 25 in.; width 12 in.; 63.5 cm; 30.5 cm

US\$ 6,000-9,000

255

Two matching Victorian silver and silver-mounted claret jugs, Barnard Brothers, London / Elkington, Birmingham, 1856/1860

with snake handles, the bodies identically etched and engraved in classical style but Elkington example on glass body, matching crest and motto

*Barnard example with design registry mark for November 29, 1854, Elkington example numbered 474*

weight of silver example: 26 oz

809 g

height 13½ in.; 34.2 cm

US\$ 5,000-8,000

256

A pair of silver hand-form sculptures, possibly Southeast Asian, 20th century

roughly formed, folk quality, *apparently unmarked*

height 11¼ in.; 28.5 cm

US\$ 2,000-3,000

*See also page 81*





249



249



253



253



230



254



257



254



256



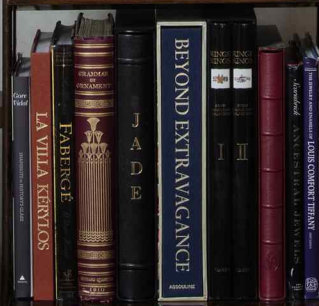
256



255



255



BEYOND EXTRAVAGANCE









257

**A French silver and glass loving cup, designed by Jean E. Puiforcat, Puiforcat, Paris, 1973-82**

stepped body with flared rim, four glass handles, plated liner, *marked on base and stamped Jean E. Puiforcat.*

117 oz 10 dwt gross

3654 g

diameter: 12½ in.; 31.8 cm

This model is illustrated in Françoise de Bonneville, *Jean Puiforcat*, 1986, pp. 48 and 170. Another example was sold Sotheby's, London, October 30, 1998, lot 723.

**US\$ 30,000-50,000**



258



259

258

### Demantoid Garnet and Diamond Ring

Centering an oval-shaped demantoid garnet measuring approximately 9.1 x 7.7 x 4.8 mm, flanked by old mine-cut diamonds, size 6¼.

US\$ 15,000-20,000

259

### Gold and Amethyst Jewels

Comprising a pair of earrings with detachable pendants and a girandole-style pendant, featuring variously-cut closed back amethysts, with *French import marks; late 18th century Iberian with later modifications*. With additional earring fittings and fitted box *signed Boucheron*.

US\$ 5,000-7,000







260



261



262

260

**Gold, Enamel, Sapphire, Ruby and Diamond Ring, Marcus & Co.**

Set with a cushion-cut sapphire, an oval-shaped ruby and an old European-cut diamond within gold scroll motifs, further highlighted by old European-cut diamonds and plique-à-jour enamel, size 6, signed *M & Co.*; circa 1910. With signed box.

**US\$ 10,000-15,000**

261

**Gold, Pink Sapphire and Diamond Ring, Paul Emile Brandt**

The oval-shaped and elongated cushion-cut pink sapphires, set within a gold mounting of foliate design, accented by rose and single-cut diamonds, size 6, signed *P. Brandt*; 1906, circa 1905.

**PROVENANCE**

Featured in *L'art Décoratif aux Salons de 1906*, Première Serie, ed. Armand Guerinot, Paris.

**US\$ 5,000-7,000**

262

**Gold, Sapphire and Diamond Ring, Marcus & Co.**

Of scrollwork design, set with three oval and pear-shaped cabochon sapphires, accented by old European and single-cut diamonds, highlighted with green overlay, size 4, signed *Marcus & Co.*; circa 1910.

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







263

263

Renaissance Revival Gold, Seed Pearl and Hardstone Brooch and Necklace

The brooch set with three nicolo intaglios of putti chasing butterflies within decorative gold frames, embellished with seed pearl tassels, with French import mark; the necklace composed of a textured gold chain suspending a similarly-set pendant with three nicolo intaglios of putti playing musical instruments framed by seed pearls, further suspending two textured gold drops terminating on lapis lazuli and bloodstone chalcedony intaglios, length 15 inches; circa last quarter 19th century.

US\$ 4,000-6,000





264

265

264

**Renaissance Revival Gold, Emerald and Pearl Necklace, France**

Suspending two tumbled emerald drops measuring approximately 13.7 x 11.9 and 12.6 x 13.0 mm, the chain composed of tumbled emerald beads ranging from approximately 8.7 x 7.8 to 8.3 x 7.0 mm, pearls ranging from approximately 7.7 x 6.0 to 7.0 x 5.9 mm and decorative gold links with figurative motifs, length 20 inches, with French assay mark; circa 1890.

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

**US\$ 20,000-30,000**

265

**Archeological Revival Gold, Emerald and Pearl Bracelet, Wièse**

Composed of emerald beads ranging from approximately 8.7 x 7.8 to 8.3 x 7.0 mm and baroque pearls ranging from approximately 15.5 x 12.0 to 13.8 x 10.1 mm, length 8 inches, signed Wièse, with French assay mark; circa 1890.

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

**US\$ 30,000-50,000**



266

267

266

### Renaissance-Revival Gold, Sapphire and Pearl Pendant-Necklace, France

The sculptural gold links strung with semi-baroque pearls and sapphire beads, the pendant centered on a sapphire cabochon, length 25¼ inches, with French assay and import marks; circa 1890.

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

**US\$ 10,000-15,000**

267

### Diamond Pendant-Brooch

Designed as a pair of hearts beneath a crown motif, composed of two foil backed pear-shaped rose-cut diamonds, framed and topped with rose-cut diamonds, with French import and Dutch assay marks; circa 19th century, pinstem and pendant hook may be later added.

**US\$ 8,000-10,000**









268

268

### Gold and Enamel Necklace

Composed of polished fluted gold boules alternating with gold boules applied with blue enamel, gross weight approximately 71 dwts, length 17 inches, separates for wear as a pair of bracelets.

US\$ 1,500-2,000



269

269

### Gold, Moonstone, Ruby and Diamond Bracelet

Bezel-set with a moonstone carved as a scarab, framed with rose-cut diamonds, and a second row of oval-shaped rubies and single-cut diamonds, on a gold curb link chain, gross weight approximately 52 dwts, length 7½ inches, with French import mark, circa 1880.

US\$ 4,000-6,000





270

270

**Gilt-Metal and Gem-Set Cuff-Bracelet**

Composed of three plaques on a gilt-metal frame, set with cushion-cut, oval-shaped, round and cabochon colored gemstones, accented by ropetwist motifs, gross weight approximately 43 dwts, *internal circumference 6 inches, one colored stone missing..*

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



271

271

**Gold, Emerald and Seed Pearl Bracelet**

Of bombé form, set with lines of seed pearls, accented by step-cut emeralds, within rows of gold ropework, gross weight approximately 36 dwts, *internal circumference 6¾ inches.*

**US\$ 3,000-5,000**

272

**A set of four colored print portraits of Mughal rulers of India, 19th century, in modern metal frames**

height with frame 27 in.; width with frame 20 in.; 68.5 cm; 51 cm

The portraits depict Zaheer-ud-Din Babur, 1st Mughal Emperor (1483-1530) and his third wife Empress Maham Begum (d.1534); and Muhammad Shah Jahan, fifth Mughal Emperor (1592-1666) and his consort Mumtaz Mahal (1593-1631), for whom the Taj Mahal was constructed to serve as her mausoleum.

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

273

**Christian Georg Speyer**

1855 - 1929

**CAVALIER ARABE ET SON CHEVAL AU CAMP**

signed *CHR. SPEYER* (lower right)

oil on canvas

18<sup>5</sup>/<sub>8</sub> by 23<sup>3</sup>/<sub>8</sub> in.; 47.3 by 49.4 cm

**PROVENANCE**

Sale: Phillips, London, November 24, 1992, lot 70, illustrated (as *A Bedouin Encampment*)

Sale: Pignet Hôtel des Ventes, Geneva, March 13, 2013, lot 1035, illustrated

Acquired at the above sale

**EXHIBITED**

Munich, *Internationale Kunstausstellung*, 1892

Vienna, *Jahresausstellung*, 1893

**LITERATURE**

Friedrich von Boetticher, *Malerwerke des 19.*,

Dresden, 1891-1901, vol. II., p. 784, no. 9 (as

*Beduinenlager*)

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

274

**A French gilt and patinated bronze Egyptian Revival jewelry casket, late 19th/early 20th century**

in the form of an Egyptian Temple, stamped to underside *AB Paris*.

height 9<sup>1</sup>/<sub>2</sub> in.; width 12<sup>1</sup>/<sub>2</sub> in.; depth 8 in.; 24 cm;

32 cm; 20 cm

**US\$ 500-800**

275

**Mercier Frères**

CABINET

circa 1939

with the original key

lacquered wood

inscribed 4003 with the original United States Customs label for the 1939 New York World's Fair

exhibition and a City of Paris paper memo

height 56<sup>3</sup>/<sub>4</sub> in.; width 49 in.; depth 15<sup>3</sup>/<sub>4</sub> in.;

144.1 cm; 124.5 cm; 40 cm

**LITERATURE**

*Le Décor D'Aujourd'hui*, no. 47, 1948, p. 19 (for

a Mercier Frères advertisement illustrating a

cabinet with a related panel design)

To the rear of the cabinet are a United States

Customs label and a memo from the San

Francisco department store City of Paris that

allude to the import of the present lot from

France for the occasion of the 1939 New York

World's Fair.

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



272



276



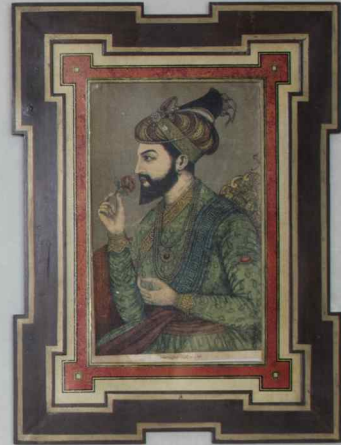


273

274



275



272



276



A pair of carved and polychrome Egyptian Revival armchairs with Indian silk upholstery, late 19th/early 20th century

height of armchair 55 in.; width of armchair 27 in.; 140 cm; 68.5 cm

An identical pair of armchairs, formerly in the Saul Steinberg Collection, was sold Christie's New York, 12 December 2012, lot 724.

US\$ 5,000-7,000





277

### Modernist Adjustable Floor Lamp

modern  
chromium-plated metal, steel wire and glass  
height 103 in.; width 43 $\frac{5}{8}$  in.; depth 22 $\frac{1}{2}$  in.;  
261.6 cm; 110.8 cm; 57.2 cm

US\$ 6,000-8,000



278

### Rufino Tamayo

1899 - 1991

JUGLAR (JUGGLER), 1979

signed *Tamayo* in white pencil and numbered 95/99  
(lower right) (total edition includes 15 artist's proofs)  
etching printed in colors on Guarro paper, printed and  
published by Ediciones Poligrafa, Barcelona  
(sheet size): 29 $\frac{7}{8}$  by 22 $\frac{1}{8}$  in.; 76 by 56 cm

#### LITERATURE

Rufino Tamayo: Catalogue Raisonné: Gráfica – Prints 1925-  
1991, Juan Carlos Pereda, p. 206, cat no. 255

US\$ 2,000-3,000









281

280

279

An Indian silver and embossed silver-veneered throne chair and footstool, Rajasthan, 19th century

height of armchair 55 in.; width of armchair 27 in.

**PROVENANCE**

Sotheby's New York, March 21-22, 1990, lot 400

**US\$ 6,000-9,000**

280

An Indian mother-of-pearl inlaid simulated tortoiseshell veneer square table, 20th century

height 31 in.; width 27 in.; depth 27 in.; 79 cm; 68.5 cm; 68.5 cm

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

281

A pair of Japanese lacquer garden seats carved as temple lions, with polychrome lacquered saddles, circa 1870

height 19 in.; width 18 in.; depth 32 in.; 48 cm; 46 cm; 81 cm

**US\$ 3,000-5,000**





282



283

282

A pair of Chinese hardstone models of plants, late Qing dynasty, 20th century

each flowering composition rising from a lobed spinach-green hardstone jardinière with bats issuing free-moving ring handles and raised on *ruyi* feet, the plants carved with mottled spinach-green stone foliage and rose quartz flowers and berries, all mounted on giltwood stands (2).  
height overall 17¾ in.; 45 cm

US\$ 2,000-3,000

283

A pair of Chinese quartz and wood stands, 20th century

each with naturalistic supports modeled after rootwood below green quartz tops with mottled russet and amethyst skin (4).  
height 13⅞ in.; 35 cm

US\$ 2,000-3,000





284

284

**A set of two Chinese sancai-glazed tilework figural groups**

each modeled in the form of a demon riding a strident *qilin*, applied with green, mottled brown, and ochre glazes, one demon charging forward on the mythical beast whilst brandishing a metal sword, the other wildly grasping the tail of his beast to stay astride, fitted wood stands (4).  
height of taller 23½ in.; 59.5 cm

**PROVENANCE**

Ader Tajan, Monaco

**US\$ 8,000-12,000**

285

**A Southeast Asian lacquered and polychromed wood finial with elephants and figures, 20th century**

height 34 in.; 86 cm

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



285





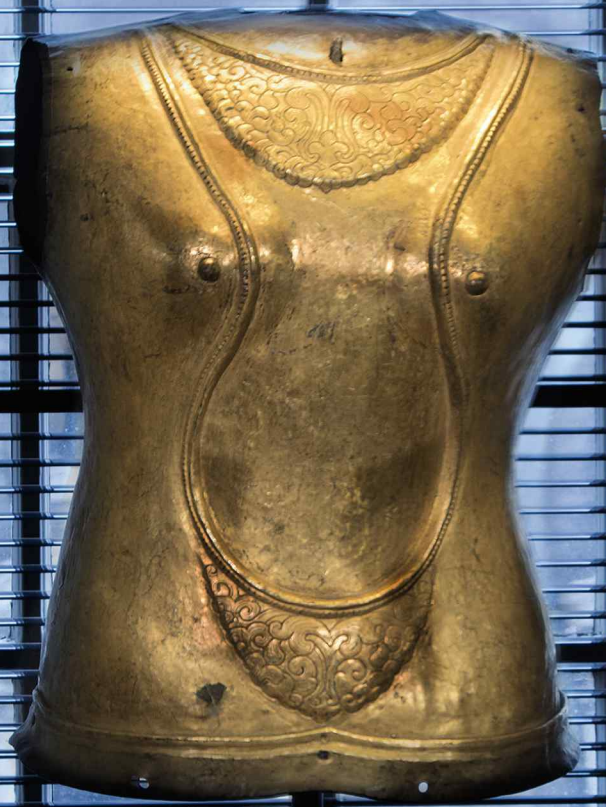
286

A gilt-bronze torso of a Bodhisattva,  
Tibeto-Chinese, 18th/19th century

made in parts.  
height 19 in.; 48 cm

US\$ 4,000-6,000





287

A gilt-copper torso of a Goddess,  
Tibeto-Chinese, 18th/19th century

made in parts.  
height 19 in.; 48 cm

US\$ 4,000-6,000



288

288

**A French Art Deco silver flatware service, Puiforcat, Paris, mid 20th century**

Bayonne pattern variant, monogrammed *CH*, comprising:

- 11 dinner knives
- 11 dinner forks
- 11 salad forks
- 11 fish forks
- 11 dessert knives
- 12 dessert forks
- 11 dessert spoons
- 11 teaspoons
- 11 coffee spoons

100 pieces, in a wood case stamped Puiforcat

160 oz weighable

4976 g

**US\$ 10,000-15,000**

289

**A French Art Deco silver table service, Jean E. Puiforcat, Paris, circa 1925**

With stepped borders, comprising: rectangular platter, three large square trays, two smaller square trays, one vegetable dish, and one sauce tureen with attached stand. Together with a similar sauce tureen on stand and matching ladle, both with Deco monogram, 10 pieces.

stamped on backs *JEAN E. PUIFORCAT*

343 oz

17,527 g

length of largest platter: 25<sup>5</sup>/<sub>8</sub> in.; 65 cm

Françoise de Bonneville shows a serving dish with this border in *Jean Puiforcat*, 1986, p. 142, and dates it to 1925.

**US\$ 10,000-15,000**











294

295

290

**A French Art Deco silver five-piece child's set, Jean E. Puiforcat, Paris, circa 1925**

Comprising: knife, fork, spoon, large cup, and small cup, with applied bead decoration and engraved en suite with Deco monogram ?GOD, the cups stamped JEAN E. PUIFORCAT  
12 oz 5 dwt  
379 g  
height of larger cup: 3 in.; 7.5 cm

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

291

**A French Art Deco silver and wood small vase, Jean E. Puiforcat, Paris, circa 1930**

cylindrical with flared rim above ribbed wood base, marked at rim and engraved Jean E. Puiforcat  
7 oz 15 dwt gross  
243 g  
height: 5 3/8 in.; 13.5 cm

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

292

**French Art Deco silver wine cooler, Jean E. Puiforcat, Paris, circa 1930**

cylindrical applied with vertical straps, square wood handles.  
marked on base rim and stamped underneath JEAN E. PUIFORCAT  
46 oz 10 dwt gross  
1449 g  
height: 9 1/2 in.; 24 cm

**US\$ 8,000-12,000**

293

**A French Art Deco silver five-piece dresser set, Jean E. Puiforcat, Paris, circa 1925**

comprising: Hand Mirror, two Hair Brushes, and two Clothes Brushes, all except small hairbrush engraved JEAN E. PUIFORCAT or JEAN PUIFORCAT PARIS  
length of hand mirror: 9 in.; 22.8 cm

**US\$ 3,000-5,000**

294

**A French silver four-piece tea set, Puiforcat, Paris, mid-20th century**

comprising: Teapot, Coffee Pot, Creamer, and covered Sugar Bowl, with reeded borders and Deco-style monogram, marked on base  
62 oz 15 dwt  
1953 g  
height of coffee pot: 6 1/4 in.; 15.9 cm

**US\$ 5,000-8,000**

295

**A French Art Deco silver coffee pot, Jean E. Puiforcat, Paris, circa 1936**

cylindrical with bulbous base, reeded border and slip-lock cover, stamped on base JEAN E. PUIFORCAT  
26. oz 10 dwt gross  
827 g  
height: 4 7/8 in.; 12.5 cm

Françoise de Bonneville illustrated this model in Jean Puiforcat (1986), p. 131, with a date of 1936.

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



296

296

**Two matching French silver dishes,  
Jean E. Puiforcat, Paris, mid-20th  
century**

faceted ends, raised on angular wood feet, *one with maker's mark effaced and different Jean E. Puiforcat stamp*  
43 oz 15 dwt gross  
1362 g  
length: 9<sup>5</sup>/<sub>8</sub> in.; 24.5 cm

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



297

297

**A French Art Deco silver vegetable  
dish and meat platter, Jean E.  
Puiforcat, Paris, circa 1930**

with paneled bodies, cut corners, and Art Deco monogram, *both stamped JEAN E. PUIFORCAT*  
72 oz 10 dwt  
2258 g  
length of platter: 16<sup>1</sup>/<sub>2</sub> in.; 42 cm

**US\$ 3,000-5,000**

298

**Three French silver sauce pans,  
Puiforcat, Paris, mid-20th century**

comprising a large covered example and a medium example, *stamped Jean E. Puiforcat*, and a small example, *stamped Puiforcat Paris*. Together with a small silver-plated pitcher *stamped Puiforcat*, 4 pieces.  
58 oz 10 dwt gross  
1822 g  
length of first: 14 in.; 35.5 cm

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



298

299

**French Art Deco carpet**

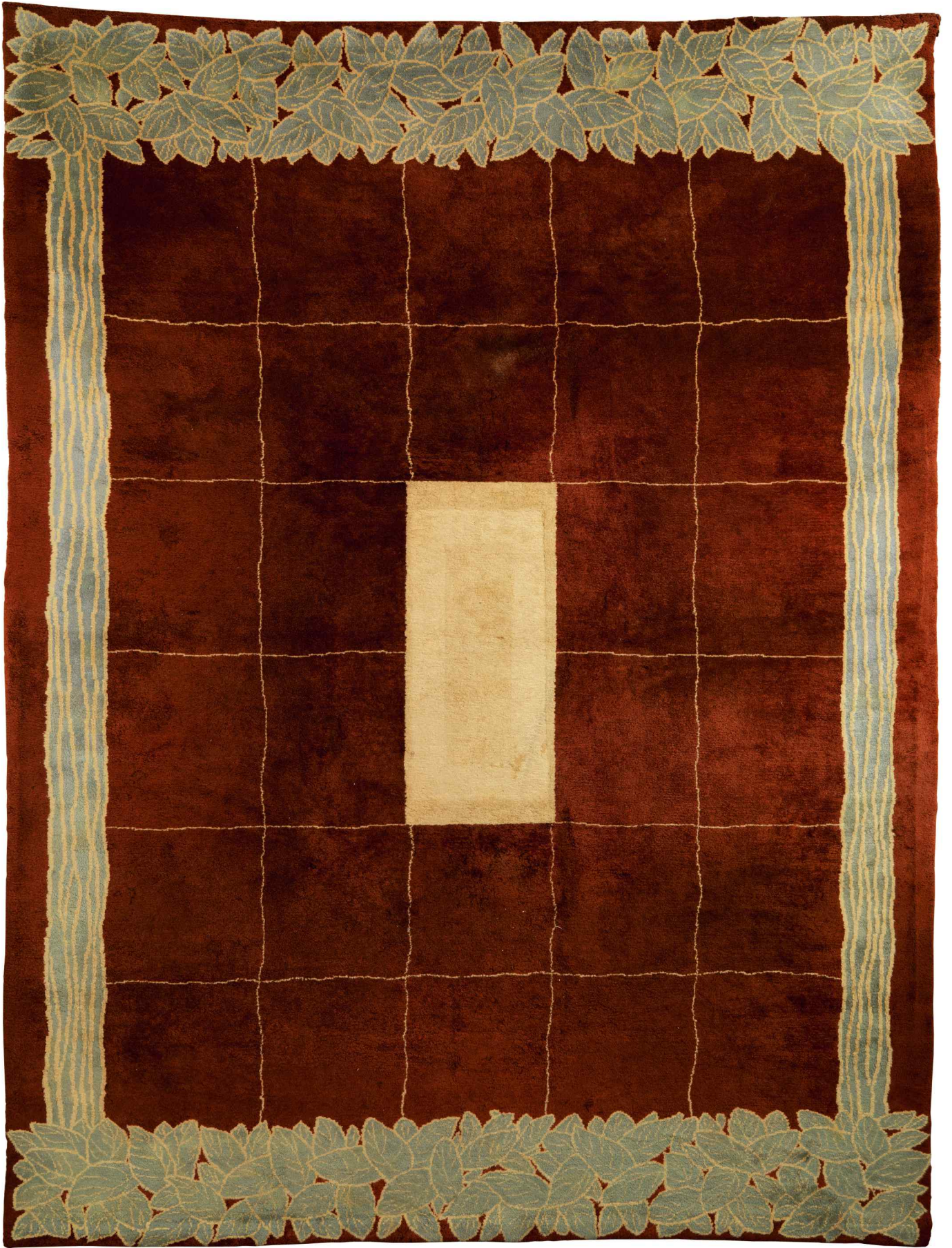
circa 1925  
length 19<sup>1</sup>/<sub>4</sub> in.; width 143 in.; 487 cm; 363.2 cm

**PROVENANCE**

Christie's New York, June 13, 2013, lot 346  
Acquired from the above by the present owner

**US\$ 10,000-15,000**









300



301



302

300

An American silver Grand Baroque pattern flatware service, R. Wallace & Sons Mfg. Co., Wallingford, CT, mid-20th century

comprising:  
 12 dinner knives  
 11 dinner forks  
 12 dessert forks  
 12 butter spreaders  
 18 teaspoons  
 12 soup spoons  
 1 serving fork  
 1 serving spoon  
 79 pieces  
 106 oz 15 dwt weighable  
 3321.5 g

US\$ 2,000-3,000

301

Two matching American parcel-gilt silver large serving spoons, Tiffany & Co., New York, 1891-1902 / 1902-1907

pierced with flowers and scrolls, lyre handles  
 length: 12¾ in.; 32.5 cm

US\$ 2,000-3,000





303

302

**An Italian silver ewer, Peruzzi, Florence, mid-20th century**

in Baroque style with mermaid handle.  
38 oz  
1182 g  
height: 11¼ in.; 28.5 cm

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



304

303

**An early Danish silver fish platter and mazarin #390, designed by Georg Jensen, Georg Jensen Silversmithy, Copenhagen, 1925-32**

oval with chased foliage, the removable mazarin chased with shells and pierced with leaves, paired dolphin grips.  
82 oz 15 dwt  
2575 g  
length: 23 in.; 58.4 cm

A version of this piece without the mazarin, #390B, was in the Rowler collection, sold Christie's, New York, January 19, 2005, lot 102. A mazarin matching the offered example was in the Rowler collection but was paired with the similar platter #205, sold as lot 85.

**US\$ 10,000-15,000**

304

**Italian silver Modernist three-piece coffee set, Fratelli Caccione, Milan, retailed by Cartier, circa 1970**

hexagonal bodies with reeded sides, triangular handles and finials, comprising: Coffee Pot, Creamer with hinged cover, and Sugar Bowl with hinged cover  
28 oz 5 dwt gross  
883 g  
height of coffee pot: 6¾ in.; 16.2 cm

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

305

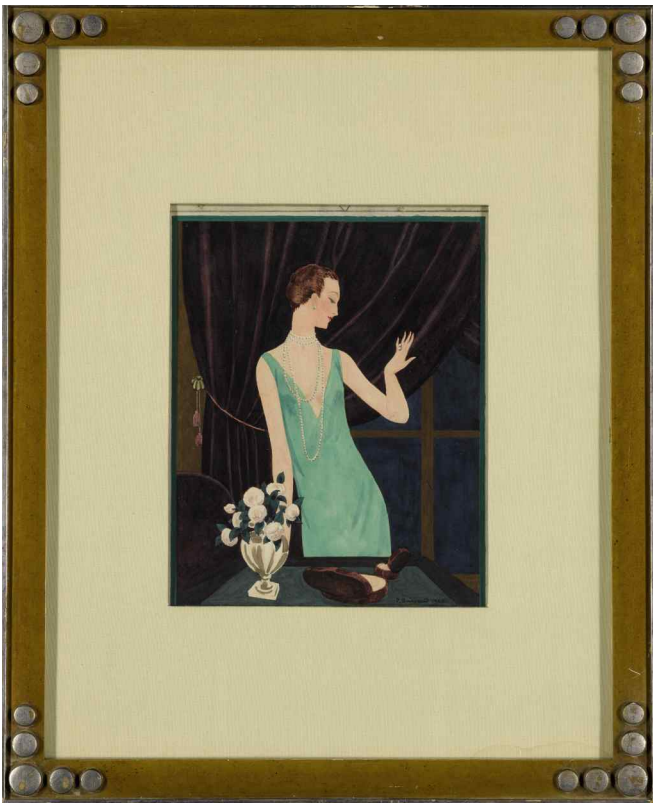
Pierre Brissaud

1885 - 1964

WOMAN ADMIRING HER RING

signed *P. Brissaud* and dated 1925 (lower right)  
watercolor and gouache on paper  
(sight size): 10½ by 8½ in.; 26.7 by 21.6 cm

US\$ 800-1,200



305

306

Attributed to P. Vever

DESIGNS FOR OBJETS DE VERTU

signed *P. VEVER* (lower right)  
watercolor, gouache, pencil and pen and ink  
on card  
11½ by 9 in.; 29.2 by 22.9 cm

These three *objets de vertu* were probably designed by Pierre Vever, who joined the family firm of Maison Vever in 1921 after the death of his father Paul in 1915. The objects date to circa 1920-25.

US\$ 600-800



306







307



307

### Three Gem-Set and Diamond Dress Sets, Fred Leighton

Each of the three sets comprising a pair of cufflinks and three studs, the emerald set with an additional stud, alternately set with cabochon rubies, sapphires and emeralds, within pavé-set frames of rose-cut diamonds, *the studs with maker's marks for Fred Leighton, one small diamond missing.*

US\$ 12,000-15,000





309



308

308

### Diamond and Sapphire Jabot Pin, Cartier

Designed as an arrow, set with round and single-cut diamonds, accented by calibré-cut sapphires, signed Cartier, numbered 29.5353; with French import mark; circa 1920.

**US\$ 3,000-5,000**

309

### Colored Diamond and Diamond Brooch

Designed as an airplane, set with round diamonds, accented by single-cut diamonds of yellow hue, with black lacquer accents, inscribed N-108 EF.

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

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

311



310



310

**Suite of Lapis Lazuli and Moonstone Jewelry**

Comprising: a necklace centering on a pendant composed of geometric-shaped cabochon moonstones backed by lapis lazuli, further accented by lapis lazuli segments, *length 24¼ inches*; a bracelet of similar design, *length 7½ inches*; and a pair of earrings, each composed of three cabochon moonstones, two of which are backed with lapis lazuli.

**US\$ 10,000-15,000**

311

**Moonstone and Lapis Lazuli Ring, Tiffany & Co.**

Centering a cabochon moonstone backed and flanked by lapis lazuli within an architectural mounting, *size 9, signed Tiffany & Co.*

**US\$ 8,000-12,000**





310



312

312 (SIDE VIEW)



313

312

---

### Sapphire and Diamond Ring

Set with a cushion-cut sapphire weighing approximately 5.50 carats, within a shank pavé-set with round sapphires, outlined by round diamonds, *size 6½*.

**US\$ 8,000-10,000**

313

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### Pair of Diamond Earclips

Centered on closed backed pear-shaped rose-cut diamonds measuring approximately 10.4 x 9.9 and 10.2 x 9.7 mm, framed by additional rose-cut diamonds, suspending a fringe of briolette diamonds. Fitted with posts.

**US\$ 6,000-8,000**





314 (NOT ACTUAL SIZE)

314

Gold, Silver and Glass Diadem,  
Comte Enguerrand du Suau de La  
Croix

Designed as a pair of wings composed of various shades of blue *plique-à-jour* enamel, set *en tremblant* atop a flexible headband, signed *Cte du Suau de la Croix*; circa 1890 with later modifications.

US\$ 2,000-3,000



315

315

**Moonstone, Sapphire and Diamond  
Necklace, Fred Leighton**

The front set with pear-shaped cabochon moonstones accented by round sapphires and diamonds, length 14¾ inches, with maker's mark for Fred Leighton.

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



316

316

**Moonstone, Diamond and Sapphire  
Brooch**

Designed as a bow, the center set with a round diamond, each side set with carved moonstone, round diamonds and calibré-cut sapphires; circa 1920.

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



317

317

**Pair of Rock Crystal, Diamond and  
Sapphire Earclips, France**

Designed as boules composed of frosted rock-crystal segments alternating with rows of round diamonds, centered on cabochon sapphires, with French assay and workshop marks. Fitted with retractable posts.

**US\$ 3,000-5,000**





318



319



318

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### Diamond Band Ring

Of Greek key motif, set with round diamonds, size 7.

**US\$ 6,000-8,000**

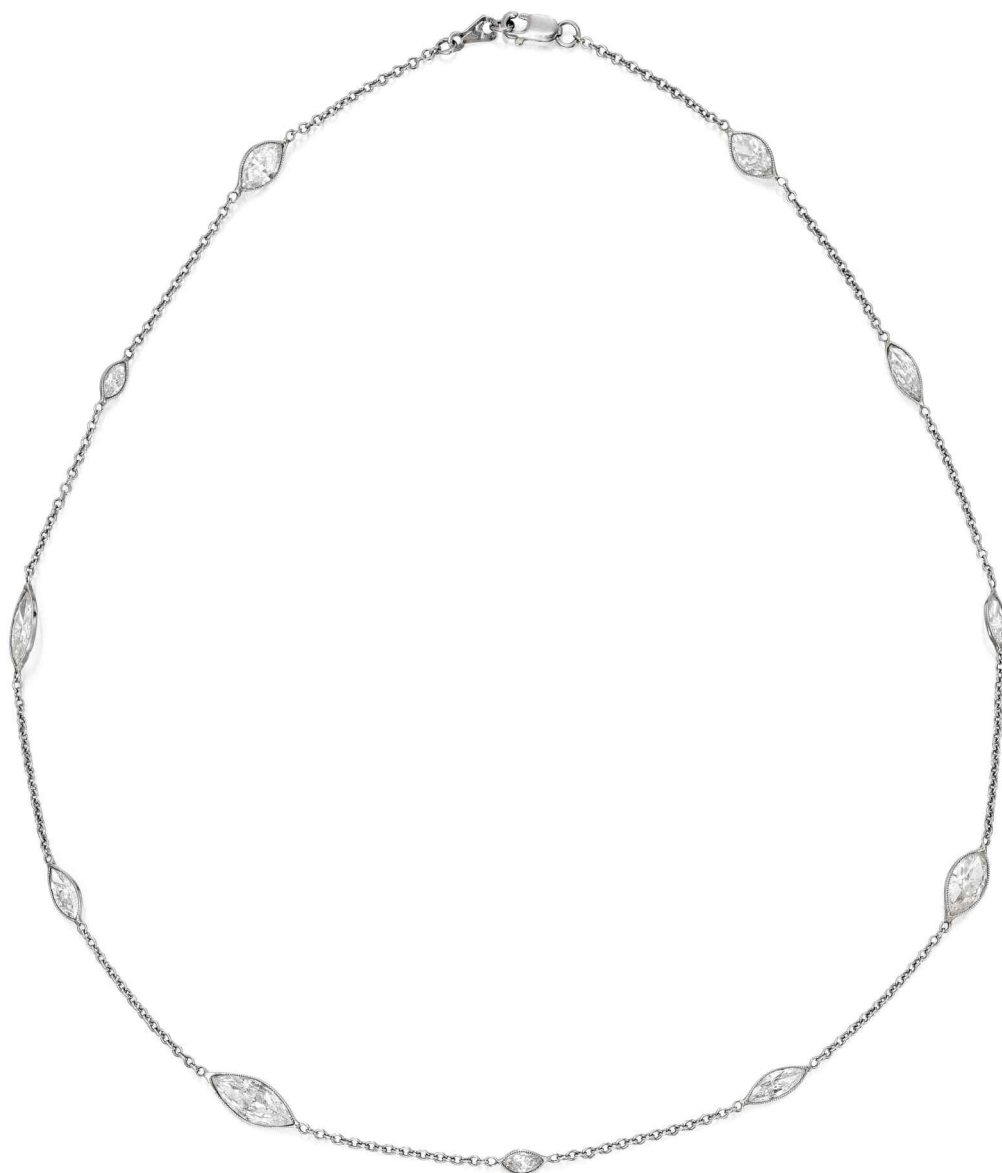
319

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### Pair of Diamond Earclips and Clip-Brooch

Designed as a starburst, set with round diamonds, *one diamond-set ray missing*. With signed box.

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



320



321

320

### Platinum and Diamond Necklace

Composed of a fine link chain set with variously sized marquise-shaped diamonds, *length 17½ inches.*

**US\$ 8,000-10,000**

321

### Pair of Coral and Diamond Pendant

The drop-shaped coral measuring approximately 19.2 x 9.3 x 7.3 mm and 18.6 x 9.5 x 6.6 mm, swing-set within a pear-shaped halo of rose-cut diamonds, suspended from coral beads and floral surmounts set with round and pear-shaped rose-cut diamonds.

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

© **US\$ 6,000-8,000**





322



323

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322

**Pair of Turquoise Earclips, Fred Leighton**

Each set with turquoise carved and polished into the shape of a seashell, *with maker's marks.*

**US\$ 600-800**

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323

**Coral, Turquoise and Diamond Clip-Brooch, Seaman Schepps**

Shaped in the form of a tree, set with a carved coral trunk, with cabochon turquoise leaves, and round diamond accents, *signed Seaman Schepps; circa 1955.*

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

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



324



326



325

324

**Pair of Ruby and Diamond Earclips,  
Fred Leighton**

Of bombé form, set with rose-cut rubies and rose-cut and round diamonds, *signed Fred Leighton*.

**US\$ 8,000-12,000**

325

**Diamond Pendant**

Designed as a cross, pinched-collet set with variously-shaped antique-cut diamonds.

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

326

**Sapphire and Diamond Ring**

The closed back setting, centered by an oval-shaped sapphire within a double surround of old mine-cut diamonds, *size 4¾; circa late 19th century*.

**US\$ 15,000-20,000**





327

327

### Diamond, Sapphire and Ruby Brooch

Designed as a butterfly, the body and wings set with rose-cut diamonds and a rose-cut sapphire, the wings accented with oval-shaped sapphires, and the eyes set with cabochon rubies; circa late 19th century.

US\$ 6,000-8,000



328

328

### Diamond Corsage Ornament, Alphonse Fouquet, France

Of floral design, set with variously-shaped antique-cut diamonds, three floral motifs set *en tremblant*, numbered 21376, with French assay and maker's mark for Alphonse Fouquet, one small diamond missing; circa 1890.

US\$ 8,000-12,000



329

330

329

**Diamond and Ruby Bracelet**

Composed of floret motif links set with round rubies and diamonds alternating with links set with a round ruby and round and marquise-cut diamonds, *length 7 inches*. With signed box.

**US\$ 8,000-12,000**

330

**Gold, Emerald, Ruby and Diamond Necklace, Gübelin**

Of floriate design, composed of gold ropework set with carved emeralds and round rubies and diamonds, *length 14½ inches, numbered 204419, with maker's mark for Gübelin, one small ruby missing; circa mid-20th century.*

**US\$ 5,000-7,000**





331

331

### Suite of Gold, Diamond and Gem-Set Jewelry, Mauboussin

Comprising: a necklace composed of woven gold set with turquoise cabochons, carved emerald leaves, and round rubies and diamonds, length 14½ inches, numbered 13333, with French assay and workshop marks, one small emerald missing; a bracelet of similar design, length 6 inches,

numbered 13334, with French assay and workshop marks; a matching ring, size 5¾, partially numbered 13335, two diamonds missing; and a pair of earclips en suite, one signed Mauboussin, numbered 13336, with French assay marks; circa 1960.

**US\$ 30,000-50,000**

Courtesy of Mauboussin. All rights reserved.





332



333



334

332

**Gold, Sapphire and Diamond Bracelet, Boucheron, France**

Of braided design, the gold ropework set with round sapphires and diamonds, gross weight approximately 67 dwts, internal circumference 6½ inches, signed Boucheron Paris, with French assay marks; circa 1960s.

**US\$ 10,000-15,000**

333

**Group of Enamel and Diamond Clip-Brooches, Boucheron, France**

Comprising five clip-brooches designed as flowers, the petals applied with blue and orangy pink enamel, accented with round and baguette diamonds, all signed Boucheron, with French workshop marks; circa mid 20th Century.

**US\$ 20,000-30,000**

334

**Pair of Gold and Sapphire Earclips, Van Cleef & Arpels, France**

Of bombé design, composed of polished gold domes set with round sapphires, signed Van Cleef & Arpels, numbered 55438 and 55439, with French assay and workshop marks, circa 1940.

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







336



335

335

### Colored Diamond and Diamond Pendant, Fred Leighton

Designed as a cross, set with pear, marquise and oval-shaped diamonds of pink hue, framed by round diamonds, signed Fred Leighton.

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

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

336

### Diamond Necklace

Composed of variously-shaped rose-cut diamonds, framed with round diamonds, connected by round diamonds, *length approximately 17½ inches.*

**US\$ 10,000-15,000**





337

### Colored Diamond and Diamond Clip-Brooch and Pair of Earclips

Designed as roses, the center set *en tremblant* with triangle-shaped and round diamonds of yellow hue, the petals pave-set with round diamonds of yellow hue, the leaves and stem set with numerous round and baguette diamonds; the earclips similarly-set.

Accompanied by a GIA reports no. 2193190575 and 5191190577 stating that six diamonds of yellow hue on the brooch and earclips have been tested as Natural Color.

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

US\$ 20,000-30,000



338



339

338

**Cultured Pearl Clip-Brooch and Pair of Earclips**

Of bombé design, set with cultured pearls capped with silver boules, *signed Boivin, with French import marks.*

**US\$ 10,000-15,000**

339

**Emerald and Diamond Brooch**

Of geometric design, centering a carved emerald measuring approximately 25.5 x 35.8 mm, surrounded by round and baguette diamonds, the triangular-shaped element detachable for variety of wear, *with French import marks; circa 1935.*

**US\$ 10,000-15,000**





340

Pink Topaz, Seed Pearl, Enamel  
and Diamond Necklace-Diadem  
Combination and Pair of Pendant-  
Earrings

Designed as meandering grapevines, set with oval-shaped pink topazes, accented by old mine-cut diamonds, seed pearls and gold leaves applied with green enamel, the necklace-diadem completed at the back with a green velvet ribbon, *internal circumference 18½ inches*; the earrings of similar design set with rose-cut diamonds and button pearls; *circa 1870*.

US\$ 8,000-10,000



342



341



343

341

**Pair of Emerald and Diamond Pendant-Earrings, Moonbeam by Fred Leighton**

Of foliate design, set with pear-shaped and round emeralds, accented and framed by round diamonds, *signed Moonbeam by F.L.*

**US\$ 6,000-8,000**

342

**Diamond Ring**

The cushion-cut diamond weighing 4.07 carats, framed by a ribbon motif of single-cut diamonds, size 5½.

*Accompanied by GIA report no. 6193203567 stating that the diamond is J color, VS1 clarity.*

**US\$ 25,000-35,000**

343

**Pair of Emerald and Diamond Earclips**

Designed as starfish, set with round emeralds and diamonds, *with Italian registry marks*. Fitted with retractable posts.

**US\$ 5,000-7,000**







344

344

A thangka depicting Chemchog Heruka, Tibet, 18th/19th century

featuring scenes of the bardo with the central figure of Chemchog Heruka.  
height 27¾ in.; width 18¾ in.; 70.5 cm; 46 cm

**US\$ 7,000-9,000**



345

345

A thangka depicting Samantabhadra, Tibet, 18th century

Samantabhadra with consort Samantabhadrī seated on lotus throne surrounded by peaceful and wrathful deities.  
height 23¾ in.; width 14¾ in.; 59 cm; 37.5 cm

For a similar thangka see Himalayan Art Resources, item no. 36.

**US\$ 6,000-8,000**





346

346

A set of French parcel-gilt silver tea accessories, Charles Harleux, Paris, circa 1900

Comprising: twelve teaspoons, a caddy spoon, a tea strainer, and a pair of sugar tongs, unengraved, in Chinoiserie lacquered case length of case: 10 $\frac{7}{8}$  in.; 27.5 cm

US\$ 1,000-1,500

347

An English George III style japanned writing table with leather inset top, circa 1900

together with an oval japanned mirror.  
height 29 in.; width 26 in.; depth 21 in.; 73.5 cm;  
66 cm; 53 cm

US\$ 600-800



347





348

## TRAPANI WARE (Lots 348-353)

The ancient fishing port of Trapani on the west coast of Sicily was renowned in the 16th-18th centuries for its production of objects made from local red coral. Most common were *capezzale*, devotional plaques with religious figures set in engraved copper frames with rich coral inlay and enamel decoration. Other work included liturgical items such as chalices and crucifixes, as well as secular objects like jewelry, inkstands, and small caskets, many of which made their way into European *kunstkammern*. The historic and aesthetic value of Trapani ware makes it a fitting complement to the 20th-century works in the Leighton Collection.

348

A Trapani coral and mother-of-pearl inlaid and enameled plaque with female saint holding a martyr's palm, circa 1700

height 5½ in.; width 5 in.; 14 cm; 13 cm

### PROVENANCE

Sotheby's Monaco, June 22-23, 1991, lot 413

US\$ 3,000-5,000



349

349

A Trapani carved coral brooch with bust of Bacchus, the carved figure circa 1700, the mount probably later

height 3 in.; width 2½ in.; 7.5 cm; 6 cm

US\$ 2,000-3,000



350

350

A matched pair of Trapani octagonal coral plaques depicting figures of saints, late 17th century

height 3½ in.; width 3¼ in.; 9 cm; 8 cm

### PROVENANCE

Manolo March Collection, Mallorca; Christie's Paris, June 16, 2015, lot 35

US\$ 3,000-5,000



A Trapani coral-inlaid, enameled,  
and engraved plaque with standing  
saint and dragon, late 17th century  
height 15 in.; width 12 in.; 38 cm; 30.5 cm

**PROVENANCE**

Sotheby's Monaco, June 22-23, 1991, lot 409

US\$ 20,000-30,000





352

A Trapani coral inlaid and enameled  
plaque inlaid with ten cameo  
portraits, late 17th century

height 18¼ in.; width 14¼ in.; 46 cm; 36 cm

**PROVENANCE**

Manolo March Collection, Mallorca; Christie's  
Paris, June 16, 2015, lot 51

US\$ 20,000-30,000





A Trapani coral inlaid and enameled  
plaque with the Madonna flanked by  
two saints, late 17th century

height 18 in.; width 14 in.; 46 cm; 35.5 cm

**PROVENANCE**

Manolo March Collection, Mallorca; Christie's  
Paris, June 16, 2015, lot 56

US\$ 25,000-35,000







354

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**Edgar Brandt**

1880 - 1960

**TABLE LAMP**

circa 1926

patinated wrought iron and alabaster  
impressed *BRANDT*

height 24¼ in.; diameter of shade 12⅝ in.;  
61.6 cm; 32.1 cm

**LITERATURE**

Ferrobrandt Inc., catalogue, New York, 1926, ref.  
1082

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

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355

**Art Deco floor lamp**

circa 1925

patinated wrought iron and alabaster

height 34 in.; width 19¾ in.; depth 19¾ in.;  
86.4 cm; 50.1 cm; 50.1 cm

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

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356

**A Moorish Revival thuya and  
ebonized wood, metal-mounted and  
bone-inlaid vitrine cabinet, 20th  
century**

height 93 in.; width 46 in.; depth 90¼ in.; 236 cm;  
117 cm; 229 cm

**US\$ 7,000-10,000**



355













357

357

**A Canton enamel five-piece garniture, Qing dynasty, late 18th / 19th century**

comprising a censer and cover, a pair of candle prickets, and a pair of *fang gu* vases, each of squared archaistic form and enameled with *kuilong* in cobalt blue and pink enamels against a bright turquoise-blue ground, the censer cover centered by a gilt-metal *luduan* finial (6).  
height of tallest 15¾ in.; 40 cm

**US\$ 30,000-50,000**

360

**A French Art Deco silver three-piece tea set, Jean E. Puiforcat, Paris, circa 1925**

with paneled bodies and carved wood handles with stepped terminals  
*marked throughout and stamped on bases Jean E. Puiforcat*  
45 oz gross  
1399.5 g  
length of teapot 8¾ in.; 22.2 cm

**US\$ 3,000-5,000**

358

**A French silver-gilt four-piece tea set with gilt metal hot water urn, Maison Cardeilhac, Paris, early 20th Century**

in Régence taste with gadroon borders and chased strapwork bands, comprising: Teapot, Creamer, Hot Water Jug, and Chocolate Pot with wooden molinet; matching gilt-metal Hot Water Urn on lampstand  
116 oz 15 dwt gross  
3633 g  
height of urn: 17¼ in.; 44 cm

**US\$ 6,000-9,000**

359

**Two French silver and hardstone boxes, Puiforcat, Paris, mid-20th Century**

the first octagonal, *the base engraved Jean E. Puiforcat*, the second circular with fluted sides, *the base engraved Tiffany & Co. Paris*, both with hardstone bead finials.  
33 oz 5 dwt gross  
1039 g  
diameter of larger 5⅞ in.; 15 cm

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



359



363

**A Japanese wool tapestry, 20th century**

depicting an exotic bird with long crest and tail plumes perched on a low knotted branch of a flowering tree, a canopy of willow and distant clouds set in the background of silk strands, the foreground with a potted tree on a stone tile ground, the bottom edge with silk tassel fringe.

height 97½ in.; width 66 in.; 247.5 cm; 167.5 cm

**US\$ 500-800**

364

**A pair of Indian silver figures of sitar players, 20th Century**

carefully modeled with detailed costume and elephant-headed instruments.

60 oz

1866 g

Height of taller: 11¾ in.; 30 cm

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

361

361

**Edmund Dulac**

1882 - 1953

"HERE WITH A LITTLE BREAD BENEATH THE BOUGH" (FOR *RUBÁIYÁT* OF OMAR KHAYYAM)

signed *Edmund Dulac* and dated 09 (lower right)  
watercolor, gouache and pen and ink on paper  
13 by 9½ in.; 33 by 24.1 cm

**PROVENANCE**

Berry-Hill Galleries, New York

**EXHIBITED**

London, Leicester Galleries, October – November  
1909, no. 32

**US\$ 20,000-30,000**

362

**An American Limoges-style cloisonné enamel candlestick mounted as a lamp by E.F. Caldwell & Co., late 19th century**

height 16¼ in.; 41 cm

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





363

364

362





366

365

368

367







369

365

**Emile Marie Beaume**

1888 - 1967

SCENE FROM "THE STORY OF THE SECOND ROYAL MENDICANT" (*THE THOUSAND & ONE NIGHTS*)

signed *EMILE MARIE BEAUME* (lower left); inscribed with an excerpt from "The Story of the Second Royal Mendicant" and further signed *EMILE MARIE BEAUME. PINXIT.* (lower center) oil on canvas  
75½ by 75 in.; 190.8 by 190.5 cm

**US\$ 30,000-50,000**

366

**Max Le Verrier**

1891 - 1973

"PLUIE" TABLE LAMP, MODEL NO. 958

circa 1927  
executed by Maison Max Le Verrier, Paris  
patinated bronze, frosted glass and marble  
inscribed *Le Verrier* and impressed *LE VERRIER/ PARIS*  
height 16¼ in.; width of shade 12½ in.;  
41.3 cm; 30.8 cm

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

367

**Art Deco style plant stand**

modern  
patinated metal and marble  
height 44 in.; width 11¼ in.; depth 11 in.;  
111.8 cm; 28.6 cm; 27.9 cm

**US\$ 3,000-5,000**

368

**An American Limoges-style cloisonné enamel candlestick mounted as a lamp by E.F. Caldwell & Co., late 19th century**

height 26 in.; 66 cm

**US\$ 3,000-5,000**

369

**Félix Aublet**

1903 - 1978

PAIR OF "BOULE" TABLE LAMPS

designed 1925  
patinated and silvered nickel, patinated bronze and glass  
height 17¾ in.; diameter of shades 7⅞ in. each;  
44.1 cm; 20 cm

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



370

370

## British School

17th/18th Century

THE REGALIA OF CHARLES II: THE STATE ROBES, THE STATE CROWN, THE ORB AND SCEPTRE, AND THE SASH AND COLLAR

oil on canvas

41 by 60 in.; 104.2 by 152.3 cm

### PROVENANCE

Sale: Christie's, London, November 8, 1963, lot 108 (as by Francis Pike)

Wiggins (acquired at the above sale)

Sale: Christie's, London, November 18, 1988, lot 93, illustrated (as Attributed to Francis Pike)

US\$ 2,500-3,500









372

371

371

### Two-Color Gold Bracelet

Composed of geometric rose gold and yellow gold links, gross weight approximately 31 dwts, length 7½ inches, with Czechoslovakian assay marks; circa 1945.

**US\$ 3,000-5,000**

372

### Gold and Sapphire Ring, Van Cleef & Arpels, France

Set with an oval-shaped sapphire measuring approximately 11.0 x 10.0 x 6.4 mm, within an architectural gold mounting, size 4¾, signed Van Cleef & Arpels, with French assay and workshop marks; circa 1945.

Accompanied by an AGL report.

**US\$ 20,000-30,000**





373

373

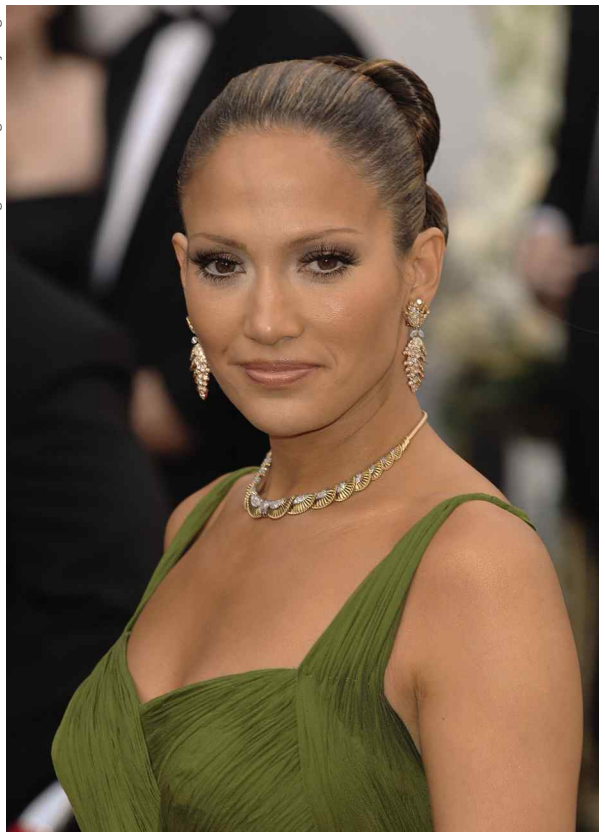
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### Gold and Coral Necklace

Composed of five strands of polished coral beads, the clasp designed as interlocking gold hands, gross weight approximately 320 dwts, length 24 inches, with British hallmarks; circa 1980.

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

• US\$ 10,000-15,000



Jennifer Lopez wearing retro jewels in 2006 at the 78th Academy Awards



374

374

### Suite of Gold, Onyx and Diamond Jewelry, Cartier, Paris

Comprising: a bracelet of tubogas design embellished with a gold flower accented with onyx and old European and single-cut diamonds, *internal circumference 6½ inches, signed Cartier Paris, with French assay and workshop marks*; a clip-brooch designed as a flower, the petals composed of hammered gold, the center set with polished onyx and old European and single-cut diamonds, *signed Cartier Paris, partially numbered, with French assay marks, two diamonds missing*; and a pair of matching earclips, fitted with posts, *signed Cartier Paris, numbered CS 9603, with French assay and workshop marks; circa 1945.*

#### LITERATURE

*For a bracelet of similar design, see Cartier: Innovation Through the 20th Century, page 214.*

**US\$ 30,000-50,000**









375



376

375

### Gold and Diamond Bracelet, Verger Frères, Retailled by Régner, France

Of scroll and bombé design, the front set with round diamonds, the bracelet composed of polished and fluted gold segments, gross weight approximately 74 dwts, length approximately 6¾ inches, signed Régner, with maker's mark for Verger Frères, with French assay marks; circa 1945.

**US\$ 12,000-18,000**

376

### Pair of Gold and Enamel Cufflinks

The round gold disks each accented with an enamel lady bug, signed Tiffany & Co., gold cufflinks circa 1890, the ladybugs later added.

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





377

377

**Set of Three Gold, Coral and Ruby Clip-Brooches, Van Cleef & Arpels, France**

Designed as cats, set with three coral cabochons, the eyes highlighted by single-cut rubies, *all pieces signed Van Cleef & Arpels, numbered 56841, 56842 and 56843, with French assay and workshop marks; circa 1945.*

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

• US\$ 3,000-4,000



378

378

**Gold and Citrine Bracelet-Double Clip Combination**

Comprising: a polished gold cuff-bracelet set with a large oval-shaped closed back citrine measuring approximately 55.6 x 45.6 mm, the sides accented by a pair of detachable clips composed of a cluster of variously-shaped citrines of yellow and orange hue, gross weight approximately 129 dwts, *internal circumference 7 inches, with French assay and partial workshop mark, circa 1945.*

**US\$ 12,000-15,000**



379

380

379

**Gold, Citrine and Diamond Brooch-Necklace Combination, Cartier**

The pendant set with an emerald-cut citrine within a surround of oval-shaped citrines, old European and single-cut diamonds, suspending a detachable gold ropetwist fringe terminating on four pear-shaped citrines, accented by old-European cut diamonds, *necklace length 15 inches, the pendant and fringe both detachable, signed Cartier London; circa 1945.*

**US\$ 60,000-80,000**

380

**Citrine, Ruby and Diamond Clip-Brooch, J.E. Caldwell**

Designed as a feather, set with two rows of pear-shaped citrines, highlighted by calibré-cut and cabochon rubies, further accented by round diamonds, *signed. J.E. Caldwell & Co., numbered N8683; circa 1945.*

**US\$ 5,000-7,000**







381  
(NOT ACTUAL SIZE)

381

### Gold, Turquoise and Diamond Grande and Petite Repeating Desk Clock with Alarm, Cartier

Composed of a rectangular reeded gold case with polished gold base, the silvered dial with buff-top turquoise and round diamond indicators, the hands applied with rose-cut diamonds, with subsidiary dial for alarm with arrow-form hands, minute repeating pusher at top applied with turquoise cabochon, manual winding movement, strike choice for quarters, silent, and hours

and quarters, repeating on two gongs with two hammers, measuring approximately 7 x 6 x 4 7/8 inches, case and dial signed Cartier, movement signed Couaillet Frères, backplate signed European Watch & Clock Co., backplate numbered 20784 and 3289; circa 1938. With signed fitted box and key.

#### LITERATURE

*For a clock of similar design, see Made by Cartier by Franco Cogni and Ettore Mocchetti, page 156.*

US\$ 60,000-80,000





*Cartier*

12 · 1 · 2 · 3 · 4 · 5 · 6 · 7 · 8 · 9 · 10 · 11



382



383

382

### Gold and Ruby Ring

The sugarloaf cabochon ruby measuring approximately 8.0 x 7.3 x 5.9 mm, set within a decorative gold mounting, size 7¼; circa 1890.

*Accompanied by an AGL report.*

**US\$ 10,000-15,000**

383

### Demantoid Garnet and Diamond Ring

Centered on an antique cushion-cut demantoid garnet, framed with concentric circles of rose-cut diamonds and round demantoid garnets, size 6½; circa 1900.

**US\$ 5,000-7,000**





384

384  
**Egyptian Revival Gold, Gem-Set,  
 Enamel and Silk Evening Bag,  
 France**

The multi-colored silk brocade bag topped with a gold female figure with a carved coral face, the clasp frame applied with white, black and blue enamel birds, further accented by round and calibré-cut emeralds and single-cut diamonds, with French assay marks; circa 1925.

*A handbag of similar design is illustrated in Masterpieces of French Jewelry by Judith Price, page 79.*

*Accompanied by a GIA report.*

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

**US\$ 50,000-70,000**





385



386

385

**Ruby and Diamond Ring, France**

Set with an oval-shaped ruby measuring approximately 7.8 x 6.7 x 3.4 mm, within a mounting of architectural design accented with single-cut diamonds, with French assay marks, size 6, circa 1940.

**US\$ 6,000-8,000**

386

**Ruby and Diamond Necklace, Marchak, France**

Composed of braided gold ropework, interspersed with baguette diamonds, embellished with carved rubies and floral motifs set with ruby beads and round and baguette diamonds, length 15 inches, signed Marchak, with French assay and workshop marks; circa 1950.

**US\$ 60,000-80,000**





387

387

**Onyx and Ruby Brooch, Verger Frères, Paris**

*The onyx carved with the face of a dog, accented with calibré-cut sugarloaf rubies, numbered 33064, with French assay mark and maker's mark for Verger Frères; circa 1935.*

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



388

388

**Gold, Enamel, Ruby and Diamond Bracelet**

*Designed as a segmented snake, applied with black enamel spots set with oval-shaped rubies, the head embellished with pear-shaped and cushion-cut rubies framed by rose-cut diamonds, gross weight approximately 56 dwts, internal circumference 6 inches, expandable, with French import marks.*

**US\$ 15,000-20,000**



389

### Pair of Ruby, Diamond and Enamel Hoop Earrings

The front set with a mosaic of buff-top calibré-cut rubies, accented by pear-shaped and round rose-cut diamonds, the back applied with decorative green, red and white *cloisonné* enamel, *one ruby missing*.

US\$ 2,000-3,000



390

390

### Pair of Ruby and Diamond Earrings

Composed of cascading closed back rose-cut rubies in the shape of inverted hearts, suspending a cluster of variously-shaped rose-cut rubies, accented by rose-cut diamonds, terminating on a heart-shaped rose-cut ruby.

US\$ 2,000-3,000







391 (REVERSE)



391



392 (SIDE VIEW)

392

391

### Pair of Emerald, Ruby, Diamond and Enamel Earclips

Suspending emerald drops measuring approximately 11.3 x 9.3 and 10.9 x 8.8 mm, surmounted by foliate motifs, one side set with variously-shaped foil backed rubies, emeralds and diamonds, the reverse applied with red and green enamel. Fitted with posts.

US\$ 3,000-5,000

392

### Emerald and Diamond Ring

Set with a domed carved cabochon emerald inlaid with a pear-shaped rose-cut diamond, the mounting further embellished with rose-cut diamonds, size 6¾.

US\$ 10,000-15,000





393 (REVERSE OF CLASP)

393

### Fire Opal, Ruby, Diamond and Enamel Necklace

Composed of twelve strands of fire opal beads interspersed with gold rondelles bezel-set with round rubies, the clasp applied with green, red, blue and white enamel to suggest a pair of birds and foliate motifs, the reverse set with variously-shaped rubies, diamonds and paste, *length 22½ inches.*

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

393





394 (REVERSE)



394

394

**Diamond and Enamel Pendant-  
Necklace**

Set with variously-shaped table and rose-cut closed back diamonds, the reverse applied with a floral motif and bird design in white enamel, *length 31 inches.*

**US\$ 10,000-15,000**





397 (SIDE VIEW)



397



395 (SIDE VIEW)



395



396

395

### Diamond, Ruby, Seed Pearl and Enamel Ring

Designed as a slightly tapered band, set with variously-shaped rose-cut diamonds, on a mosaic base of calibr -cut rubies and small scrolls of greenish near colorless enamel, bordered by seed pearls, the interior of the band applied with a red, white and green enamel floral motif, size 5 $\frac{3}{4}$ .

US\$ 2,000-3,000

396

### Gold, Diamond, Ruby and Emerald Compact

The hinged lid and sides applied with a floral design of variously shaped rose-cut diamonds, and cabochon rubies and emeralds, measuring approximately 1 $\frac{3}{4}$  x 1 $\frac{3}{4}$  x  $\frac{7}{8}$  inch, gross weight approximately 45 dwts.

US\$ 3,000-5,000

397

### Gold, Diamond, Ruby and Emerald Bangle-Bracelet

The wide band of floral design set with variously-shaped foil backed rubies, diamonds and emeralds, gross weight approximately 68 dwts, *internal circumference 6 $\frac{1}{2}$  inches.*

US\$ 6,000-8,000

398

A Louis XVI-style gilt-bronze  
mounted satinwood jewelry cabinet  
on stand, early 20th century

height 32 in.; width 13 in.; depth 10¼ in.; 81 cm;  
33 cm; 26 cm

US\$ 800-1,200



398



399

**A Chinese hardwood seal chest,  
20th century**

the squared case with lift lid cover over twin doors on a low base, metal mounts in the form of *ruyi*-heads at the corners, a circular clasp-plate and rectangular hinges to the front and back, the case opening to an upper compartment over three short and two long drawers with pendant pulls.

height 12<sup>5</sup>/<sub>8</sub> in.; 32 cm

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



399

400

**Gianfranco Frattini**

PAIR OF STOOLS

circa 1960  
executed by Bernini, Milan, Italy  
mahogany, suede upholstery and painted metal  
height 28 in.; width 15<sup>1</sup>/<sub>4</sub> in.; depth 15<sup>1</sup>/<sub>4</sub> in. each;  
71.1 cm; 38.7 cm; 38.7 cm

**PROVENANCE**

Private Collection  
Christie's New York, June 12, 2014, lot 211  
Acquired from the above by the present owner

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



400



401

402

### A large Japanese Satsuma vase

of ovoid form, modeled as a storage jar with a bow-tied cord encircling the mouth over the simulated pleated fabric covering gilded with *mon* and the Tokugawa crest, the pale blue body applied with a knotted cord net covering, mounted as a lamp.

height overall 26½ in.; width 56 in.; 67 cm; 142 cm

US\$ 3,000-5,000

403

### Léonard Foujita

1886 - 1968

NU ÉTENDU (BUISSON 30.57), 1930

signed *Foujita* in pencil (lower right); numbered 68/100 (lower left)

etching with aquatint printed in colors on *chine appliqué* supported on Japan paper

(chine size): 15⅞ by 22⅜ in.; 38.5 by 56.7 cm (sheet size): 20⅞ by 27½ in.; 51.7 by 69.8 cm

US\$ 6,000-8,000

401

### Dale Chihuly

b. 1941

"IKEBANA" WITH SINGLE STEM

1992

hand-blown glass

engraved *Chihuly* and dated 92

overall height 54 in.; diameter of vase 20½ in.; 137.2 cm; 52.1 cm

#### LITERATURE

*Dale Chihuly, Installations: 1964-1992*, exh. cat., Seattle Art Museum, Seattle, 1992, pp. 73-81 (for related works from the "Ikebana" series)

US\$ 8,000-12,000



402





403



404



405

404

**José de Zamora**

1899 - 1971

THE TWO LOVERS

signed *José de Zamora* and dated 1924.

(lower left)

watercolor and gouache on paper

(sight size): 12½ by 9¼ in.; 31.8 by 23.5 cm

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

405

**Léa Lafugie**

1890-1972

BAIN CHINOIS

titled *Bain Chinois* and signed *Lafugie*

(lower right)

watercolor and gouache on paper

(sight size): 13 by 11 in.; 33 by 27.9 cm

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

406

A French Restoration parcel-gilt mahogany  
easel, second quarter 19th century  
height 71 in.; 180 cm

**PROVENANCE**

Property from the Collection of Dodie Rosekrans, Sotheby's  
New York, December 8-9, 2011, lot 347

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

407

European School

A CARPET SELLER

oil on canvas  
11½ by 8¼ in.; 29.2 by 21 cm

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





408

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### Easel

modern  
with an adjustable lighting unit  
mahogany and painted wood  
height 77½ in.; width 22⅔ in.; depth 15⅝ in.;  
196.9 cm; 56.8 cm; 39.7 cm

**US\$ 3,000-5,000**

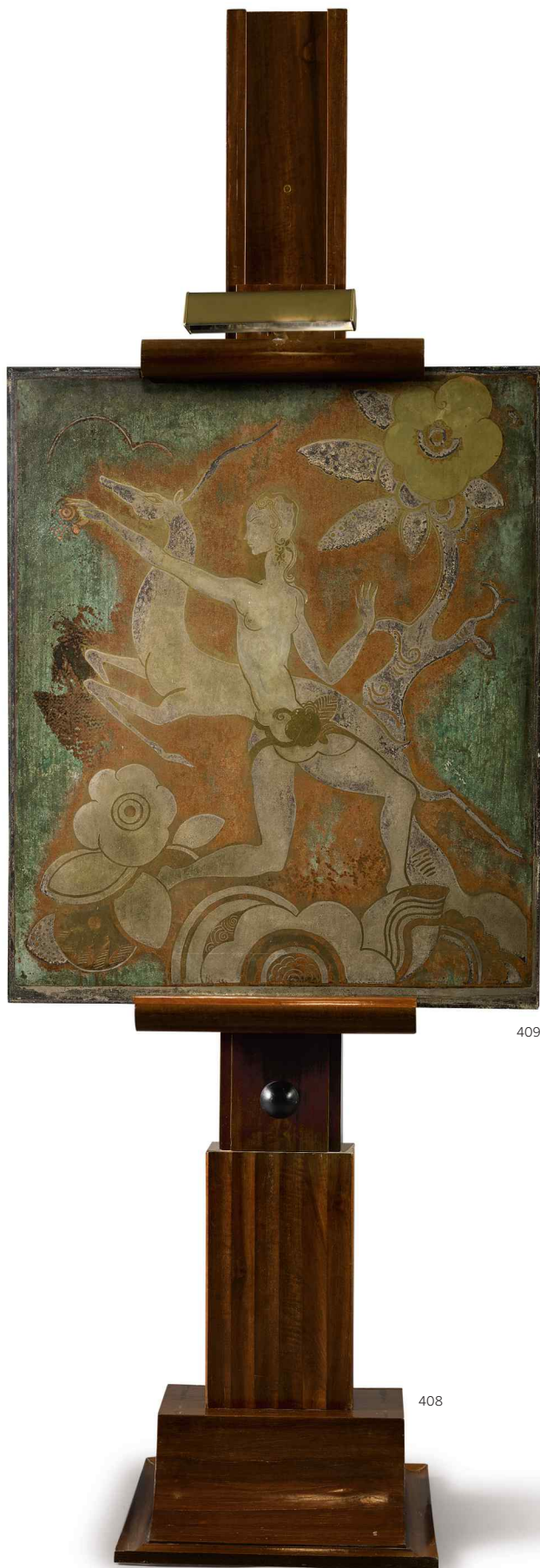
409

---

### Art Deco Panel

circa 1925  
polychrome patinated metal  
with partial signature  
height 31½ in.; width 26½ in.;  
80 cm; 67.3 cm

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





410



411

410

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**A German Jugendstil pewter  
dressing table mirror**

Achille Gamba, circa 1900  
height 30¼ in.; 77 cm

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

*See close-up p. 115*

411

---

**French vide poche**

circa 1900  
patinated metal  
signed *Joaquin*  
height 6¾ in.; width 7¾ in.; depth 7 in.;  
17.1 cm; 19.7 cm; 17.8 cm

**US\$ 500-700**

*See larger image at frontispiece*



412

---

Attributed to Maison Baguès

TABLE LAMP

circa 1925

nicked bronze, crystal glass beads and celluloid lining

impressed *MADE IN FRANCE*

height 29 $\frac{7}{8}$  in.; width 19 $\frac{3}{4}$  in.; depth 19 $\frac{3}{4}$  in.;  
75.9 cm; 50.2 cm; 50.2 cm

US\$ 10,000-15,000

413

---

DIM (Décoration Intérieure  
Moderne)

SIDE TABLE

circa 1925

rosewood veneer

stamped 2

height 26 $\frac{3}{8}$  in.; diameter 23 $\frac{5}{8}$  in.;  
67 cm; 60 cm

• US\$ 2,000-3,000





414

414

### Pattyn Products

TABLE LAMP, MODEL NO. 310

circa 1935  
with the original glass liner  
brushed and enameled aluminum, Bakelite  
and glass  
with remnants of producer's label  
height 19¾ in.; 50.2 cm

### LITERATURE

Richard Guy Wilson, Dianne H. Pilgrim, and Dickran Tashjian, *The Machine Age in America 1918-1941*, New York, 1986, p. 300, fig. 8.41  
J. Stewart Johnson, *American Modern 1925-1940: Design for a New Age*, New York, 2000, p. 125

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

415

### John Held Jr.

1889-1958

#### MANHATTAN SKYLINE

signed *John Held Jr.* and dated 1936 (lower left)  
watercolor and pencil on paper  
20 by 14 in.; 50.8 by 35.6 cm

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

416

### Emil Bisttram

1895 - 1976

#### UNTITLED

signed *BISTTRAM* and dated 39 (lower left)  
mixed media on paper  
10¾ by 9 in.; 27.3 by 22.9 cm

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

417

### Emil Bisttram

1895 - 1976

#### UNTITLED

signed *BISTTRAM* and dated 40 (lower right)  
mixed media on paper  
7¾ by 9 in.; 19.7 by 22.9 cm

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

418

### Paul Bonet

DESIGN FOR FRONT WRAPPER AND SPINE OF  
*LES ECHOS DES INDUSTRIES D'ART*, [PARIS:]  
1928

ink and pencil on Japon vellum; matted, framed,  
and glazed  
17¾ by 12⅝ in.; 44 by 32 cm

#### PROVENANCE

Sale: *La succession Paul Bonet*, Hôtel Drouot,  
Paris, June 1, 1990 (according to a stamp to  
verso)

An original design for the Art Nouveau journal *Les Echos des Industries d'Art*, which was published in Paris from 1925-1931. Bonet is one of the most well-known French bookbinders, and was highly regarded for his luxurious and modern designs.

**US\$ 500-700**





415



416



417



418



419

**Jean Cocteau**

1889 - 1963

**SANS TITRE**

signed *Jean Cocteau* (lower right)

crayon on paper

10¾ by 8¾ in.; 27 by 21 cm

**PROVENANCE**

Galerie Moos, Geneva

Annie Guédras has confirmed the authenticity of this work.

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

420

**European School**

**TWO DECORATIVE PANELS WITH ANTIQUE WINGED LION AND HELMET MOTIF**

both, oil on panel laid down on panel

each, 14¼ by 51¼ in.; 36.2 by 130.2 cm

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

419



420



421

---

An English ironstone vase and cover, circa 1820-30

printed and painted with stylized Oriental flowers and insects, the cover surmounted with a foo-dog finial.

height 26¼ in.; 66.5 cm

US\$ 1,000-1,500



421

422

---

Pair of Art Deco style nesting tables

modern

comprising three tables per pair

blondwood with faux shagreen

the largest: height 17⅞ in.; width 35⅝ in.; depth

15¾ in.;

45.4 cm; 90.5 cm; 40 cm

US\$ 4,000-6,000





423

---

**Edgar Brandt**

PAIR OF FLOOR LAMPS

circa 1925

patinated wrought iron, alabaster, brass and  
marble

each lamp impressed *E. BRANDT/MADE IN  
FRANCE*

height 75¼ in.; diameter of shade 16½ in. each;  
191.1 cm; 41.9 cm

Sotheby's would like to thank Joan Kahr for her  
assistance with the cataloguing of this lot.

**US\$ 10,000-15,000**

423





424 (PART)

424

A set of forty-six colored engravings of medieval knights and arms and armor, 19th century

in ebonized and giltwood frames, various sizes.

**PROVENANCE**

Peter Finer

Framed sizes: 25 prints: approx. 11¾ by 14 in. (29.8 by 35.6 cm); 12 prints: approx. 11½ by 18¼ in. (29.2 by 46.4 cm); 4 prints: 12¼ by 24¼ in. (31.1 by 61.6 cm); 2 prints: 11¼ by 15¾ in. (28.6 by 40 cm); 2 prints: 12½ by 16 in. (31.8 by 40.6 cm); 1 print: 12¼ by 18¼ in. (31 by 46.4 cm)

For additional illustrations see [www.sothebys.com](http://www.sothebys.com)

**US\$ 6,000-9,000**

425



425

A pair of Continental polychrome painted and carved wood figures of angels, 17th century

height with pedestal 25½ in.; 65 cm

US\$ 1,000-1,500

426

Andrea Mantegna

1426 - 1506

BACCHANAL WITH SILENUS (H. 2; NGA 74),  
CIRCA 1475

with a small circle watermark (cf. Briquet 2926,  
c. 1496-1552), trimmed within the platemark (into  
the hatching but outside the figure at left and just  
to the figure at right)

engraving, a clear, 16th century impression on  
paper

12⅝ by 17⅞ in.; 31.9 by 43.5 cm

PROVENANCE

Sale: Sotheby's, New York, May 9, 1991, lot 77

US\$ 4,000-6,000



426





427

427

### After Correggio

TWO PUTTI, ONE SHARPENING AN ARROW  
oil on canvas  
21¾ by 26⅝ in.; 55.2 by 67.6 cm

#### PROVENANCE

Count Henry Olizar de Porceri (and sold, Parke-Bernet, New York, October 11, 1951, lot 43 (as by Angelica Kauffmann))  
J.D Wood (acquired at the above sale)  
Alexander Galleries, New York (as by Angelica Kauffman)

The two putti in this painting are details derived from the lower right corner of Correggio's celebrated *Danaë* (1530). The painting was previously attributed to Angelica Kauffman (Coira 1741 - 1807 Rome), who did copy works by Italian Old Masters including Correggio. Although today in the Villa Borghese in Rome, Correggio's *Danaë* could have been known to Angelica Kauffman when it was in the Roman collection of Philippe II, Duke of Orléans from around 1727 until 1792 when it was sent to England.

US\$ 15,000-20,000





428





430

428

A Venetian Rococo style carved  
walnut grotto chair, 20th century

height 34 in.; 86 cm

US\$ 500-800

429

A glazed ceramic free standing  
cactus hat stand

height 67 in.; 170 cm

US\$ 1,000-1,500

430

A Victorian brass-mounted figured  
walnut writing box, 19th century

the two doors inset with Limoges-style enamel  
plaques of *Landsknechts*

height 17½ in.; width 16 in.; depth 12¾ in.;  
44.5 cm; 40.5 cm; 32 cm

US\$ 800-1,200



429

End of Sale



ANDY WARHOL. \$(4), 1982

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Collection of Fred Leighton

EDGAR BRANDT  
"Altesse" Console, circa 1925  
Estimate \$20,000-30,000



**Important Design**  
Auction New York 24 May 2018

Viewing 19–22 May

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**9. Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any

defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our

affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

**10. Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

**11. Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

**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 the aggregate liability of Sotheby's and the consignor 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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. 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. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

### 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](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://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](http://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](mailto: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](mailto: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](http://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.

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 on all lots of the sale to potential purchasers. Please call the jewelry representatives set forth in the front of the catalogue.

#### **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 jewelry property pick-up will be as follows:

Wednesday, 18 April  
2:00 pm - 5:00 pm  
Thursday, 19 April  
10:00 am - 5:00 pm  
Friday, 20 April  
10:00 am - 5:00 pm  
Monday, 23 April  
10:00 am - 5:00 pm  
Tuesday, 24 April  
10:00 am - 5:00 pm

#### **Jewelry Photography:**

SquareMoose  
New York  
+1 212 643 2505

#### **Photography:**

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Bonnie Morrison  
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## NOTES

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## FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at [sothebys.com](http://sothebys.com)

### IMPORTANT MOBILIER, SCULPTURES ET OBJETS D'ART

11 April 2018  
Paris

### FINE JEWELS

19 April 2018  
New York

### LUXE: ART OF DESIGN

20 & 22 April  
New York

### COLLECTIONS

3 May 2018  
New York

### IMPORTANT DESIGN

24 May 2018  
New York

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